



**National
Coaching
Certification
Program**

Reference Material

Contexts: Introduction to Competition
Instruction – Beginners

Module: Teaching and Learning





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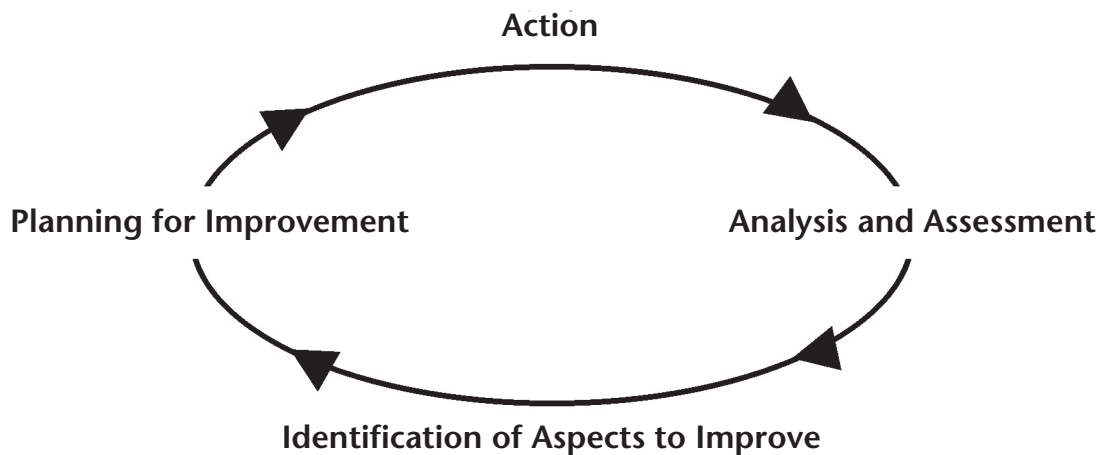


INTRODUCTION

The teaching process may be broken down into five main phases: (1) designing learning activities; (2) setting up the activities; (3) delivering the activities; (4) assessing the learning; (5) adjusting and re-tooling. The first phase (activity design) is when you plan your training and practice sessions; this is the starting point for your teaching. You will find more specific material on this area in the “Planning a Practice” module.

In the present module, we intend to focus on the teaching process, and on specific aspects and skills that relate to what you do when you are with your athletes in a practice session. Of course, you must always keep in mind that the actual sport content of what you teach remains an essential part of an effective teaching process. On the other hand, you will also see in this module that the best technical knowledge or planning skills may turn out to be ineffective if certain principles of effective teaching are not respected. This module aims at providing you with opportunities to better understand these principles, while also engaging you in some reflection on your own teaching. It is also designed to equip you with some tools to help you improve your teaching skills.

Although it is not realistic to expect anyone to improve his/her teaching abilities significantly in six hours of training, one of our goals is to provide you with some very concrete means to continue developing your teaching skills on your own. This will be done through the “self-monitoring” process shown below.



This module will enable you to get involved in each step of this process by: (1) showing you how to use some tools designed to assess teaching effectiveness; (2) providing you with the opportunity to use some of these tools; (3) showing you how to analyze the data in order to identify specific aspects of your teaching you may wish to work on to be more effective.





Link Between Planning and Teaching

There are some key elements to consider when you design and deliver a practice session. The points listed under the heading “How Will I Deliver My Practice?” are dealt with in this module. The other aspects of the process are covered in other NCCP modules, more specifically in the *Planning a practice* module. Reference will be made to these sections within this module.





Teaching and Learning: Basic Concepts





Definitions of Performance and Learning ¹

One of the principal preoccupations for coaches is how to maximize learning (or the achievement of a particular motor performance), even when there is only limited time available. To achieve this goal, it is important to be familiar with some basic concepts related to how people learn skills and how effective coaches teach sport activities.

Distinction Between Performance and Learning

- Motor performance is the observable behaviour of the athlete when he/she is executing a task; it can be assessed using very precise criteria, for example the number of times the athlete throws and hits the target.
- Learning refers to the permanent change in the motor performance or in the ability to carry out certain tasks or movements as a result of practice.
- Performance observed during a practice session is not necessarily a good indication of learning by the athlete. If and when the objective is to establish whether learning has taken place, a reassessment of performance at a future date is required. Additional assessments enable to verify skill retention, i.e. whether the skill can be executed repeatedly and consistently.
- If the coach does not appreciate the distinction between *performance and learning*, there is a risk of incorrectly interpreting the extent of the athlete's progress, and the athlete's ability to execute a particular task consistently and independently.
- In addition, when performance assessments are done, it is important to establish a distinction between the level of performance of a skill or the execution of a particular task *in practice*, and the level of performance when it is most important, i.e. *in competition*.

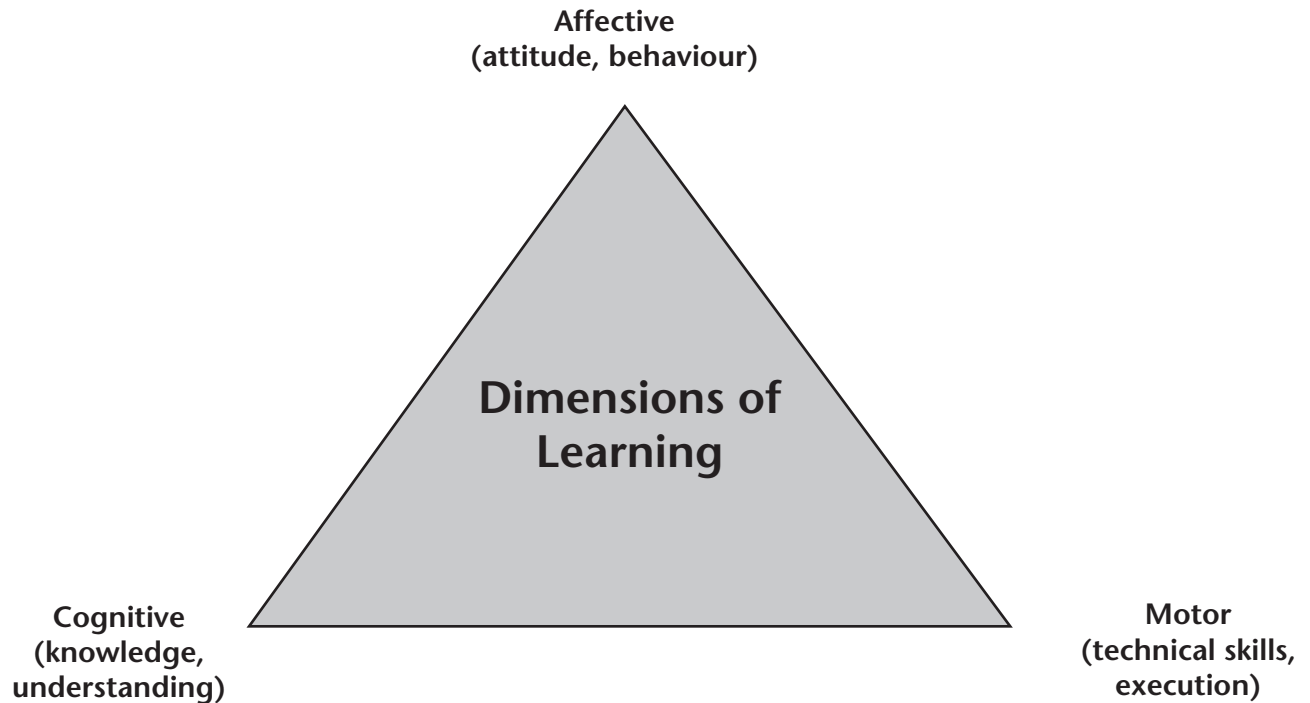
¹ The definitions presented here are a synthesis of views expressed by several experts in motor learning and sport teaching, notably Lee, Target, Cathelineau, Siedentop and Rink.





Dimensions of Learning

Learning may be considered from three distinct dimensions: motor, cognitive, and affective.



- **The affective dimension** concerns learning from the point of view of attitudes, values, and ethical behaviour. This dimension is closely linked to the self-esteem of athletes. Later on, we will consider how to recognize a lack of self-esteem in the athlete.
- **The cognitive dimension** concerns learning from the perspective of the acquisition of knowledge, whether it be technical, tactical, or strategic. It is as much about what the athlete knows (or does not know) as what the athlete understands (or does not understand).
- **The motor dimension** concerns learning from the perspective of the execution of skills, techniques, or any other form of motor performance.

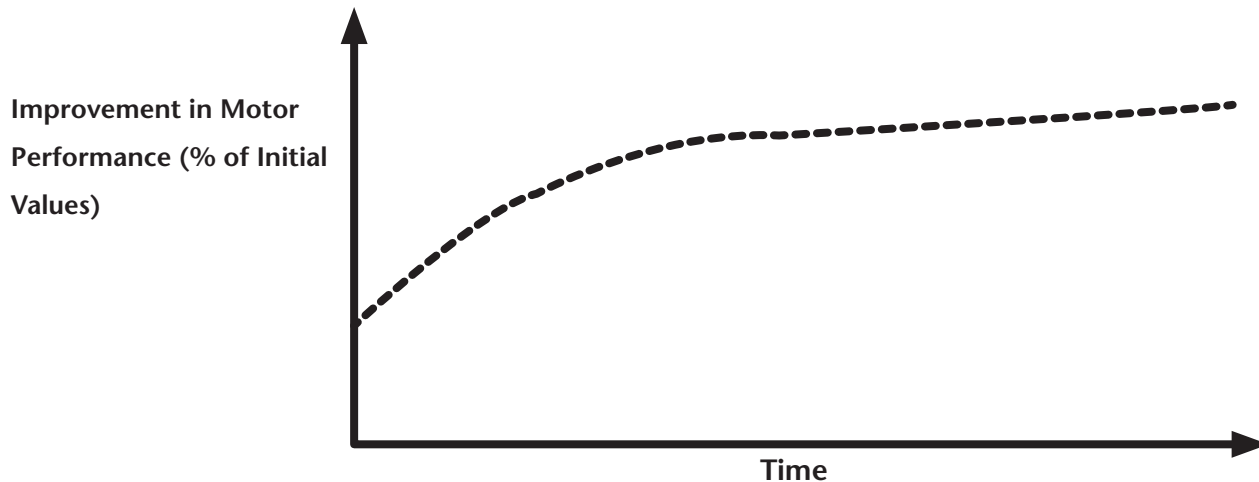




Rate of Improvement Relative to the Amount of Practice Over Time

- When an athlete begins to practice, there is a rapid improvement in the ability to carry out a task or perform a particular movement, but the rate of improvement is much slower later on.
- Learning happens in stages, and the rate of improvement varies from stage to stage.
- The quantity and quality of practice, i.e. the time and the number of repetitions, are the most important factors that lead to motor performance improvements and skill learning.

