



2026-27
CLASSES
ACADEMY INFO
BIOS
RATES
DRESS CODE
CALENDAR

WELCOME TO BALLET ACADEMY OF TEXAS

Celebrating its twenty-eighth year, the Ballet Academy of Texas' goal has been to provide quality, professional dance instruction for all ages. The primary focus is on classical ballet technique which provides a strong foundation for all other dance forms. Our goal for the recreational dancer is to gain self-confidence through the physical and mental accomplishments that come from positive dance instruction. The professional background of the directors and staff will provide the more serious student with the knowledge and training necessary to prepare for a career in dance, as well as additional performing opportunities with its resident ballet company, the Ballet Ensemble of Texas.

Ballet Academy of Texas trains dancers who are recognized by prestigious pre-professional training programs across the country. In addition to performing on Broadway, our professional alumni also dance with companies around the world, including Texas Ballet Theater, Pacific Northwest Ballet, New York City Ballet, Colorado Ballet, Cleveland Ballet, Singapore Ballet, Ohio Contemporary Ballet, Ballet West, Ballet Arkansas, First State Ballet, Sarasota Ballet, Palm Beach Ballet and four former BAT dancers currently performing with American Ballet Theatre.

The Academy is an 11,000-square foot facility consisting of four large studios, all with sprung Marley flooring, viewing areas into all the studios, and two large waiting areas. It is conveniently located in the center of Coppell near the corner of Sandy Lake and Denton Tap roads.

STAFF

THE DIRECTOR

TAMMIE REINSCH is a Texas native and has been dancing since the age of three. Her training was received at Lewisville Dance Academy where Lisa Slagle began teaching in Tammie's high school years. She is a classically trained dancer in all forms of dance and gravitated towards jazz, tap, modern and contemporary. Tammie was unable to pursue a professional career due to a knee injury but recognizes this was not the path chosen for her.

When she joined Ballet Academy of Texas in 1999, she worked closely with Lisa Slagle to shape the jazz, tap, modern and contemporary program to reflect what the students were learning in their ballet level. She sets a positive atmosphere for all her classes. You will frequently hear her say "Just keep swimming!" and "Smile and move your feet!" As the dancers mature, she loves to teach the skill of improvisation as it cultivates artistry. She feels that each student has something to learn and something to offer.

Tammie has been a resident choreographer for the Ballet Ensemble of Texas since its formation in 2001. Her choreography includes 'The Race', 'No Pressure', 'Jumpin Jack', 'Anzzziety', 'Generation #', 'In a Nutshell', and 'Truth'. 'Jumpin Jack' was reviewed as "smart and snappy". Her work 'Anzzziety' was chosen to be performed at the Regional Dance America and her "Generation #" was performed across the metroplex and received the Outstanding Choreography Award from Youth America Grand Prix in 2018. 'Unity', which she created for BET's 2019 Celebration of Dance review read "Tammie is known for her exceptionally creative choreography. Ms. Reinsch showcases the dancers, unity as a group and everything it represents: overall camaraderie, respect, trust, and what it means to be an artist." Since 2003, The Dance Council of North Texas has awarded many scholarships to our Ballet Academy students based on her solo contemporary work. Her students have also received many awards and recognition with her choreography and coaching.

She is honored to have been part of the training of students who have decided to pursue dance professionally as well as those who will forever have dance as part of their lives. She cherishes the continued relationships with her students upon graduation from the school. It's truly a beautiful gift to be a part of their lives.

ARTISTIC DIRECTOR OF BALLET ENSEMBLE OF TEXAS

LINDSEY YOES DANIEL brings more than two decades of experience to her leadership role. Her journey with Ballet Ensemble of Texas began in 2001, when she joined the company as one of its original dancers, appearing in numerous principal and featured roles. After performing as a leading artist with the company through 2007, she returned in a leadership capacity, serving as Ballet Master from 2015 to 2026 before being appointed Artistic Director.

