Dear Colleague,

Welcome to our fourth newsletter of the Dance Education Network of the International Association for Dance Medicine and Science. The goal of the Dance Education Network is to reach out to educators and dancers in order to provide information on IADMS and IADMS initiatives.

**Items in this Newsletter include:**
- An endorsement of IADMS from *William (Bill) Evans*, MFA, CMA
- Online registration is now open for the IADMS 24th Annual Meeting.
- IADMS Resource Paper *Guidelines for Initiating Pointe Training*
- IADMS Dance Medicine and Science Poster *Starting Pointe Work*
- Announcing the IADMS Blog

*William (Bill) Evans*, MFA, CMA

*William (Bill) Evans*, MFA, CMA, has woven his work as a professional choreographer and performer with a career in dance education. Since 2004, he has served as visiting professor and guest artist in the Department of Dance at the State University of New York at Brockport. Between 1967 and 2004 he was based at four state universities where he worked as both a professor of dance and a professional choreographer and performer: University of Utah, University of Washington, Indiana University, and University of New Mexico. He has been awarded a Guggenheim Fellowship, an Honorary Doctorate of Fine Arts from Cornish College of the Arts in Seattle, the National Dance Education Organization’s Lifetime Achievement Award, the New Mexico Governor’s Award for Achievement and Excellence in the Arts, the Outstanding Service Award from the National High School Dance Festival, the Dance Teacher Magazine Lifetime Achievement Award and the Scholar/Artist of the Year Award from the National Dance Association. Since 1999, he has conducted the Bill...
My long life as a healthy dancer is no coincidence. I was guided by generous and engaged dance kinesiologists at crucial points in my career over five decades – including John M. Wilson, Sally Fitt, Karen Clippinger, Kitty Daniels, and Ginny Wilmerding. IADMS has created an international community in which dance scientists interact with dance teachers to share investigations and findings that improve the health, well-being, training, and performance longevity of dancers throughout the world.

William (Bill) Evans

24th Annual Meeting, Basel, Switzerland --
Thursday – Saturday, October 16 – 18, 2014

The 24th Annual Meeting of the International Association for Dance Medicine & Science (IADMS) will be held in Basel, Switzerland from October 16 - 18, 2014.

Special Interest Groups Day Sunday October 19, 2014

Special Interest Group: A Day for Teachers: Training the Complete Dancer

A Day for Teachers will have three components.

Motivation. This interactive lecture/workshop will discuss the many reasons students want to learn to dance, and the changes in motivation as students develop in skill, understanding, and maturity. Participants will also consider motivational strategies for boys, and for teachers themselves. The presentation is supported by personal statements from a range of students and teachers, and by motivational theory.

Posture, Placing, and Alignment: Finding consensus and sharing best practice. In this interactive lecture/workshop, we will be looking at cueing growing dancers in posture, placing, and alignment and discussing the challenges of teaching good technical habits. The goal of this interactive discussion is to develop strategies for teachers to help dancers establish anatomically correct technique.

Eat. Learn. Perform. This interactive lecture/workshop explores the position that eating can be a source of both delight and an opportunity to enhance learning and performance in educators, students and professionals. Rather than a discourse on the best diet or latest food craze, participants will receive an introduction in basic nutrition, and its relevance to food. The role that culture plays in food preferences will be considered. Simple strategies that educators/directors can use to aid students and dance professionals in making more informed, healthy dietary choices will be provided.

Please go to www.iadms.org/ for full information on the Basel Annual Meeting

IADMS Paper on Guidelines for Initiating Pointe Training

The initiation of pointe training for dance students should be determined after careful evaluation of a number of factors. These include: the dance student’s stage of physical development; the quality of her trunk, abdominal and pelvic control (“core” stability); the
alignment of her legs (hip-knee-ankle-foot); the strength and flexibility of her feet and ankles; and the duration and frequency of her dance training. Pointe work should be initiated in the fourth year of training for students who meet all of the above factors, began ballet training at age eight or later, and who are taking ballet class at least twice per week. Students with poor core stability or hypermobility of the feet and ankles may require additional strengthening to allow them to safely begin pointe training. Pointe training should be discouraged for those who are only taking ballet classes once per week, or who are not truly pre-professional. No student with insufficient ankle and foot plantar flexion range of motion or with poor lower extremity alignment should be allowed to do pointe work.