Figure 1: Rate of Improvement Relative to Time





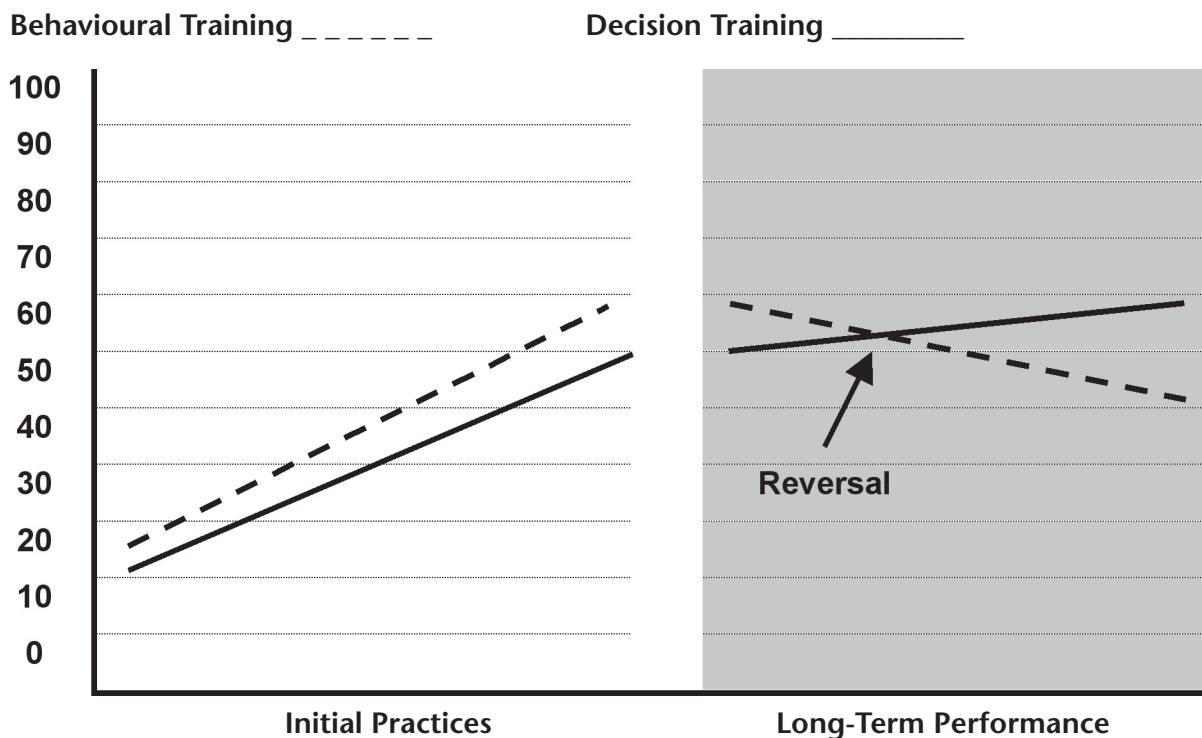
Effects of Different Types of Practice on Motor Learning

There are different types of practice that can be used to teach skills, and their effect on learning and performance can vary.

Practices that emphasize repeating the same task many times under the same conditions (blocked practice) usually lead to a rapid improvement in performance; however, this improvement may not be stable or maintained over time.

Practices that require some form of problem-solving by the person carrying out the task (known as “decision training”) may not produce as rapid an improvement in motor performance early on, but lead to superior learning and retention of skills, as well as superior transfer of skill into the competitive environment.

Figure 2:
Improvement and Retention of Performance Relative to the Type of Practice ²

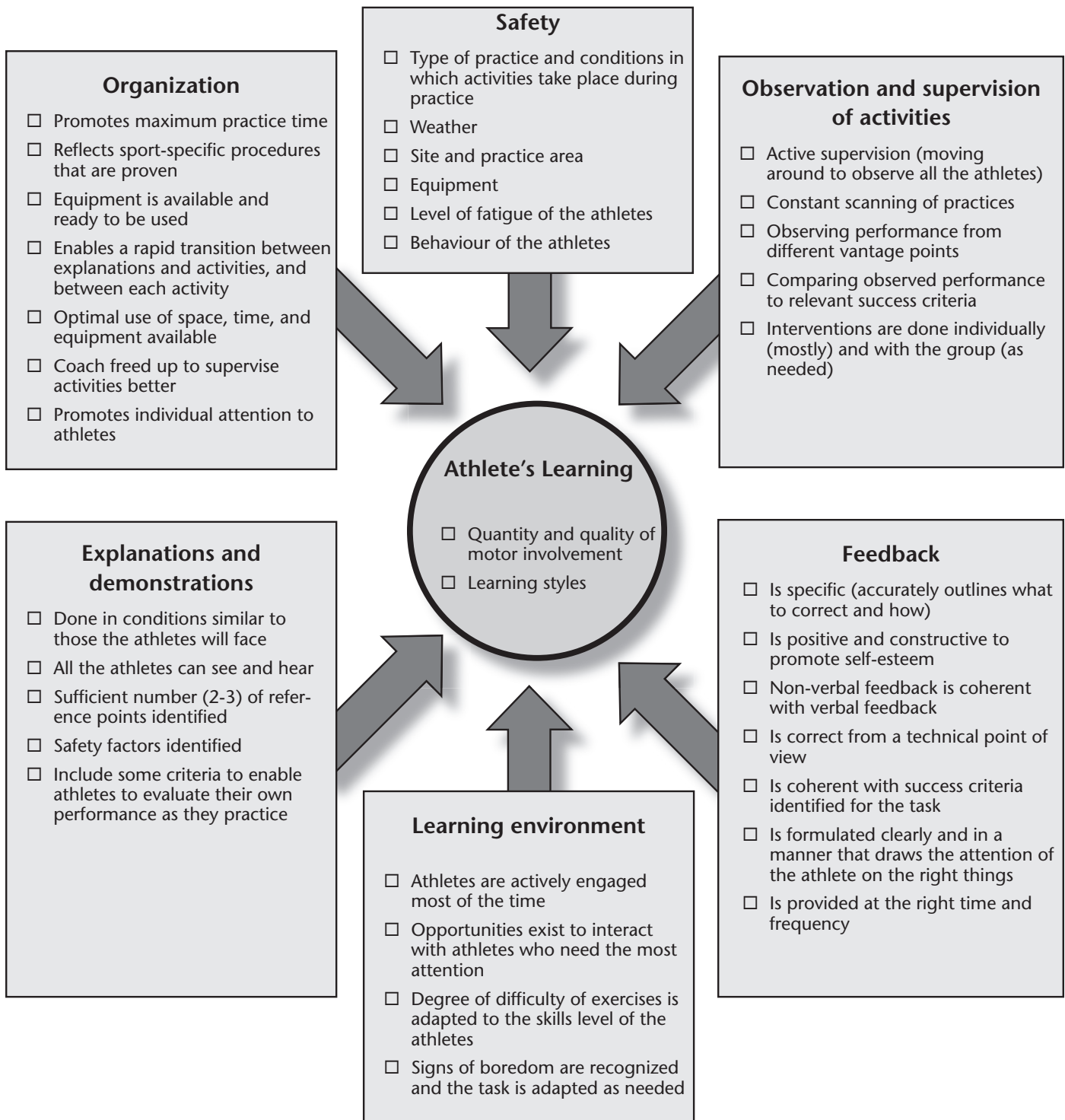


² Taken from : Vickers, J.N. (2002). *Decision-training: A New Approach to Practice*. Published by the Coaches Association of British Columbia.





Key Factors to Consider in Assessing the Effectiveness of Teaching





SELF-ESTEEM OF ATHLETES





Self-Esteem: Definition and Importance in Sport

What is Self-Esteem?

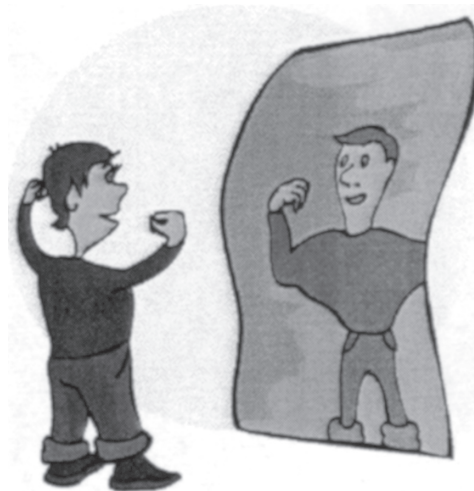
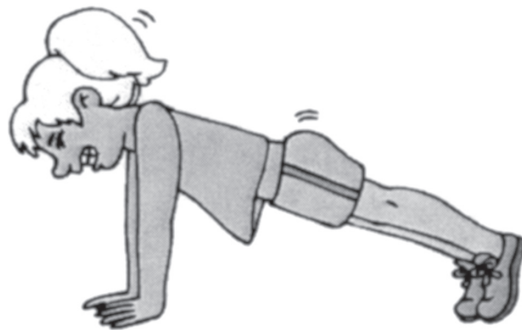
Self-esteem is the way a person sees himself/herself. Self-esteem can be affected by comments, positive or negative, from others, including messages about the person's participation in sport.

The Importance of Self-Esteem in Sport

Sport gives participants opportunities to acquire new skills and evaluate their abilities thanks to participation in competition. Participants who have high self-esteem tend to learn better and achieve better performance than those who do not. One of the most important stages in the development of self-esteem occurs between the ages of 6 and 11 years. So, parents, coaches, and other adults who intervene directly with children have an important role to play in the development of self-esteem of young people.

Even comments that seem harmless to the people making them may have a significant impact on the participant. Parents and coaches should always try to find something that the child does well, even though there are times when they must point out things that need to be improved. Positive reinforcement may focus on the way the athlete performs a particular skill, or on aspects which are not directly linked to performance, for example, respecting the rules, being on time, looking after equipments, making others laugh or helping others relax.

As a coach, what you say (verbally or through your body language) is extremely important in the eyes of the participants, and you may have direct influence on their self-esteem. So you must always assess the potential impact of the words you choose to say to participants or the comments you make to them.





Indications that a Child is Lacking Self-Esteem

The following reactions may indicate a lack of self-esteem in a child:

1. The child avoids doing a task or responding to a challenge, or gives up at the first opportunity.
2. The child cheats or lies in order to avoid losing a game or getting a poor result.
3. The child shows signs of regression and acts like a baby or in an immature way for his or her age.
4. The child is extremely stubborn, in order to hide feelings of incompetence, frustration or helplessness.
5. The child makes excuses (“the coach is stupid”) or makes light of events (“this is a dumb sport anyway”).
6. The child moves to the fringes of society by cutting or reducing ties with friends, or other people in general.
7. The child is having mood swings, appears sad, weeps and/or has fits of anger, frustration, or periods of silence.
8. The child makes negative comments about himself/herself such as “I never do anything well”, “Nobody likes me”, “I’m not pretty”, “It’s my fault...”
9. The child is sensitive to praise and criticism.
10. The child is excessively worried about the opinion of others.
11. The child is significantly affected by the negative influence of friends.
12. The child helps too much or not at all in the house.