During her tenure as Ballet Master, Lindsey played a pivotal role in the staging, rehearsal, and coaching of Ballet Ensemble of Texas's extensive repertoire. She collaborated closely with dancers to uphold the artistic vision and technical precision of both classical and contemporary works, providing individualized coaching that facilitated the development of confident and expressive artists. Throughout her years as Ballet Master, she contributed to the production of *The Nutcracker* each season and coached dancers in full-length ballets and mixed-repertory performances, including *Cinderella*, *Dracula*, *Gaîté Parisienne*, *Alice in Wonderland*, *Les Sylphides*, *A Midsummer Night's Dream*, *The Firebird*, *Swan Lake*, *Napoli*, *Coppélia*, *The Sleeping Beauty*, and *Paquita*, as well as numerous original and guest-choreographed works. Additionally, she has mentored and coached numerous award-winning dancers who have earned recognition at prestigious international ballet competitions, including Youth America Grand Prix (YAGP), ADC | IBC, and Universal Ballet Competition (UBC). Her meticulous attention to detail, unwavering commitment to excellence, and passion for mentoring young artists have significantly contributed to Ballet Ensemble of Texas's reputation for delivering outstanding pre-professional performances. Continuing her artistic contributions beyond the stage, Lindsey choreographed *Elysian* for the Stars of Tomorrow Tour in 2023 and *Café Por La Noche* for the 2026 tour.

Committed to excellence in dance education, Lindsey is an American Ballet Theatre® National Training Curriculum Certified Teacher and is also certified in Progressing Ballet Technique (PBT). She has been teaching since 2010 and is proud to serve on the faculty of Ballet Academy of Texas.

She earned a Bachelor of Fine Arts in Dance and Psychology, with an emphasis in Family Studies, from the University of North Texas and also attended the University of Oklahoma on a collegiate dance scholarship. Lindsey enjoyed a professional performing career with The Dallas Opera, Texas Dance Theatre, Larwell Productions, and Dallas Black Dance Theatre II, where she also served as Assistant Director under Nycole Ray and performed as a soloist. Throughout her career, she has had the privilege of working with esteemed artists and choreographers, including Gordon Pierce Schmidt, Dwight Rhoden, Desmond Richardson, Jeff Rodgers, Anna-Marie Holmes, and Susan Trevino.

Lindsey began her classical ballet training at Ballet Academy of Texas, where her lifelong passion for dance first flourished. Her repertoire with Ballet Ensemble of Texas includes the Dew Drop Fairy in *The Nutcracker*, Pigtail Girl in *Graduation Ball*, Soloist in *Paquita*, Demi-Soloist in Fernando Bujones' *Slavonic Dances and Splendid Gershwin*, Teacher in *American Portrait*, and Swanilda's Friend in *Coppélia*. Throughout her training, she had the privilege of studying under distinguished master teachers, including Lisa Slagle, Fernando Bujones, George de la Peña, John Magnus, Rosine Bena, Judy Rice, Anna Donovan, Glenda Brown, Elizabeth Gillaspay, Donn Edwards, and Mary Margaret Holt. She attended summer intensives at Cincinnati Ballet, Tulsa Ballet, and The Craft of Choreography Project, all on full scholarship. In 2004 and 2005, Lindsey was also accepted into the year-round Trainee Program at The Joffrey Ballet School by Gerald Arpino. Among her most treasured childhood experiences was performing annually with the Moscow Ballet in *The Nutcracker* from ages 8 through 11, an opportunity that helped shape her love for the performing arts.

Lindsey is featured in the book *The Nutcracker Backstage: The Story and the Magic* by Angela Whitehill and William Noble, with a foreword by Wendy Whelan, former principal dancer with New York City Ballet.

Outside the studio, Lindsey treasures time with her husband and their three daughters, whose love and encouragement inspire her both personally and professionally. She is deeply grateful to her parents for their unwavering belief in her and their steadfast support throughout her lifelong journey in ballet.

Above all, as an educator and artistic leader, Lindsey is committed to developing dancers who excel in both technical precision and artistic expression. She believes every student deserves to feel seen, encouraged, and inspired, fostering an environment where discipline, confidence, creativity, and authenticity can thrive. Her teaching emphasizes strong classical technique, musicality, expressive artistry, and the importance of dancing with both purpose and heart. She strives to know each dancer personally, believing that meaningful relationships and a supportive community are the foundation of artistic growth and lifelong confidence.