The young dancer asks, "When can I begin pointe work?" The answer usually given, almost without thought, is "at 12 years of age." It would be better if the response were, "What kind of dance student are you?" Starting pointe at the age of 12 presupposes that the child is beginning her fourth year of ballet classes at a dance academy with a program designed to train professional ballet dancers. Acceptance to such a program would indicate that, at the age of eight or nine, the child had sufficient anatomic facility. The program itself would consist of classes progressively increasing in difficulty and frequency over the first three years. By the age of 12 the student would be taking four classes per week. Her feet and ankles would be strong, her trunk and pelvic control would be good, and her proprioceptive skills would be properly developed. Pointe work would begin with 15 minutes of exercises at the end of each class.

**Growth and Development**

Can any one age be the correct answer for all students? Are all girls at the same stage of development at the age of 12? The answer to both questions is "No." There may be significant differences in girls' physiologic development, depending on the onset and tempo of puberty.

The completion of growth in a tubular (long) bone is signaled by the fusion or closure of the epiphyses (growth plates). This occurs in the foot slightly earlier than in the leg. The appearance of ossification (bone formation) centers in the foot begins at age two months in utero. The last epiphysis to close in the foot does so at an average age of 16 years in boys and 14 years in girls. From age five through to age 12, the average girl's foot grows 0.9 cm (0.35 inches) per year, reaching an average foot length of 23.2 cm (nine inches) at the age of 12. Thereafter, the average girl's foot growth rate slows to 0.8 cm (0.31 inches) per year for the next two years. The completion of bone growth in the feet is often given as a reason for choosing the age of 12 for beginning pointe work. However, this concept is basically erroneous, as bone growth in the average girl's foot is not complete at that age.

If neither chronological age nor bone maturation alone determines when to begin pointe work, what other factors must be considered? In the fifth (and final) edition of her seminal book *Anatomy and Ballet: A Handbook for Teachers of Ballet*, Celia Sparger writes: "It cannot be too strongly stressed that pointe work is the end result of slow and gradual training of the whole body, back, hips, thighs, legs, feet, co-ordination of movement and the 'placing' of the body, so that the weight is lifted upwards off the feet, with straight knees, perfect balance, with a perfect demi-pointe, and without any tendency on the part of the feet to sickle either in or out or the toes to curl or clutch. This moment will arrive at different times in different children, not only by virtue of previous training but according to their physical type, and in this may be included the growth of the bones."
NB: Please note that this article only includes excerpts of the complete paper.

This Resource Paper was written by David S. Weiss, MD, Rachel Anne Rist, MA, and Gayanne Grossman, PT, EdM, under the auspices of the Education and Media Committees of IADMS.

About the authors: David S. Weiss, MD, is at the Harkness Center for Dance Injuries of NYU Hospital for Joint Diseases, NYU Langone Medical Center and in the Department of Orthopaedic Surgery at New York University School of Medicine, New York, New York, USA. Rachel Anne Rist, MA, is Director of Dance at Tring Park School for Performing Arts, Tring Park, Hertfordshire, United Kingdom. Gayanne Grossman, PT, EdM, is at Temple University, Department of Dance, Philadelphia, Pennsylvania, USA, and Muhlenberg College, Department of Theatre and Dance, Allentown, Pennsylvania, USA.

Please see the complete Resource Paper at: http://www.iadms.org/?page=pointe

The Pointe Readiness Poster is one of 3 posters in Dance Medicine and Science Posters Series 1

Dimensions of each poster: 24 in x 36 in (61 cm x 91.4 cm)

The Pointe Readiness Poster is a large, full-color poster of a young ballet dancer. Text is drawn from the *When Can I Start Pointe Work? Guidelines for Initiating Pointe Training* resource paper, authored by David Weiss, Rachel Anne Rist and Gayanne Grossman, and is designed to address issues teachers need to consider when preparing dancers for pointe training.

Other Posters in this series are:

- The Adolescent Growth Spurt Poster
- The Proprioception Poster

To purchase this series of Posters visit the IADMS Website: http://www.iadms.org/?269

On the subject of Pointe Work, here is a YouTube link that may be of interest. New York City Ballet - Pointe Shoes http://www.youtube.com/watch?v=XwmwsGT8lQ4
The IADMS Blog

IADMS is in the process of developing a blog specifically designed to connect dance teachers and students of all genres. The blog aims to provide relevant information for dance students and teachers and we are interested to find out what you would like to hear about.

Visit IADMS on Facebook to let us know.

We’ll leave you with one last thought…
"The art of teaching is the art of assisting discovery." - Mark Van Doren

Best wishes,

Maggie Lorraine, Dance Education Network Subcommittee

Margaret Wilson, IADMS Education Committee Chair

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