Suggestions for Helping Young People Develop Self-Esteem

1. Greet each one of the children warmly when they arrive, and make sure that they are happy to be there.
2. Show them your confidence in their ability to learn.
3. Show them respect.
4. Tell them what they do well.
5. Show them you appreciate them as people.
6. Communicate with them in a positive manner.
7. Engage them in activities appropriate for their level of development. Fix realistic objectives and expectations based on the abilities of the participants.
8. Praise the participants sincerely and often, for example, encourage them three or four times before making corrections. Encourage participants to try without always putting the emphasis on results.
9. Avoid elimination games and games which put pressure on participants. Create situations in which participants have a good chance of being successful.
10. Be precise when you praise their efforts or performance.
11. Congratulate them on their special achievements; recognize each participant's progress.
12. Smile, wink or nod to participants to acknowledge their efforts. A "pat on the back" is a great way to encourage participants.
13. Give participants responsibility. Have them participate in decision-making and give everyone the opportunity to be the leader. Alternate the role of captain.
14. Seek the opinion of the participants and encourage them to ask questions.
15. Communicate to them the true joy of participating in sport





Suggestions for Helping Young People Develop Confidence and Self-Esteem in Certain Situations

Making comments and giving feedback at practice

1. Give simple precise suggestions.
2. Give participants responsibilities.
3. Encourage participants. Be enthusiastic and constructive.
4. Don't make it a chore – have fun!

Before and during practice – Listen to participants

1. Actively seek their input.
2. Respect their opinion.
3. Show that you are flexible in your point of view.
4. Value the participants' participation.

Pre-competition communication

1. Take the tension out of competition: have the participants focus on what they are going to do rather than the final result.
2. Be enthusiastic and constructive.
3. Recognize participants' emotional involvement and learn to listen.
4. Remind them what works well.
5. Tell them of your confidence in them.

After winning a competition

1. Always make some comments.
2. Enjoy the victory.
3. Underline what has gone well.
4. Point out what can be improved.
5. Lay the foundations for future victories.

After losing a competition

1. Recognize effort.
2. Underline the strong points.
3. Point out what can be improved.
4. Be sure participants learn something from the experience.
5. Play down the defeat, remind them that there will be other opportunities and that the important thing is to have done their best.







THE LEARNER:

RECOGNIZING THE LEARNER'S PREFERRED LEARNING STYLE IN ORDER TO MAXIMIZE LEARNING





Recognizing the Learner's Preferred Learning Style

(Additional information about learning styles is included in the appendices)

You are Primarily a “Visual” Person

Your General Profile

This means that you are particularly sensitive to the visual aspects of your environment, that you live in the present, that you are aware of what is going on around you, and that you very quickly bring up images of the past in order to make sense of what is happening to you. You like art and beauty, order and disorder. You have a very fine sense of nuances of colour and form. You pick up details: you identify your athletes' handwriting. You recognize people easily. Their appearance, some aspect of how they look, their location in a particular setting are points of reference that you capture in a flash. You get athletes to stay in the same place, so that you will have time to identify them by their place in the room. So much so that when people forget and change places in the room, you may well call them by the wrong name...

You have a good sense of orientation, so you are able to locate where you are on a plan or map, and you don't have to ask the way. You don't always understand why athletes ask you to repeat some instruction for a drill or comment on a practice. “Just open your eyes”, you tell them. You believe that a clear explanation or document requires illustrations, diagrams. When there are no visual pieces, you immediately draw something on the board: you believe it is easier, clearer than any verbal explanation.

You are creative. There are always ideas bouncing around in your head. Athletes sometimes say you speak a little too quickly. It is not always easy to follow your explanations, which are often full of picturesque details. Sometimes you forget to define exactly where you want to go with it. However, you have a sound sense of how to synthesize information and you are as able as anyone to describe the main points. You just allow yourself to get carried away by your rich imagination.

Particular Aspects You Should Pay Attention To

You have to learn how to enter the world of auditory people. If you understand them better, you will find their long explanations less tiring. Provide just the right word, and they will be satisfied; your explanation will make more sense for them. Even easier: get them to give a name to your activities or exercises or to summarize the main points of your message. That way you will satisfy their need for words and you will frame how long they can talk; they will appreciate your activities better and you will provide them a meaningful opportunity to contribute to the group's dynamics.





Kinesthetic people often seem to you to be too “slow”. Use your creativity to create imaginary journeys for them: they will revel in your images... They will experience multiple sensations that they will find overwhelming. Begin your explanations by saying: “Imagine yourself walking...visiting...touching...” Any action verb will do providing you cause them to be mentally active in the course of their reflection.

Ask them what they feel when they create these images. If you are able to keep them in contact with their own feelings, they will become more creative and be more interested in your activities. They remind to everyone (and to yourself) that you are also a body capable of experiencing sensations, feelings, needs. They will add some human depth and breadth to your sometimes overly detached view of the world.

Teach others to use their eyes more, especially to remember movement patterns or diagrams outlining certain tactics. You excel in this area because you perceive any visually-based strategy as being more effective.

You are Primarily an “Auditory” Person

Your General Profile

This means that you are particularly receptive to the auditory aspect of your environment, and that you very readily call up sounds and words heard in the past to help you make sense of what is happening to you.

You are sensitive to the harmony of sounds, the meaning of words, the rhythm of things. You have a fine sense of the various ranges of tonality: the bass and treble are very familiar to you. You recognize people primarily by the tone of their voice. You remember the names of your athletes. You have clever methods to help you do that. You like to choose just the right word. You like to talk, to tell stories. You like to sing or, at the very least, you appreciate the musicality of what you say or hear.

You like to listen to people, discuss, or play with ideas. Your athletes like your careful elocution: you take pleasure in talking. Your voice is melodious, well ordered. You usually breathe through the middle of the thorax by filling your lungs well, which enables you to maintain a regular rhythm.

Particular Aspects You Should Pay Attention To

The previous aspects can sometimes work against you as well: you take such pleasure explaining that you may occasionally forget that some of your athletes soon “turn off” and are unable to sustain their attention to purely auditory sources of information. From time to time, be sure to provide some visual support to revive their interest and regain their attention. It will also make their task easier when you supplement your explanations with concrete examples that will enable them to create their own internal images. Abstract terms tend to be too much in the realm of sounds alone.





So what about kinesthetic people? Words alone will always be an empty vessel for them, unless you can also appeal to their senses, their need for physical sensation. Choose the words that complement their preferred sense. On the next pages you will find a table of words most frequently used by each of these profiled classes of people. The list of kinesthetic terms contains suggestions for more appropriate words to use with this kind of athlete.

You are Primarily a “Kinesthetic” Person

Your General Profile

This means that among the many perceptions that you form at any given moment, you are particularly sensitive to those that you feel. From time to time, you pause in order to check your feelings, and this is your way of being in contact with what is going on around you.

You are aware of the ambiance, the relationships between people. You have a keen sense of the state of mind of those you are speaking with. You are passionate: your athletes appreciate the way you “rev them up”. You are warm and spontaneous. Sometimes, you let yourself get carried away by your emotions: your athletes are afraid of your anger. You are very emotional, and you do not like delicate situations when you have to control yourself. You know how to grab the attention of your athletes because you express yourself in concrete terms, with a fairly slow delivery. You often call on your emotions and theirs.

As you follow your inspiration of the moment, you have a tendency to improvise. The outcome is often positive. You are always available to answer your athletes’ questions: you adapt to the needs of the moment. You are able to remain attentive to them and not feel too restricted by rigid plans.

Particular Aspects You Should Pay Attention To

You would be even more effective if you took more frequent pauses in order to reframe what is being said: a plan, key ideas on the blackboard, to resume the essential elements of what is to be learned. Otherwise, your athletes may get the impression that you are changing the subject abruptly. They need to be able to be involved in the process to acquire a more global vision of the course if they are to understand the general meaning of the program.

For primarily visual learners, your many expressions and gestures are a valuable source of information. Anecdotes, a concrete and dynamic approach help them create vivid mental images. You can have them provide a synthesis of what has already been said or done, or how this fits into the larger picture: they will be very good at this exercise. The rhythm of your presentation may seem too slow to them: mental pictures are created very quickly in their minds, so much so that you may not be capable of keeping pace with the way they interpret information. Have them speak from time to time, so that the rest of the class can benefit from their brightly coloured examples and images.





Athletes who are primarily auditory may become frustrated: they like structured practices, and activities that are planned, described in precise, well thought-out terms. Have them comment on a technique or summarize an important explanation, because they often link things together in a subtle way. Don't hesitate to recognize your differences in your conception of knowledge, so learn to rely on their strong points: "What word would you use to describe this?", "How would you classify the various ideas we have heard today?" Thanks to your primarily kinesthetic sense, you practice your profession with great sensitivity. This is one of your great attributes: to teach in a lively, unexpected and sometimes unusual way. You epitomize this picturesque Chinese proverb: *"Teaching that only enters the eyes and the ears is like an imaginary meal"*.

Translated from an adaptation of: La programmation neuro-linguistique, by Reine Lépineux, Nicole Soloeilhac and Andrée Zerah, 1984.





Vocabulary for the Kinesthetic Person

Verbs

soften	sensitize	touch	firm up
soothe	warm up	move	solidify
feel	cool down	shock	weigh down
relax	contact	shake	hit
break	irritate	press	carry
seize	grab	flatter	boost

Adjectives

soft	relaxed	concrete	firm
sensitive	insensitive	tender	solid
gentle	warm	cold	heavy
light	tepid	shocking	touching
trying	ticklish	agitated	striking
brittle	irritable	pressing	moving

Adverbs

softly	in contact with	concretely	firmly
sensitively	insensitively	tenderly	solidly
gently	warmly	coldly	heavily

Nouns

softness	feeling	contact	firmness
sensitivity	insensitivity	tenderness	solidity
gentleness	warmth	coldness	heaviness
lightness	mildness	shock	test
contact	agitation	blow	breakage
irritation	pressure	movement	emotion

Expressions

have good sense	have your feet on the ground
be open-handed	take to heart
pretty as a picture	have a good "nose"
put your finger on	make an impression
come to blows	be fed up
get on your nerves	fuel your arguments
get stuck into	cry your eyes out
be a stickler for principles	get on your high horse
come out of your shell	stand on your own two feet
be as meek as a lamb	
look as if butter wouldn't melt in your mouth	





Vocabulary for the Auditory Person

Verbs

hear	express	relate	yell	amplify	alarm	announce	ask	mention	inform	declare	say	question	sound	cry out	recount	discuss	compose	listen	shout	put into dialogue	burst out	ask about	articulate	narrate
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Adjectives

harmonious	solemn	orchestrated	talkative	deaf	shrill	melodious	oral	high-pitched	dissonant	strident	muffled	musical	loud	vocal	deafening	piercing	hollow	discordant	calm	audible	amplified	nasal
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Adverbs

harmoniously	solemnly	noisily	orally	of course	loudly	in harmony	deafeningly
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Nouns

harmony	click	listening	roar	tone	declaration	dialogue	question	sound	din	discussion	tonality	(in) tune	cry	request	word	voice	amplification	(out of) tune	groan	shout	speech	announcement	burst
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Expressions

play a wrong note	whispering	hear voices	ring true	turn a deaf ear	echo	sharp cry	get through to	have an earful of	out loud	burst your eardrums	lend an ear	have somebody's ear	be in tune	sound false	experience the whole gamut	different version	put the accent	be all ears	bawl out	talk through your hat	overhear
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Vocabulary for the Visual Person

Verbs

notice	look at	look at	show
shine	clarify	distinguish	visualize
light up	lighten	hide	catch sight of
imagine	discern	illustrate	mark out
paint	depict	observe	appear
seem	discover	expose	scan
inspect	fix	glow	sparkle
blaze	illuminate	dazzle	