As Artistic Director, Lindsey is deeply honored to lead Ballet Ensemble of Texas into its next chapter. Having experienced the company first as a young dancer, then as a leading artist and Ballet Master, she understands the profound impact an organization like BET can have on a young person's life. Her vision is to build upon that legacy with a renewed mission: to provide exceptional training, inspire artistic excellence, create transformative performance experiences, and foster a community where every dancer feels a sense of belonging and purpose. Lindsey hopes to ensure that BET remains a place where young artists not only learn to dance, but discover confidence, courage, creativity, and the belief that they are capable of something extraordinary. She is excited to honor where BET has been, embrace where it is going, and help shape a future worthy of the dancers who will come next.

TEACHING STAFF

PENNY ASKEW began her serious ballet training with Candace Jones Smalley in Clinton, and supplemented that with summer study at the Oklahoma Summer Arts Institute, Ballet West, National Academy of Arts, and The School of Pennsylvania Ballet. For over 25 years, Penny was the Owner/Director of Western Oklahoma Ballet Academy and Artistic Director of Western Oklahoma Ballet Theatre. From 2015-2020, Penny was the school director of the Oklahoma City Ballet Yvonne Chouteau School, where she led the school faculty, taught multiple levels, and supervised the professional training programs in addition to serving as a company teacher and ballet master for the professional company. In the fall of 2020, she opened Askew Ballet Academy in Oklahoma City and also began working with Central Oklahoma Ballet Theatre as ballet master and choreographer for their professional company productions. Penny holds a Master of Science in Applied Psychology from Southwestern Oklahoma State University, and a Master of Fine Arts in Dance/Choreography from the University of Iowa. She is also certified in Primary through Level 7 and Partnering of the American Ballet Theatre® National Training Curriculum. She has been on faculty at AileyCamp New York, the Glenda Brown Choreography Project, Regional Dance America Festivals, and the RDA National Choreography Intensive. Penny's students have attained professional careers in ballet, modern dance, and musical theater companies; have received scholarships to professional and university training programs; and have taught and choreographed professionally across the United States and in Europe.

KENDALL COBB grew up in Carrollton and trained at the Ballet Academy of Texas for 12 years including four years as a Ballet Ensemble member. At 18, she attended the University of Oklahoma to further her dance education and graduated with a degree in Ballet Performance and a Bachelor of Fine Arts in 2019. Professionally, Kendall danced with Ballet Frontier of Texas until 2021. She then decided to pursue a teaching career in both ballet and Pilates. She is certified in mat and reformer Pilates with the Balanced Body method.

ANNA DONOVAN We are thrilled to announce that Anna Donovan has joined the Ballet Academy of Texas faculty! She will be instructing our Professional Prep Program and teaching monthly Ensemble Company Class, bringing her incredible talent and experience to our dancers.

JENNY JOHNSTON, a native Texan, began dancing at age three and her passion for dance was born. She loved and took many forms of dance, but ballet was her focus. She was a founding member of Longview Ballet Theater at age 13 while her summer study included the School of American Ballet (the official training academy of New York City Ballet) and the school for American Ballet Theatre. Jenny received The Fine Arts Guild Scholarship at Texas Christian University where she obtained her Bachelor of Fine Arts in Ballet while dancing with The Fort Worth Ballet where she became a soloist. She moved to Dallas in 1982 and studied with Nancy Schaffenburg and danced with her company where she and Lisa Slagle met and danced together. She began her teaching career in 1984 and became the advanced ballet instructor at ARTS Magnet High School (now Booker T Washington High School of the Performing and Visual Arts) where she also choreographed several ballets. She met Thom Clower when he became the director of Ballet Dallas where she perfected her style of teaching and also choreographed. Jenny began working with Lisa Slagle at Ballet Academy of Texas in 1997, where she continues to teach intermediate through advanced students. Her style is technique-based but with a passion and love for ballet while being a strong advocate of taking many styles of dance to enrich and grow the artform. Jenny has been a resident choreographer for The Ballet Ensemble of Texas since its inception in 2001 and received the 2009 Regional Dance America National Commissioning Award in Choreography for her ballet La Nuit Rose which also placed at the Youth America Grand Prix competition. She has had many dancers place in the top 3, 12 and 24 at YAGP through the years where she has loved coaching and choreographing for her students. She has been a guest choreographer at BTWHSPVA and company teacher for Dallas Black Dance Theater. She passes on her style of grace, energy, and respect for ballet to her students whom she encourages and cheers on while she loves seeing their growth and confidence and considers it a gift to teach them. She is proud of each student as they go into the world after graduation and for those who have chosen to dance professionally, she is honored to be a part of their training as well as for those who have dance in their hearts and carry it out into life to share. Jenny is immensely grateful to teach with such a fabulous group and teaching ballet has been a blessing to her!