Adjectives

remarkable	dark	luminous	somber
brilliant	light	blurred	vague
clear	lucid	imaginative	clairvoyant
picturesque	cloudy	spectacular	coloured
deep	far-sighted	hazy	outlined
loud	obscure	obvious	distinct
expressive	limpid		

Adverbs

brilliantly	clearly	distinctly	vaguely
clearly	lucidly	expressively	

Nouns

remark	perspective	look	objective
burst	clarity	graph	illusion
snapshot	sharpness	point of view	imagination
clairvoyance	screen	cloud	spectacle
painting	observation	forecast	image
aspect	view	panorama	discovery

Expressions

see life through rose-coloured spectacles	take your bearings
take stock of	before your very eyes
open your eyes wide	scattered to the four winds
look furtively	face-to-face
see someone in their true colours	without a shadow of a doubt
take a close look	to the naked eye
only have eyes for	be blindingly obvious



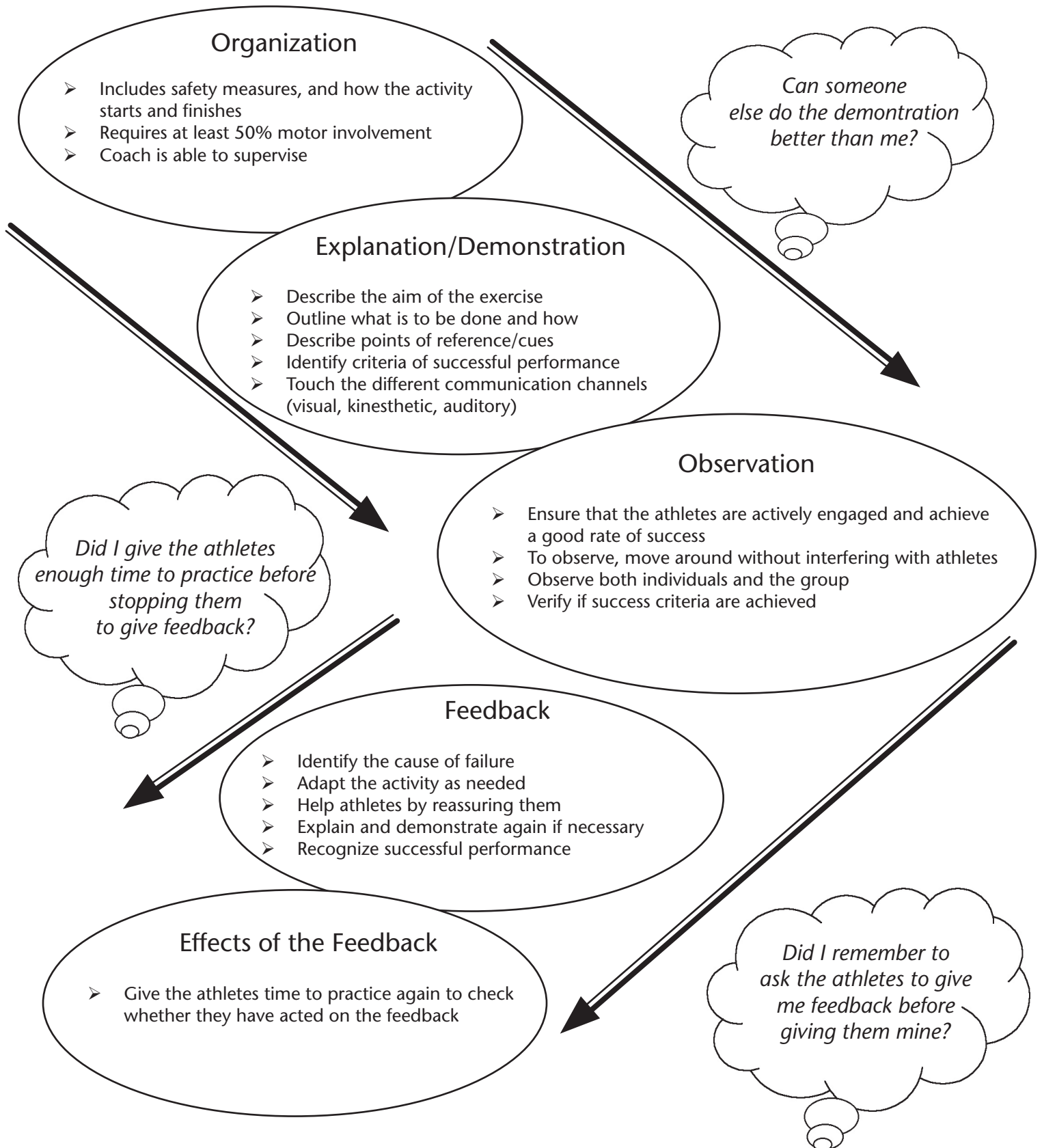


THE TEACHING PROCESS





Representation of the Teaching Process





Key Elements of each Step in the Teaching Process

Step 1: Organization

- Always think about how to begin and finish an activity or a drill.
- Always take into account the safety issues of the activity or drill.
- Organize the activity in a way that allows each athlete to remain active during at least 50% of practice time.
- Organize the activity in a way that enables athletes to progress at their own pace.
- Set up the environment in such a way as to allow yourself to move around and see every athlete without interfering.
- Ensure each athlete has the maximum possible amount of practice time (number of repetitions)
- Always plan for the equipments that will be used during the activity or the drill, prepare them ahead of time and make sure they are available at the time of the activity.

ASK YOURSELF THESE QUESTIONS



BEFORE AND AFTER THE PRACTICE

Did I set up the practice or the activity in a way that:

1. Enabled each of the athletes to be actively engaged for at least 50% of the time?
2. Allowed me to spend more than half my time with individual athletes?
3. Enabled each athlete to progress at his/her own pace, respecting the athlete's starting point?
4. Gave me sufficient time to observe the athletes?





Organization

Coach: _____

Observer: _____

The set up for the activity was:

- _____ Quick and efficient
- _____ Quick but not efficient
- _____ Neither quick nor efficient

The athletes began the activity:

- _____ Quickly and correctly
- _____ Quickly, but not correctly
- _____ Correctly, but not quickly
- _____ Neither quickly nor correctly

During the activity:

- Good use was made of the available equipment: Yes () No ()
- Good use was made of the available space: Yes () No ()
- Good use was made of the available time: Yes () No ()
- Groupings were adequate: Yes () No ()
- Athletes practiced in safe conditions: Yes () No ()

In the practice, the athletes are actively engaged:

- _____ Most of the time (50 % or more of the time)
- _____ Moderately (30-50 % of the time)
- _____ Insufficiently (30 % or less of the time)





Step 2: Explanation and Demonstration

- Tell the athletes the object of the exercise or drill.
- Always give the athletes some cues or reference points (what he/she should look for or feel while performing). Effective cues are short, clear, simple and not too many (two or three).
- A cue is a precise piece of information that enables the performer to control a movement. It must be observable by the coach and easily understood by the athlete. There are two types of cues: external and internal.
 - An EXTERNAL CUE can be seen or heard by the athlete.
 - An INTERNAL CUE is perceived internally by the athlete (kinesthetic sensations).
- Suggest to athletes that, while executing the movement, they should pay attention to or concentrate on (1) something external to their body (e.g., a target); or (2) the expected outcome of their movements, and not too much on how the movement is being performed or on what they feel. In motor learning, this type of instruction is called external focus of attention.
- Always show and tell the athlete what successful performance will look and feel like (how will the athlete know that he or she has succeeded?).
- Be sure to use appropriate words, movements, or visuals (if possible) to take into account the preferred learning style of each athlete (visual, kinesthetic, and auditory).

ASK YOURSELF THESE QUESTIONS → BEFORE AND AFTER THE PRACTICE

Did my explanations and demonstrations enable me to:

1. Create a clear picture of what I wanted to see happen and how?
2. Describe the logistical and organizational aspects of the drill/activity?
3. Emphasize the most important aspects (reference points, external focus)?
4. Pass on information on the “why” of things (e.g., the reasons why a movement should be done in a particular way)?
5. Respect the athletes’ individual learning styles?
6. Check for understanding?





Practical Applications of Recent Research in Motor Learning: *Key Points on Giving Instructions*

Recent research in the area of motor learning has focused on the effectiveness of different ways of giving instructions. Among others areas of interest, researchers have tried to determine what athletes should focus on *during* the execution of a motor task: (1) on the way the movement or skill is performed (internal focus); or (2) on an external element or the anticipated effect of the movement (external focus). The key points from these studies are summarized below.

- **To promote learning, instructions should be given in such a way as to focus the athlete's attention on some external factor and/or the anticipated effect of his/her movement, rather than on the way the movement is executed**

Focusing too much on the way to perform a particular movement, e.g., focusing on the position of the elbow and how to make a flick of the wrist at the end of the movement, can be detrimental to motor learning. During the execution of the movement, it seems to be more effective to draw the athlete's attention to some external factor, (e.g., the target to hit, or the expected outcome of the movement like the particular trajectory to impart to a ball) rather than internal elements (e.g., feeling each phase of the movement during its execution). Research on this topic is known as "focus of attention".

There is ample evidence to suggest that instructions whereby the athlete is asked to focus attention on some element external to his/her body have a positive impact on both short-term performance (i.e. during the practice session) and longer-term performance; this type of instruction therefore appears to promote both learning and retention of skill. In addition, instructions of this type appear to be effective for most sports skills, and whatever the level of the performer. Finally, the positive effects of this type of instructions on both performance and learning do not appear to affect negatively the *form* of the movements; in other words, the quality of the execution does not appear to suffer.

- **If possible, external focus should be directed towards an element, and anticipated effect, or an outcome which is far from the performer's body**

Current research suggests that the most effective approach requires the learner to focus on an expected outcome situated as far as possible from the athlete's body, but which can nevertheless still be directly linked to the movement itself.

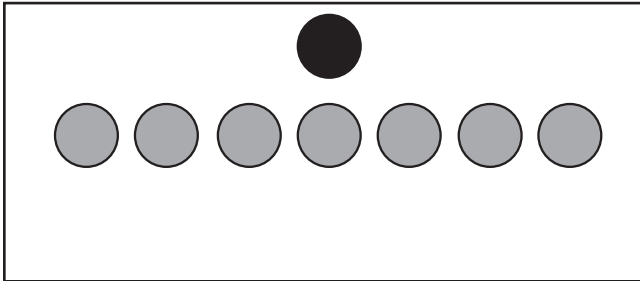




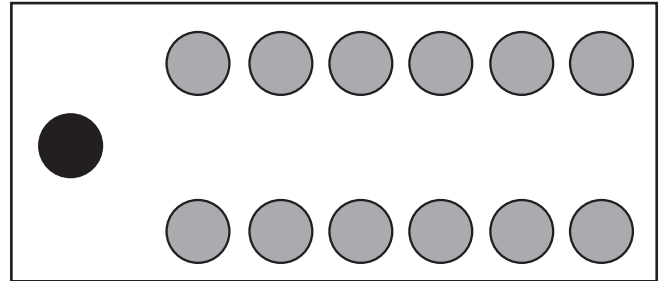
Choosing a Formation for Giving an Explanation or a Demonstration

It is important to choose an effective formation in order to be seen and heard by the athletes. The choice of formation depends on the space available, the kind of message (information, explanation, demonstration) and the number of athletes. The diagrams below show common formations.

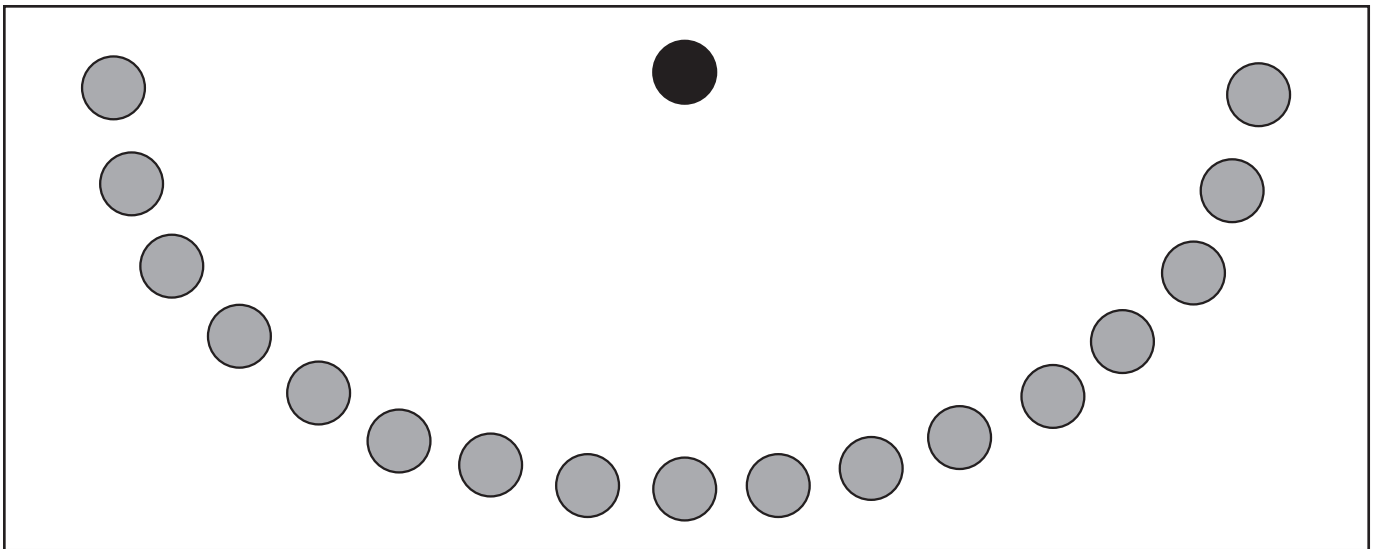
Straight line



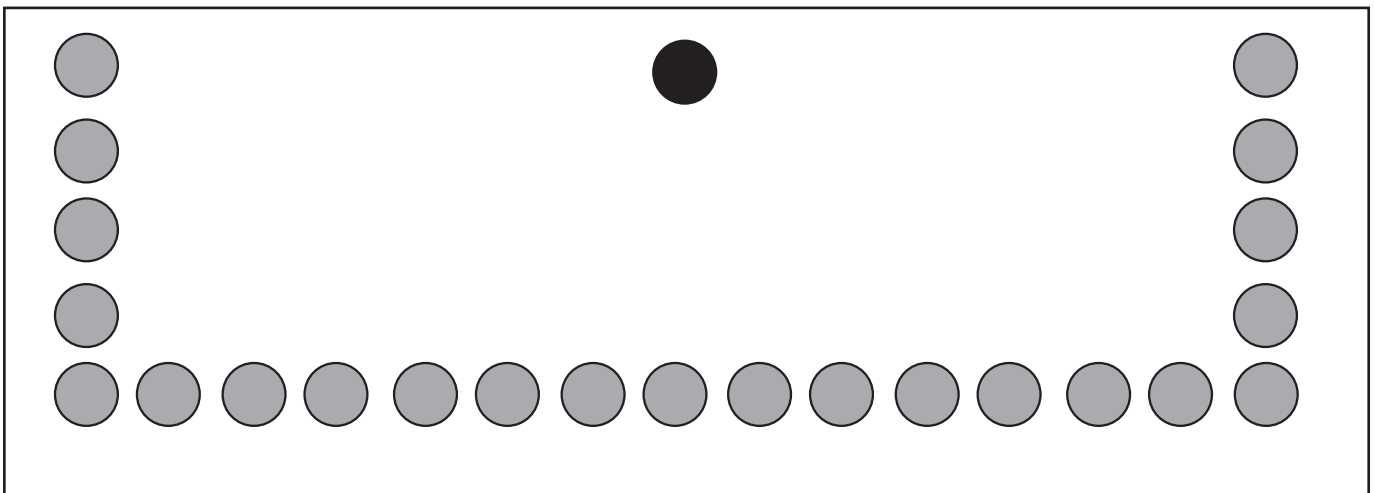
Two lines



Semi-circle



U Formation





Adapting the Basic Formations

These basic formations can be adapted to meet the needs of larger groups, for example:

- Make two rows: the front row kneeling or sitting, and the second row standing.
- Make three rows: front row sitting, the second kneeling, and the third standing.

Control Distractions

The athletes must be arranged with potential distractions behind them, for example:

- Sun in their eyes
- Reflections
- Activity in the street
- Other groups of athletes training
- Spectators

Choose a Good Vantage Point for the Athletes

It is important to ensure that the athletes have a good vantage point to watch the demonstration. Think of the best vantage points for the athletes in relation to the formation you have chosen **before** you begin the demonstration

If you need to, turn 90 or 180 degrees and do the demonstration again so that everyone can have several views of the demonstration, and has the opportunity to observe from the best vantage point. However, avoid doing the demonstration too many times as it may take too much time, and the athletes who have already seen it enough may “switch off”.





Demonstration

Coach : _____ Observer : _____

		Demo 1		Demo 2	
1	Equipments were ready for the start of the demonstration	Yes	No	Yes	No
2	Organization of the athletes was appropriate	Yes	No	Yes	No
3	Demonstration gave a good general idea of the technique or movement	Yes	No	Yes	No
4	Demonstration directed the attention of the athletes to an external focus (target, outcome, expected effect)	Yes	No	Yes	No
5	Coach pointed out what should be avoided	Yes	No	Yes	No
6	Demonstration was repeated from different angles	Yes	No	Yes	No
7	Athletes were involved in the demonstration in an appropriate way	Yes	No	Yes	No
8	Coach identified internal and external points of reference	Yes	No	Yes	No
9	Coach explained the reason for doing the activity/drill (link with previous practices, etc.)	Yes	No	Yes	No
10	Coach checked that the athletes had a good understanding of what needs to be done	Yes	No	Yes	No
11	Technical elements of the demonstration were executed correctly	Yes	No	Yes	No
12	Amount of information provided by the coach was appropriate (clear, short, accurate)	Yes	No	Yes	No
13	Coach used vocabulary respecting the three learning styles	Yes	No	Yes	No
14	Coach emphasized safety aspects when appropriate	Yes	No	Yes	No
15	Coach's voice was loud enough and projected well enough	Yes	No	Yes	No

Comments: _____

Overall assessment:

- () Excellent performance
- () Good performance, some adjustments required, but generally well done
- () One or two serious mistakes, room for improvement, but acceptable
- () Not acceptable, several serious mistakes





Step 3: Observation

- Ensure that the athletes get involved in the activity quickly (rapid transition).
- Always ensure athletes have a clear understanding of the task at hand, in view of the instructions that were given.
- Always ensure that the activity or drill is appropriate for the skill level of the athletes, and that it is not beyond their current abilities.
- Always ensure that there is a good rate of success among the athletes, i.e. most of the athletes are able to achieve the desired outcome.
- Be actively involved in the supervision of the athletes, so that you get to see ALL the athletes during the activity. Scanning the activity and moving around to watch what is going on from different vantage points enable you to be actively involved. (Note: During sport-specific workshops, find out about the best way of moving around and observing athletes without interfering with them).
- Be sure to watch individual athletes so that you can be aware of the individual differences in performance, and can then provide individualised feedback.
- Find out if the athletes have fun, or if they are not bored or discouraged.

ASK YOURSELF THESE QUESTIONS



DURING AND AFTER THE PRACTICE

Did my supervision enable me to:

1. Keep the athletes actively engaged in the activity?
2. See all the athletes as a group and individually?
3. Observe key reference points and success criteria from different vantage points?
4. Be sure everyone is safe?
5. Evaluate the athletes' degree of success in the execution of the activity or drill? (See Challenge Zone on the next page.)

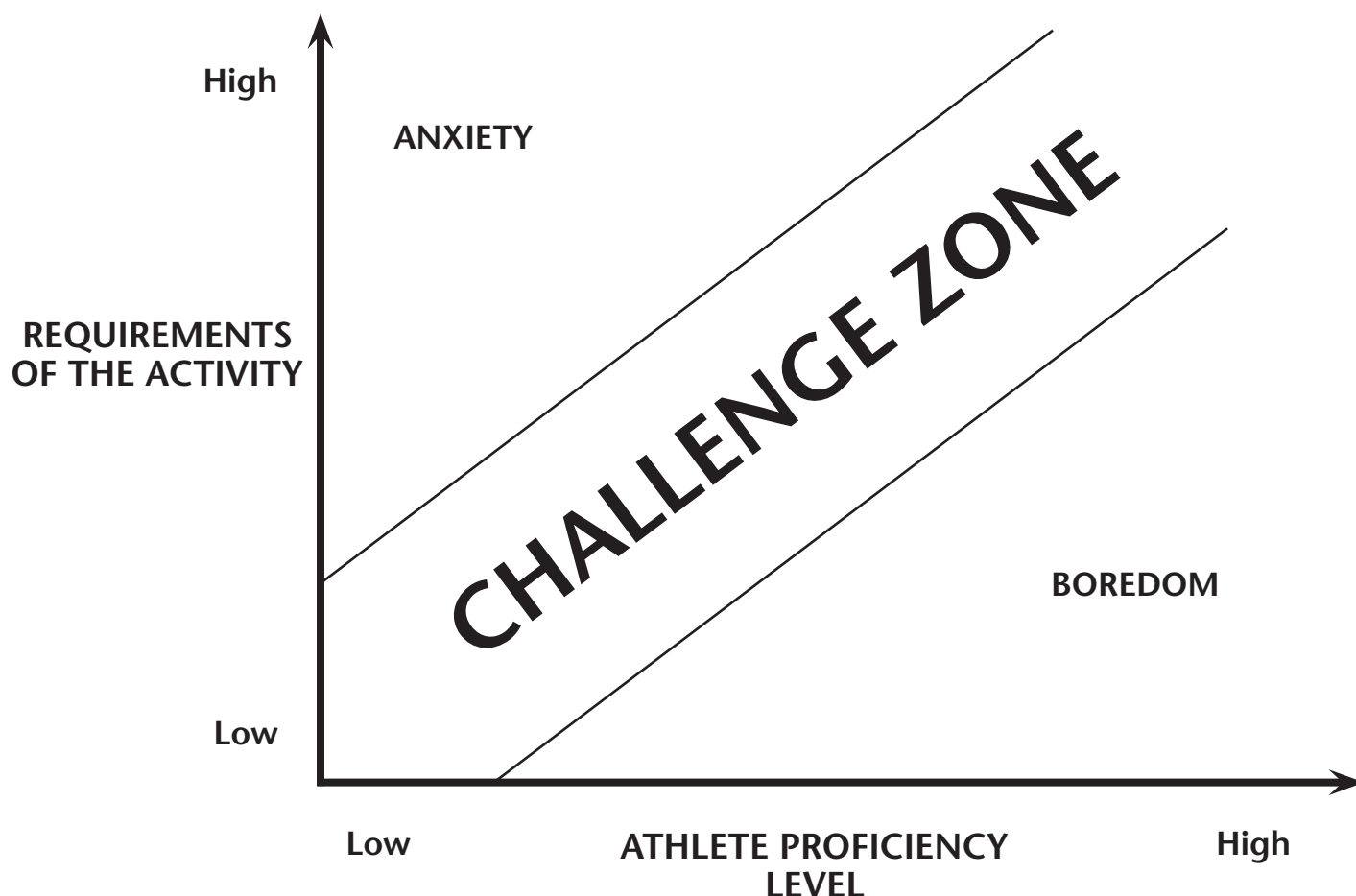




The Challenge Zone

Or Matching the Difficulty of the Activity With the Skill Level of the Participant