TEACHING STAFF

ABIGAIL MILLER began her ballet training at the age of 10 and joined the Ballet Academy of Texas a year later. She has been a dedicated student at the Academy for the past seven years and was a proud member of the Ballet Ensemble of Texas from 2021–2025, performing with the company from ages 14–18. During her senior year, Abigail discovered her passion for teaching and had the opportunity to shadow many instructors and classes throughout the summer. She plans to pursue her ABT® teaching certification in Pre-Primary through Level 3 this coming spring and is excited to continue her journey in the ballet world as both a dancer and teacher.

RAYLEIGH VENDT was born in St. Louis, Missouri and raised in Dallas, Texas. Rayleigh began her pre-professional training at the Ballet Academy of Texas under Lisa Slagle. After graduating, she spent one season as a Trainee at Cincinnati Ballet and two seasons as an Apprentice at Ballet Austin. Rayleigh then joined Oklahoma City Ballet's Corps de Ballet and danced with the company for five seasons. Vendt is now entering her sixth season with Texas Ballet Theater. She has enjoyed many roles throughout her career including Russian Girl in George Balanchine's Serenade, Alice in Ben Stevenson's Alice in Wonderland, Flora in Stevenson's Dracula, and the Sugar Plum Fairy in Stevenson's Nutcracker. She has been teaching ballet, pointe, contemporary, jazz, Pilates and conditioning for ten years in and around Texas and Oklahoma. Ms. Rayleigh is excited to continue being on the staff at Ballet Academy of Texas for her third year and is looking forward to working with all the talented students!

WALKER MARTIN trained with Penny Askew at the Western Oklahoma Ballet Academy in Clinton, Oklahoma. He also studied in New York City on scholarship at the Joffrey Ballet School and American Ballet Theatre® (ABT) Summer Intensives, and was named an ABT® National Training Scholar from 2009 to 2011. Martin continued his training at Houston Ballet's Ben Stevenson Academy, where he performed with Houston Ballet in Ben Stevenson's The Nutcracker and Stanton Welch's Cinderella during the 2011/12 season. He then danced with Ballet Quad Cities for a season before joining Oklahoma City Ballet in 2013. He was promoted to Soloist in 2016. With Oklahoma City Ballet, Martin has performed lead and feature roles, including The White Rabbit in Septime Webre's ALICE (in wonderland), Melancholic in George Balanchine's The Four Temperaments, Jonathan Harker and Renfield in Michael Pink's Dracula, The Champion Roper in Agnes de Mille's Rodeo, Mercutio and Benvolio in Robert Mills' Romeo and Juliet, Hans and the Sugar Plum Cavalier in Mills' The Nutcracker, Puck in Mills' A Midsummer Night's Dream, as well as the title role in Paul Vasterling's Peter Pan. Martin is certified in Pre-Primary through Level 7 of the American Ballet Theatre® National Training Curriculum, and is an ABT® Affiliate Teacher, having successfully presented students for examinations.

CHILDREN'S DIVISION



Creative Ballet

*Emphasis on Creative Movement
Age 3 Minimum
One Class Per Week Recommended*

Saturday	9:30-10:15	Cobb	C
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PreBallet

*Beginning Ballet Terminology and Technique
One Class Per Week Recommended*

Monday	4:45-5:30	Cobb	C
Saturday	10:15-11:00	Cobb	C



Primary Ballet

*Building on PreBallet Technique
One Class Per Week Recommended*

Wednesday	4:00-4:45	Miller	C
Saturday	11:00-11:45	Cobb	C

CB/PB/PR DRESS CODE

Leotard: light pink or black (no skirt attached)
skirt allowed for center in Primary Ballet
Tights: pink (no underwear)
Shoes: pink
Hair: bun required for girls
Boys: black tights, white shirt, black shoes