While observing the athletes, the coach should verify that they are appropriately challenged by the task at hand. When the demands of an activity are too high for the participant's ability, he/she may become anxious or discouraged, and therefore may have difficulty learning. On the other hand, when the requirements are too low, the athlete may quickly show signs of boredom or lack of interest. The difficulty level associated with the task must therefore be "optimal," i.e. the participant must feel that he/she has the ability to succeed but that the **activity represents a challenge**. In other words, the athlete will be motivated to learn when challenged at the appropriate level, which implies that there must be a reasonable chance of either success or failure when he/she performs a task. *As a general rule, if the participants' success rate is approximately 2 times out of 3, then the activity represents a suitable challenge.*





Step 4: Giving Appropriate Feedback

In this section, we will present several steps to enable the coach to give appropriate feedback.

First step: Success or Failure? Before providing any feedback, the coach must first identify whether or not the athlete is succeeding in the activity.

Second step: Categories of Intervention Once an evaluation of the athlete's performance is made and the coach has determined whether or not the athlete is experiencing success, an appropriate type of intervention must then be chosen. Various types of interventions are listed in Table 1. The first type of (inhibiting) is obviously not appropriate, and therefore should not be used. Among the other options, some are more effective when the athlete cannot perform the task successfully, and others when he/she can. These particular aspects are dealt with in the following pages.

Table 1
Five Types Of Intervention ¹

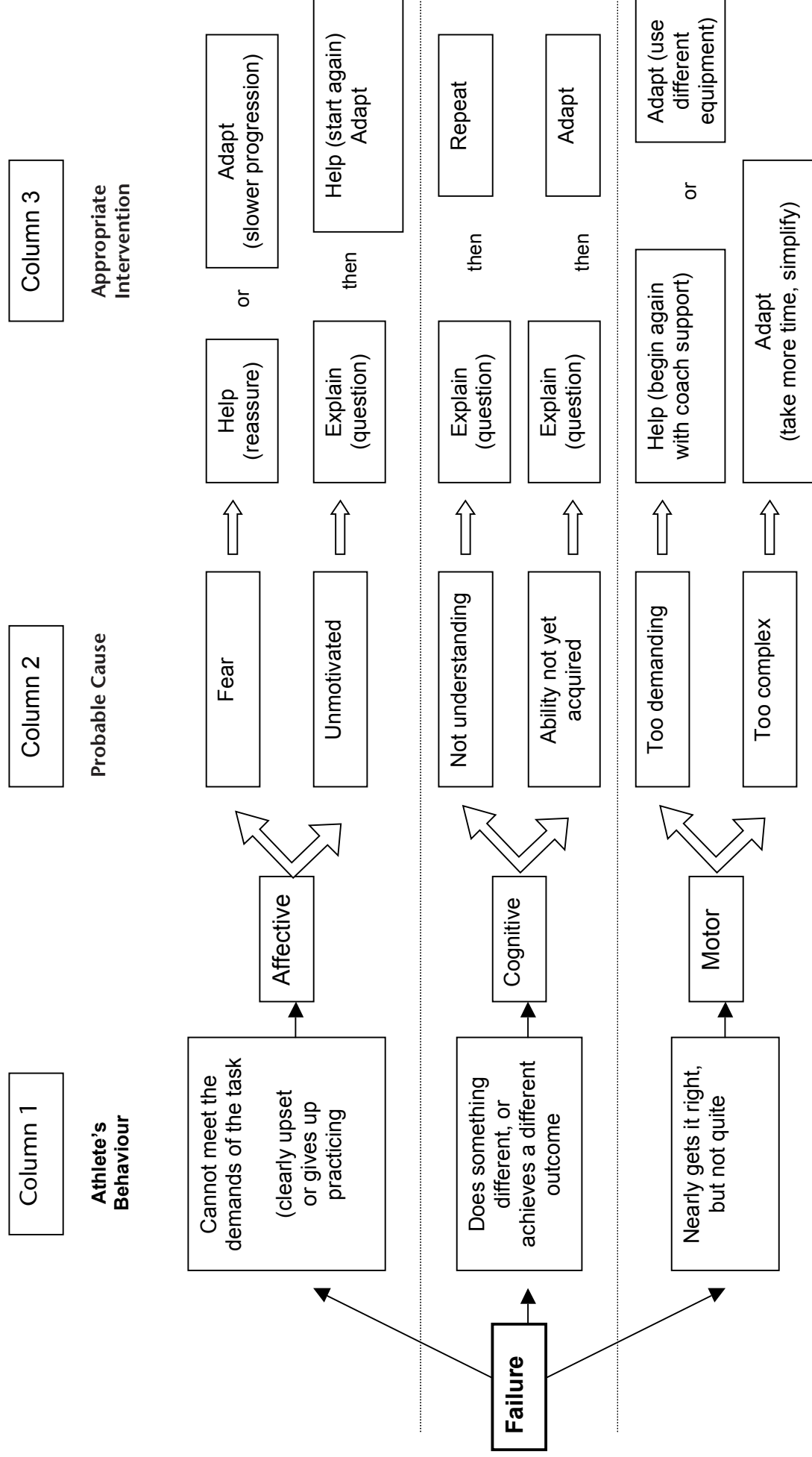
Types of Intervention	Behaviours or Actions by the Coach
A. Inhibiting	<ol style="list-style-type: none"> 1. Do nothing. 2. Shout, rebuke.
B. Repeating	<ol style="list-style-type: none"> 3. Repeat instructions. 4. Demonstrate or repeat previous demonstration.
C. Explaining	<ol style="list-style-type: none"> 5. Explain how to do it right (verbal or reference point). 6. Question the athlete.
D. Helping	<ol style="list-style-type: none"> 7. Reassure, encourage. 8. Have the athlete start again.
E. Adapting	<ol style="list-style-type: none"> 9. Use different equipments or practice areas. 10. Reduce difficulty level or give more time.

¹ Adapted from Target, C. and Cathelineau, J. (1990). *Pédagogie sportive*. Vigot. Collection Sport et enseignement.





Intervention When the Athlete is Not Experiencing Success²

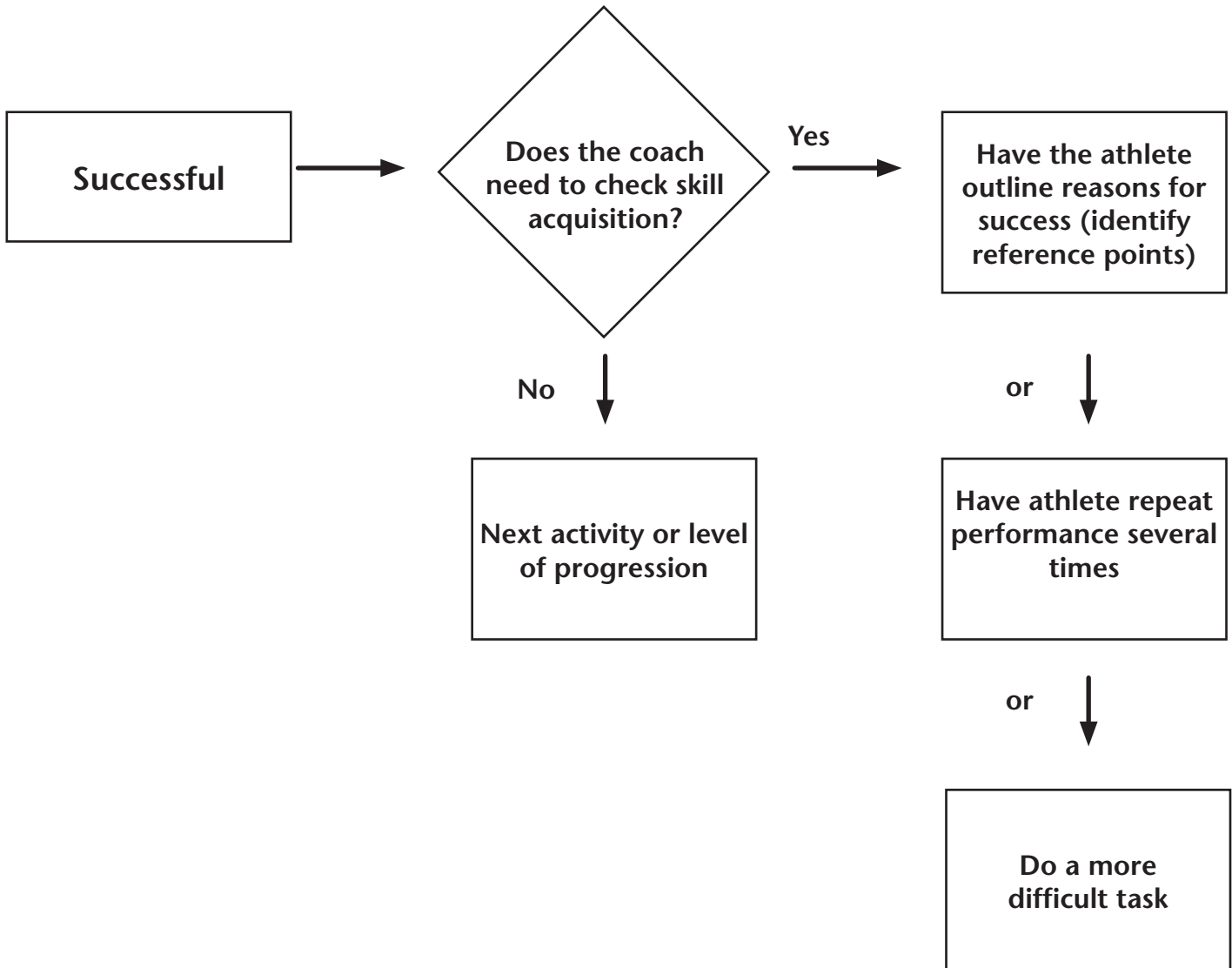


² Adapted from Target, C. and Cathelineau, J. (1990). Pédagogie sportive. Vigot. Collection Sport et enseignement.