Level 1

*Basic Ballet Steps
Jazz/Tap Offered Once Per Week*

Tuesday	4:45-5:45	Cobb	C
Wednesday	4:45-5:45	Miller	C
Thursday	5:30-6:30	Miller	C
Saturday	12:00-1:00	Miller	C

Jazz 1

Tuesday	5:45-6:30	Cobb	C
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Tap 1

Thursday	4:45-5:30	Reinsch	C
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LEVEL 1 DRESS CODE

Leotard (Ballet/Jazz/Tap): light pink, light blue or black (no skirt attached) skirt allowed for center
Tights (Ballet/Jazz/Tap): pink (no underwear)
Shoes: pink for ballet class
Jazz: black jazz shoes and dance shorts are optional
Tap: black buckle or lace-up shoes and dance shorts are optional
Hair (Ballet/Jazz/Tap): bun required for girls
Boys: black tights, white shirt, black shoes



Level 2

*Building On Basic Ballet Steps
Two Ballet Classes Per Week Required
Jazz/Tap Offered Once Per Week*

Monday	5:30-6:30	Cobb	C
Tuesday	4:30-5:30	Yoes Daniel	D
Thursday	4:30-5:30	Miller	B
Saturday	11:00-12:00	Martin	B

Jazz 2

Monday	4:30-5:30	Reinsch	B
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Tap 2

Thursday	5:30-6:30	Reinsch	B
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LEVEL 2 DRESS CODE

Leotard (Ballet/Jazz/Tap): light pink, light blue or black (no skirt attached) skirt allowed for center
Tights (Ballet/Jazz/Tap): pink (under leotard)
Shoes: pink canvas split-soled for ballet class
Jazz: black slip-on jazz shoes and dance shorts are optional
Tap: black lace-up or split-soled shoes, dance shorts are optional
Hair (Ballet/Jazz/Tap): bun required for girls
Boys: black tights, white shirt, black shoes

INTERMEDIATE DIVISION



Level 3

Intermediate

Three Ballet Classes Per Week Required
Jazz/Tap Offered Once Per Week

Wednesday	4:30-5:45	Yoes Daniel	D
Thursday	6:30-7:45	Miller	C
Friday	5:30-7:00	Cobb	B
Saturday	9:30-11:00	Martin	B

Jazz 3

Wednesday	5:45-6:45	Reinsch	C
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Tap 3

Friday	4:30-5:30	Reinsch	D
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Level 4

Intermediate

Four Ballet Classes Per Week Required
Jazz/Tap Offered Once Per Week

Monday	5:00-6:30	Yoes Daniel	D
Tuesday	7:00-8:30	Johnston	C
Wednesday	5:45-7:00	Yoes Daniel	D
Friday (4/5)	5:00-6:30	Martin	A
Saturday	9:30-11:00	Rotating	D

Jazz 4

Wednesday	7:00-8:00	Reinsch	C
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Tap 4/5

Friday	6:30-7:30	Reinsch	D
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Level 5

Intermediate - Beginning Pointe

Four Ballet Classes Per Week Required
Five Ballet Classes Per Week Recommended
Jazz/Modern/Tap Offered Once Per Week

Monday	6:30-8:00	Vendt	D
Tuesday	5:30-7:00	Martin	D
Wednesday	7:00-8:30	Yoes Daniel	D
Thursday	5:00-6:30	Johnston	D
Friday (4/5)	5:00-6:30	Martin	A
Saturday (5/6)	11:00-12:30	Rotating	D

Modern 5

Monday	5:30-6:30	Reinsch	B
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Jazz 5/6

Thursday	6:30-7:30	Reinsch	B
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Tap 4/5

Friday	6:30-7:30	Reinsch	D
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LEVEL 3/4/5 DRESS CODE

Leotard (Ballet/Jazz/Tap): ballet appropriate (skirt allowed for center)

Tights (Ballet/Jazz/Tap): pink (under leotard)

Shoes: pink canvas split-soled for ballet class

Jazz: black slip-on jazz shoes, dance shorts are optional

Modern: barefoot, dance shorts/leggings are optional

Tap: black lace-up or slip-on split-soled shoes, dance shorts are optional

Hair (Ballet/Jazz/Tap): bun required for girls

Boys: black tights (dance belt required), solid colored shirt, black shoes
(Level 5 can wear black or gray tights)