Intervention When the Athlete is Succeeding³



³ Adapted from Target, C. and Cathelineau, J. (1990). *Pédagogie sportive*. Vigot. Collection Sport et enseignement.





General Comments About Feedback

- Timing is everything for giving feedback: the athlete needs to be open to hearing it, and near enough to hear you.
- Draw the athlete's attention to some element external to his/her body or to the anticipated effect of the movement rather than on the way the movement is being done.
- Let the athletes practice without always interrupting them. The more you talk, the less they can practice!
- Repeating the same general comments, (e.g., "That's great!", "Keep going!") is not enough. It's not that it is bad, but effective feedback is more than simply general encouragement.
- To promote acquisition and development of skills, information given must be specific.
- To be useful, feedback must also be accurate. To be accurate, the coach must: (1) really know the skills the athlete is working on; (2) have a clear reference point as far as correct execution is concerned; and (3) be in the right place to observe the athlete's performance.
- In the case of motor skills, a demonstration (i.e. non-verbal feedback or the execution of a very precise movement) is often useful feedback to give to the athlete.
- Feedback given to the whole group is often effective.
- Although feedback is important and contributes to learning, avoid giving feedback too often, or too much at any one time.
- Remember that it is always the quality and quantity of feedback that determines its effectiveness.

When providing feedback to athletes, coaches should aim at the following:

- Positive feedback should be offered more often than negative feedback.
- Specific feedback should be offered more often than general feedback.
- *A good balance should be struck between descriptive and prescriptive feedback (Note: descriptive feedback that is both specific and positive may influence the athlete's self-esteem in a positive way).*





Third Step: Saying the Right Thing. Thus far, we have seen that the coach must first determine whether the athlete is succeeding or failing, and then decide what kind of intervention is best in either case. We will now see what each type of intervention sounds like in words.

Types of Feedback

Types	Definitions	Examples
Evaluative	The coach assesses the quality of the performance; he/she makes some kind of assessment or judgment	<ul style="list-style-type: none"> • That’s fine! • Good job! • No, not like that! • Not good enough!
Prescriptive	The coach tells the athlete how to execute the skill next time	<ul style="list-style-type: none"> • Throw it higher! (general) • Get your arm higher! (specific)
Descriptive	The coach describes to the athlete what he/she has just done	<ul style="list-style-type: none"> • The build-up was too slow (general) • Your legs were really extended (specific)

ASK YOURSELF THESE QUESTIONS → **DURING AND AFTER THE PRACTICE**

Was my feedback:

1. Specific, not general, for example: “You did _____perfectly!” instead of “That’s fine!”?
2. Positive and constructive, not negative and humiliating?
3. Directly linked to the skill or behaviour to be improved?
4. Informative and relevant to the most important performance factors?
5. Balanced, i.e. it contained information on what has been done well, and also on what still has to be improved, for example: “Your _____(movement) is better than last time. The next thing to do would be to _____ (add another level of complexity to the movement, or a particular piece to refine)”?
6. Clear, precise and easy to understand by the athlete, e.g. were the words I used simple?





OBSERVATION OF THE COACH'S FEEDBACK

Coach: _____ Number of athletes: _____ Length of time of observation: _____

Types		Definitions	Examples	
Evaluative	The coach assesses the quality of the performance, so the coach makes some kind of assessment or judgement	<ul style="list-style-type: none"> • That's fine! • Good job 	<ul style="list-style-type: none"> • No, not like that! • Not good enough! 	
Prescriptive	The coach tells the athlete how to execute the skill next time	<ul style="list-style-type: none"> • Throw it higher! (general) • Kick farther! 	<ul style="list-style-type: none"> • Get your arm higher! (specific) 	
Descriptive	The coach describes to the athlete what he or she has just done	<ul style="list-style-type: none"> • The build-up was too slow (general) 	<ul style="list-style-type: none"> • Your leg was really extended (specific) 	

Type of Feedback	Occurrence (check mark)	Total	# / minute
Positive evaluative			
Negative evaluative			
General prescriptive			
Specific prescriptive			
General descriptive			
Specific descriptive			





Practical Application of Recent Research in Motor Learning: Key Points on Giving Feedback

Until recently, the vast majority of coaching publications recommended that, to be effective in helping athletes correct mistakes and improve performance, feedback had to be provided:

- As often as possible.
- As soon as possible after the execution of the movement or task.
- In the most precise manner possible.

During recent years, however, researchers have re-examined some of these recommendations on the grounds that they were based on studies of the short-term improvement of performance rather than on the effects of longer-term learning, which is clearly the ultimate aim of coaching.

While the recommendation regarding the importance of providing clear and specific feedback remains unchanged, the most recent data concerning feedback indicate that:

- **Feedback must require some reflection or cognitive effort on the part of the learner.** Feedback must be seen as supporting information that the learner is expected to interpret and use in an active way; as such, it should require some analysis and decision-making by the learner. Feedback must encourage the athlete to be an independent and autonomous learner, and look for solutions to the particular challenges posed by the practice. The longer-term objective is that the athlete becomes able to maintain and modify performance without the coach's intervention.
- **Very frequent feedback does not promote learning.** A comparison between intermittent feedback (after every two or three repetitions or even less frequently) and frequent feedback (after every repetition or attempt) shows that very frequent feedback does not promote learning. In other words, more is not necessarily better.





- **Feedback given during the execution of the task may lead to short-term performance improvement, but is not optimal for promoting learning.** Feedback provided while an individual performs a task appears to boost performance in the short-term, but actually degrades learning compared to feedback provided after the execution of the task. (In this case, it is particularly important to understand the difference between performance and learning in order to get things in perspective).
- **The least effective approach: frequent feedback during the execution.** The negative effect of the phenomenon described in the preceding paragraph is made even more striking when feedback is given very often while the learner is practicing: while it may lead to short-term improvement, it also tends to create dependency on this kind of feedback, which can impair longer-term learning.
- **In the short-term, “summary feedback” is not as effective as “instantaneous feedback”, but it does lead to superior learning and retention of skills.** Summary feedback is a method of giving feedback after several attempts or repetitions of a task, in such a way as to give (1) an objective view of tendencies observed during the execution of a movement, for example by producing a graph showing how performance varies from one attempt to another; or (2) information about the “average” performance achieved after several repetitions. Compared with “instantaneous feedback” (that is, feedback given after every repetition), summary feedback does not lead to rapid, short-term acquisition of new motor skills; however, it leads to superior long-term learning and better retention of skills
- **To promote learning, feedback should only be given when the difference between the athlete’s performance and the desired result requires it.** Bandwidth feedback refers to the practice of providing feedback only when performance is outside an acceptable range of correctness, for instance, when it falls outside a range of + or – 25% of the acceptable “target result”. The “target result” can be either the form of the movement or the precision of the execution. Motor learning research indicates that using a relatively large bandwidth is beneficial for learning. This tends to (1) reduce the frequency at which feedback is provided; (2) promote summary feedback whereby the participant may be encouraged to compare less successful attempts with those that fell within the “acceptable range of performance”; and (3) develop a degree of autonomy and ability to engage in self-analysis of performance by the athlete. In this last case, the coach may ask the athlete to compare his/her self-analysis with the information given by the coach about correct or incorrect execution of the task.

Another aspect that has been studied recently is the nature of the feedback given to the learner. Among other things, researchers have sought to determine what participants should be told to focus on during the execution of a motor activity: (1) on the way the movement is performed (internal focus); or (2) on some external focus, or on the anticipated effects of the action (external focus). Major research findings in this area are summarized on the next page.





- To promote greater learning, feedback should direct the attention of the learner towards some external focus of attention or on the anticipated effects of the movement rather than on the way the movement is performed.** When a movement is being performed, focussing too much attention on the way it is being executed (for example, thinking about the exact position of the elbow, and the flick of the wrist at the end of the movement) may delay motor learning. During the execution of the movement, it seems to be more effective to draw the athlete’s attention to some external element, (e.g., the target to hit, or the expected outcome of the movement like the particular trajectory to impart to a ball) rather than internal elements (e.g., feeling each phase of the movement during its execution). Research on this topic is known as “focus of attention”. There is good evidence to suggest that the type of feedback directed towards an external focus of attention has a positive impact both on the short-term performance (during the session) and the longer-term, so it promotes both learning and retention of skills. Furthermore, feedback directed towards an external focus of attention appears to be effective for most sport skills, whatever the level of the athlete. Finally, the effectiveness of this type of feedback does not appear to have any negative effect on the movements themselves; in other words, the quality of execution does not seem to be negatively affected
- If possible, external focus should be directed towards an element or an anticipated effect that is far away from the performer.** Current research suggests that the most effective approach requires the learner to focus on an expected outcome situated as far as possible from the athlete’s body, but which can nevertheless still be directly linked to the movement itself.

<i>Examples of Situations that Refer to an Internal Focus of Attention</i>	<i>Examples of Situations that Refer to an External Focus of Attention</i>
<p>Concentrating on ...</p> <ul style="list-style-type: none"> the force exerted <u>by</u> a certain body part during movements keeping a specific part of the body in a certain position during movement paying attention to the arms position during a golf shot focussing on feeling the movement during a tennis shot 	<p>Concentrating on ...</p> <ul style="list-style-type: none"> the force exerted <u>on</u> an object or implement during movements keeping a specific object or implement in a certain position during movement paying attention to the pendulum-like action of the club during a golf shot focussing on the trajectory of a ball and its landing point during a tennis shot.





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APPENDICES





Appendix 1 – Intervention Skills

The most important intervention skills recognized by the majority of researchers are the following:

Planning

1. The content of the session must have some relation to the overall program.
2. The coach must know his/her stuff.
3. The objectives of the practice must be clearly defined.
4. The key elements of the practice and criteria for success must be clearly defined.
5. Exercises must be varied and progressive.
6. Exercises must be adapted to the level of the athletes.

Organization

1. Ensure there are enough appropriate equipments.
2. Choose the right formation for explanations and demonstrations.
3. Be stimulating and lively (have fun!).
4. Be sure that the practice area is safe throughout the session.

Giving information

1. Explanations must be brief and clear.
2. Explanations must be complete (organization of the group, how the practice will go, the duration of the practice, etc.).
3. The context must be appropriate (quiet, respectful: the learner must be paying attention in order to learn, but must also be open to receiving and assimilating the explanation being given).
4. The coach must be in the right position during the explanation, i.e. in front of the group; the participants/athletes may be standing or sitting in a semi-circle in front of the coach.
5. The words used must be correct and adapted to meet the needs of the targeted group (don't use words or terminology that only you know).
6. Delivery must be controlled: speak slowly, loud enough and with enthusiasm; ask the participants/athletes if your voice carries well enough.
7. Demonstrations serve above all to create a mental picture of the movement. Obviously, this picture must be as accurate as possible, as it is the basis of all learning. A good demonstration has the following characteristics: the movement is well-executed, the timing is right, the demonstration is carried out in the right place, and everyone can see it.
8. Give clear instructions such as: "Make as many passes as possible in the time given, and keep moving!".
9. Ask questions to check whether your instructions have been understood, for example, "What must you do during this drill?".
10. Check that the participants/athletes have understood the object of the exercise before letting them go back into a game situation.