ADVANCED DIVISION



Level 6

Advanced - Intermediate Pointe

Five Ballet Classes Per Week Required

Six Ballet Classes Per Week Recommended

Jazz/Modern/Tap Offered Once Per Week

Monday	5:00-6:30	Askew	A
Tuesday (6/7/8)*	5:30-7:00	Johnston	B
Tuesday <i>BET</i>	5:30-7:00	Yoes Daniel	A
Wednesday	5:00-6:30	Johnston	A
Thursday	5:00-6:30	Yoes Daniel	A
Friday (6/7/8)	6:30-8:00	Martin	A
Saturday <i>BET</i>	10:00-12:00	Yoes Daniel	A
Saturday (5/6/7)*	11:00-12:30	Rotating	D

Jazz 5/6

Thursday	6:30-7:30	Reinsch	B
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Modern 6

Monday	6:30-7:30	Reinsch	B
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Tap 6/7/8

Friday	5:30-6:30	Reinsch	D
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Level 8

Pre-Professional

Five Ballet Classes Per Week Required

Six Ballet Classes Per Week Recommended

Jazz/Modern/Tap Offered Once Per Week

Monday	6:30-8:00	Askew	A
Tuesday (6/7/8)*	5:30-7:00	Johnston	B
Tuesday <i>(BET)</i>	5:30-7:00	Yoes Daniel	A
Wednesday	6:30-8:00	Johnston	A
Thursday	6:30-8:00	Yoes Daniel	A
Friday (6/7/8)	6:30-8:00	Martin	A
Saturday <i>(BET)</i>	10:00-12:00	Yoes Daniel	A

Jazz 8

Wednesday	8:00-9:00	Reinsch	A
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Modern 8

Monday	8:00-9:00	Vendt	A
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Tap 6/7/8

Friday	5:30-6:30	Reinsch	D
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Level 7

Advanced

Five Ballet Classes Per Week Required

Six Ballet Classes Per Week Recommended

Jazz/Modern/Tap Offered Once Per Week

Monday	6:30-8:00	Yoes Daniel	C
Tuesday (6/7/8)*	5:30-7:00	Johnston	B
Tuesday <i>BET</i>	5:30-7:00	Yoes Daniel	A
Wednesday	6:30-8:00	Martin	B
Thursday	6:30-8:00	Johnston	D
Friday (6/7/8)	6:30-8:00	Martin	A
Saturday <i>BET</i>	10:00-12:00	Yoes Daniel	A
Saturday (5/6/7)*	11:00-12:30	Rotating	D

Jazz 7

Thursday	8:00-9:00	Reinsch	D
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Modern 7

Monday	8:00-9:00	Askew	D
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Tap 6/7/8

Friday	5:30-6:30	Reinsch	D
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LEVEL 6/7/8 DRESS CODE

Leotard (Ballet/Jazz/Tap): ballet appropriate (skirt allowed for center)

Tights (Ballet/Jazz/Tap): pink (under leotard)

Shoes: pink canvas split-soled for ballet class

Jazz: black slip-on jazz shoes, dance shorts/leggings are optional

Modern: barefoot, dance shorts/leggings are optional

Tap: black lace-up or slip-on split-soled shoes, dance shorts/leggings are optional

Hair (Ballet/Jazz/Tap): bun required for girls

Boys: any color tights (dance belt required), solid color shirt, black shoes

**BET Apprentices*



Pre-Professional Program
Levels 6, 7, 8

Tuesday

10:00-12:00	Technique	Askew	A
12:00-1:00	Pointe	Askew	A

Wednesday

10:00-12:00	Technique	Donovan	A
12:00-1:00	Pilates	Cobb	A

Thursday

10:00-12:00	Technique	Yoes Daniel	A
12:00-1:00	Pointe	Yoes Daniel	A

Initiated to provide advanced dancers aspiring to a career in ballet an intensive training program in the tradition of the leading professional ballet company programs in the US. Ballet Technique is offered each day for two hours. Girls are given a one-hour pointe class with emphasis on mastering the classical vocabulary, strength, foot articulation, musicality, and artistry.

Much of the work is geared to those steps and combinations which are a staple in variations in addition to general work from the classical repertoire the students will encounter as they progress in their training and hopefully later on in the profession. The same is to be said for the technique classes. Personal attention is given to each students' level and the student is continually challenged to the highest degree of technical and artistic demands expected in the profession.

Students must have achieved Level 6 to be considered for placement in the Professional Prep Program. These classes are to be taken in addition to evening classes.



Men's Division
Advanced Levels 6-8
Intermediate Levels 3-5

Int/Adv Men

Saturday	12:00-12:30	Martin	A
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A ballet technique class must be taken before Pas de Deux classes.

Ballet Academy of Texas is known for its thriving program for male dancers. Through the years we have nurtured boys and men with their unique needs in the world of dance. Male dancers will take class alongside female dancers and advance through the levels while learning solid ballet technique. Once they advance to Level 3 they begin taking a class especially geared toward learning specific steps for the male dancer. Male conditioning and strength training is part of this process.

Pas de Deux class is also offered to learn the art of partnering. Ballet requires dedication and commitment, just like baseball or football. In addition, ballet is physically and mentally demanding—it helps develop balance, strength, and discipline. In addition to the tenacity and grit, you must appear effortless and be a selfless gentleman to your partner. It requires musicality, poise, and self-confidence to surpass the physical demands, conveying a compelling story to the audience with your technique. Pas class will be offered as a Workshop throughout the year.

The Men's Division and will help your male dancer reach their goals with many special opportunities through their dance training.

2026-27 RATES

ANNUAL ENROLLMENT FEE FOR ALL STUDENTS \$50.00		
Based on Hours of Instruction Per Week	Monthly	Semester*
45 min	\$ 86.00	\$ 405.00
1	\$ 92.00	\$ 435.00
1.25	\$ 97.00	\$ 460.00
1.5	\$137.00	\$ 660.00
1.75	\$142.00	\$ 685.00
2	\$148.00	\$ 715.00
2.25	\$165.00	\$ 800.00
2.5	\$171.00	\$ 830.00
2.75	\$176.00	\$ 855.00
3	\$182.00	\$ 885.00
3.25	\$187.00	\$ 910.00
3.5	\$194.00	\$ 945.00
3.75	\$200.00	\$ 975.00
4	\$211.00	\$1,030.00
4.25	\$216.00	\$1,055.00
4.5	\$222.00	\$1,085.00
4.75	\$227.00	\$1,110.00
5	\$239.00	\$1,170.00
5.25	\$245.00	\$1,200.00
5.5	\$250.00	\$1,225.00
5.75	\$256.00	\$1,255.00
6	\$261.00	\$1,280.00
6.25	\$268.00	\$1,315.00
6.5	\$273.00	\$1,340.00
6.75	\$279.00	\$1,370.00
7	\$284.00	\$1,395.00
7.25	\$290.00	\$1,425.00
7.5	\$295.00	\$1,450.00
7.75	\$301.00	\$1,480.00
8	\$307.00	\$1,510.00
8.25	\$313.00	\$1,540.00
8.5	\$318.00	\$1,565.00
8.75	\$324.00	\$1,595.00
9	\$329.00	\$1,620.00
9.25	\$335.00	\$1,650.00
9.5	\$340.00	\$1,675.00
9.75	\$347.00	\$1,710.00
10	\$352.00	\$1,735.00
UNLIMITED	\$369.00	\$1,820.00
Professional Prep Program (begins September 2)	\$500.00	Upon Request

Late Tuition Fee	\$25.00
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Tuition is due the first day of the month. The Late Fee is charged on the 11th day of the month.

Returned Check Fee	\$25.00
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*10% Discount for Second Student
15% Discount for Third Student
20% Discount for Fourth Student*

**Semester Payments are for five months (August to December or January to May) and receive a \$25.00 discount.*

SEMESTER PAYMENTS ARE NOT REFUNDABLE.

There are no tuition refunds, pro-rating, or credit for holidays or missed classes.

POLICIES

Dropping Classes/Withdrawing from the Academy

1. Notice of dropping a class or withdrawal from the Academy must be received via email by the 25th day of the month prior to the change to avoid charge for the class(es).
2. There will be a 3% fee for refund due to injury or relocation.

Make-Up Classes

1. Make-up classes should be taken in the month in which they were missed and taken in a class of the same (or lower) level that is not full.
2. When you arrive for the make-up class please let the teacher know that you are doing a make-up class.
3. There is no need to schedule with the front desk.

Tuition Payments

1. Tuition is due by the first day of each month.
2. A late fee of \$25 will be added to your account if tuition is not paid by the 10th day of the month.
3. There are no tuition refunds, pro-rating, or credit for holidays* or missed classes.
4. One half month's tuition is due for the month if you wish to "hold a spot for my child(ren)" in a class that they are not attending for that month.
5. Semester Payments are for five months (August to December or January to May) and receive a \$25 discount. **Semester Payments are non-refundable.**
6. The Academy's tuition is based on a 4-week class month. *There may be up to 4 weeks annually for which you are not charged. These weeks cover holidays and other closures throughout the year. Therefore, a full months' tuition is due for the months with holidays such as December. Note: 52 weeks – 48 weeks paid = 4 extra weeks per year.

Contact

Be aware that appropriate physical contact between teacher and student is sometimes necessary for the proper training in any dance form.

Physical Activity Risk

Be aware that there is a certain degree of risk involved in all physical activity, and that potentially severe injuries can occur. It is the express intent of the Academy to provide a safe environment and correct training in order to avoid any and all injuries to my child. Therefore, I agree to release the Ballet Academy of Texas, LLC from any liability should my child become injured while under the Academy's supervision.

Image Release

Ballet Academy of Texas LLC ("BAT") has the irrevocable, non-exclusive right to use, and to grant others the right to use my name, image, likeness, and/or voice in video, audio, photographic, or any other format, live or recorded, still or moving, actual or fictionalized, in whole or in part, in BAT's sole discretion, in and in connection with the development, production, publicity, and/or distribution of performances or projects, throughout the world, in perpetuity, in any and all languages, formats and media, now known and later conceived, without any additional compensation to me whatsoever. I understand that the foregoing includes, but is not limited to, permission to upload photos, video, or audio in electronic or communications media (including social media or the Internet). Notwithstanding the foregoing, I hereby release BAT from all claims, liabilities and obligations of any kind or nature whatsoever arising out of, or related to, the exercise of any of the rights granted to BAT herein, including, without limitation, any violation of any rights of privacy. This personal depiction release is governed by the laws of the State of Texas.

2026-27 ACADEMY CALENDAR

Professional Prep Program
First/Last Day
Studio Closed
Audition/Performance Info
Nutcracker Info

August 2026						
Su	Mo	Tu	We	Th	Fr	Sa
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

September 2026						
Su	Mo	Tu	We	Th	Fr	Sa
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

October 2026						
Su	Mo	Tu	We	Th	Fr	Sa
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

November 2026						
Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

December 2026						
Su	Mo	Tu	We	Th	Fr	Sa
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

January 2027						
Su	Mo	Tu	We	Th	Fr	Sa
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

February 2027						
Su	Mo	Tu	We	Th	Fr	Sa
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

March 2027						
Su	Mo	Tu	We	Th	Fr	Sa
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

April 2027						
Su	Mo	Tu	We	Th	Fr	Sa
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

May 2027						
Su	Mo	Tu	We	Th	Fr	Sa
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

June 2027						
Su	Mo	Tu	We	Th	Fr	Sa
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

Academy Dates

Aug 10 - First Day of Classes

Aug 16 - Ensemble Audition

Sept 7 - Closed for Labor Day

Sept 12 - Nutcracker Parent Meeting

Sept 19 - Nutcracker Audition

Nutcracker Studio Rehearsals:

9/26, 10/3, 10/10, 10/17, 10/24, 11/7, 11/14, 11/21

Oct 30-31 - Dracula Performances

Nov 23-28 - Closed for Thanksgiving

Dec 5-6 - Nutcracker Performances

Dec 21 to Jan 2 - Closed for Christmas

Mar 15-20 - Closed for Spring Break

April 24-25 Celebration of Dance Perfo

May 14 - Last Day of Classes

May 15 - Spring Gala (Recital)

June 7 - First Day of 2027 Summer Dan



NUTCRACKER AUDITIONS

SATURDAY, SEPT 19

MANDATORY PARENT MEETING
SATURDAY, SEPT 12



ENSEMBLE AUDITIONS

SATURDAY, AUGUST 16



BALLET

ACADEMY OF TEXAS

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