Managing the group

1. Ensure that the participants are aware of the rules to follow and the code of conduct.
2. Be sure to inform the participants/athletes of the rules, and of the consequences of not following them; the consequences must be reasonable and take into account the age of the participants/athletes, and the nature of the infraction.
3. Watch out for signs of indiscipline, and react quickly and appropriately to this kind of behaviour.
4. Apply the rules and impose the appropriate penalty for breaking the rules (which you have already established).
5. Adapt quickly to maintain control of the group at all times.

Observation

1. Pick your spot and move around to see all the participants/athletes. By maintaining good visual and auditory contact, it is possible to know what is really happening in the group. Constant scanning of the group is the basis for sound observation. Visual contact is the primary way of capturing attention. Although it is important to watch, you must also think about what is going on. You must learn to recognize signs of boredom, disagreement, tiredness, so that you can deal with them quickly.
2. You must learn to pick up indications or signs of sound execution – or the lack of it – and intervene quickly to correct the situation when you need to.
3. When you give feedback, remember the following criteria:
 - ⇒ Specific, not general
 - ⇒ Positive and constructive, not destructive or negative
 - ⇒ Focus on behaviour that can be improved
 - ⇒ Clear and informative
 - ⇒ Sandwich approach: positive comments on what the participant/athlete is doing well, things to work at, encouragement or some other positive aspect

Note: Although feedback is important, don't overdo it, as it is important to allow participants/athletes to practice and perform without intervention or constant interruption.

Conclusion

The competence of the coach can be assessed on the basis of the following criteria:

- ⇒ The ambiance created in the practice session
- ⇒ The amount of motor activity of the participants/athletes
- ⇒ The participants/athletes' learning





Appendix 2 – Creating a Positive Learning Environment: General Principles

- 1. Interact more with the participants/athletes who need it most**
Feedback from the coach is intended to inform and encourage athletes who may have limited skills, and who, by definition, find it difficult to execute the skills correctly.
- 2. Ensure that participants/athletes are actively involved**
Too long a time spent organizing the group and the equipment, and, similarly, long periods of inactivity during the practices may lead to loss of interest by the participants/athletes and lead to a lack of discipline.
- 3. Adapt the degree of difficulty of the practices to the abilities of the participants/athletes**
Practices must involve tasks that create a degree of uncertainty in the participants/athletes, i.e. they must have the impression, but not be absolutely certain, that they are able to execute the task correctly. This kind of task presents them with an interesting challenge.
- 4. Define what successful performance looks like**
Without clear objectives to achieve and when they do not know how they are doing, participants/athletes live in a climate of uncertainty and ambiguity which may promote dependency on the coach, or loss of interest in the activity.
- 5. Give specific and constructive feedback**
Coaches must give specific information that will lead the participants/athletes to think. It is better to avoid sharp criticism, as it is well known that this can have a negative influence on learning and the development of the person.
- 6. Do not allow a few participants to monopolize attention**
It is important to recognize that certain participants/athletes condition the coach to react the way they want, and end up expecting all the coach's attention. Add to this phenomenon the fact that every coach likes some participants/athletes more than others, and it is not surprising to discover that other people feel left out and badly treated when this occurs.
- 7. Improve the scope of feedback**
When coaches give feedback to participants/athletes, they often use stereotypical messages, which often become repetitive and little more than habitual statements. Sometimes you need not give any feedback. The quality and credibility of the feedback are more important than the quantity.





Appendix 3 – Effective Communication

If the coach is to establish a good working relationship with the participants and other coaches involved in the project (at practice sessions, meetings, and at any other time), he/she must develop good communication skills. This section provides some practical suggestions for improving communication skills.

Effective Communication

Personal

1. Know yourself, both as a coach and as a person.
2. Know your preferred communication style (analytical, dynamic, pleasant, expressive), and choose the appropriate one(s) for your target group.
3. Be aware of the importance of the non-verbal aspects of communication: when you are a coach, people look at you! Participants and athletes notice your slightest movements and gestures. Non-verbal language represents around 80% of all communication. Your verbal language must not contradict your non-verbal language; rather, they should be complementary. For example, if you say: "Let's take the time we need to do this practice properly", but you are constantly looking at your watch, you are sending two contradictory messages.
4. Know how you react to typical situations you face in sport. For example, do you get stressed during competitions?
5. Create opportunities to listen to and communicate with other people.
6. Pay real attention to and take genuine interest in the person you are speaking to.
7. Accept the fact you will probably have to clarify and repeat whatever you say often during the season. You may have to say the same thing in several different ways and use different words before the message is truly understood and acted upon.
8. Show that you listen actively and ensure you understand the message you are receiving. Active listening suggests that you ask for clarification whenever necessary, and that, on occasions, you may repeat what you have heard to be sure that you have understood the other person, for example, "When you said....., did you mean.....or.....?" or "If I understand what you said, now you are going to.....".





Effective Communication (cont'd)

Ambiance

1. Create a positive ambiance based on confidence, be patient, tolerant, and show empathy towards others.
2. Create a positive environment for communication (appropriate location, absence of noise, discreet, etc.). If it's not possible to spend time with the other person, make an appointment with him/her for another time, for example, after practice.

Interpersonal

1. Respect the differences and particularities of every individual.
2. Be open with other people, right from the beginning of the relationship.
3. Clearly identify expectations in front of participants and athletes.
4. Describe how you meet these expectations.
5. Describe the attitudes and behaviours you expect to see (a code of behaviour).
6. Communicate a coherent and relevant message to the members of your target group, in terms that they understand.
7. Don't talk too long to the group (before or after the meeting) or in an individual meeting, especially if it is with a young person; be brief and specific.





Appendix 4 – Learning Styles Questionnaire: Athletes/Children

Instruction: Check all the boxes that correspond to your normal behaviours. Complete all three series of questions.

Series 1

- When I have nothing else to do in the evening, I like to watch television.
- I need visual images to help me remember names.
- I like to read books and magazines.
- I prefer to get written instructions from my professor rather than verbal ones.
- I write down what I have to do.
- When I cook, I stick closely to the recipe.
- I have no difficulty putting together models or toys as long as I have written instructions.
- Scrabble is my favourite game.
- My outward appearance is important to me.
- I like to go to museums and exhibitions.
- I keep a journal and I keep a written record of what I have done.
- I often look at the photos and works of art used in advertisements.
- I revise for my exams by making a summary of the essential points.
- I find my way easily in a new place provided that I have a map.
- I like my bedroom to be very neat and tidy.
- I go to see at least two films a month.
- I don't think much of people who are badly dressed.
- I like to watch people.
- I always get the scratches touched up and fix the broken parts on my bike.
- I think fresh flowers really brighten up a house or office.

TOTAL for series 1: _____





Series 2

- In the evening, when I have nothing else to do, I like to listen to music.
- When I need to remember someone's name, I repeat it over and over again.
- I like long conversations.
- I prefer my professor to explain something to me verbally rather than in writing.
- I like listening to conversations and interviews on the radio and television.
- I make up rhymes to help me remember things.
- I listen well.
- I prefer to keep up with the news by listening to the radio, rather than by reading about it.
- I talk to myself a lot.
- I prefer to listen to an audiocassette describing a piece of equipment rather than read the directions.
- I don't like it when my bicycle makes strange noises (clicking, grinding, etc.).
- I learn a lot about a person by listening to his/her voice.
- I buy lots of CDs, videocassettes and DVDs.
- I revise for my exams by reading my notes out loud or by discussing with other people.
- I would prefer to make an oral presentation for a class rather than write an essay on the topic.
- I like to go to music concerts.
- Sometimes, people say I talk too much.
- When I am in a place I don't know, I like to ask the way in a gas station.
- I talk to my cat or dog.
- I solve a math problem by saying it out loud.

TOTAL for series 2: _____





Series 3

- I like physical education classes.
- I can recognize things by touch when my eyes are covered.
- I always follow the beat when I hear music.
- I like to live outdoors.
- I am well coordinated.
- I tend to lose weight easily.
- I buy clothes that feel good to touch.
- I like to pet animals.
- I physically touch people I am talking with.
- I learned touch-typing quickly when I was learning to type on my computer.
- People picked me up and touched me a lot when I was a child.
- I prefer to participate in a sport rather than watch it.
- I like to take a warm bath at the end of the day.
- I love massages.
- I am a good dancer.
- I am a member of a gym or health club.
- I like to get up and stretch a lot.
- I can tell a lot about a person by the way he/she shakes my hand.
- My body gets tight at the end of a hard day.
- I like crafts and manual labour, and/or to build things.

TOTAL for series 3: = _____

TOTAL for series 1 (visual) = _____

TOTAL for series 2 (auditory) = _____

TOTAL for series 3 (kinesthetic) = _____





Appendix 5 – Preferred Learning Style Checklist

Discover your preferred learning and self-expression style.

This checklist assesses the strengths of your senses – auditory, visual, and kinesthetic.

There are ten incomplete sentences and three choices for completing each sentence. You are asked to score the three choices for each sentence as they apply to you. Score (3) points for the choice that applies to you, score (2) for your second choice, and (1) point to the answer that is least typical of you.

The Checklist

1. When I learn something new, I usually...
 - a. () want someone to explain it to me.
 - b. () want to read about it in a book or magazine.
 - c. () want to try it out, take notes, or make a model of it.

2. At a party, most of the time I like to...
 - a. () listen and talk to two or three people at once.
 - b. () see how everyone looks and watch the people.
 - c. () dance, play games, or take part in some activities.

3. If I were helping with a musical show, I would most likely...
 - a. () write the music, sing the songs, or play the accompaniment.
 - b. () design the costumes, paint the scenery, or work the lighting effects.
 - c. () make the costumes, build the sets, or take an acting role.

4. When I am angry, my first reaction is to...
 - a. () tell people off, laugh, joke, or talk it over with someone.
 - b. () blame myself or someone else, daydream about taking revenge, or keep it inside.
 - c. () make a fist or tense my muscles, take it out on something else, hit or throw things.

5. A happy event I would like to have is...
 - a. () hearing thunderous applause for my speech or music.
 - b. () photographing the prized picture of a sensational newspaper story.
 - c. () achieving the fame of being first in a physical activity such as dancing, acting, surfing, or sports events.





6. I prefer a teacher to...
- a. () use the lecture method with informative explanations and discussions.
 - b. () write on a chalkboard, use visual aids, and assign readings.
 - c. () require posters, models or in-service practice and some activities in class.
7. I know I talk with...
- a. () different tones of voice.
 - b. () my eyes and facial expressions.
 - c. () my hands and gestures.
8. If I had to remember an event so that I could record it later, I would choose to...
- a. () tell it aloud to someone else or hear an audio tape recording or a song about it.
 - b. () see pictures of it or read a description.
 - c. () replay it in some practice rehearsal using movements such as dance, play-acting, or drill.
9. When cooking something new, I like to...
- a. () have someone tell me the directions – a friend or television show.
 - b. () read the recipe and judge how it looks.
 - c. () use many pots and dishes, stir often and taste-test.
10. In my free time, I like to...
- a. () listen to the radio, talk on the telephone, or attend a musical event.
 - b. () go to the movies, watch television, or read a magazine or book.
 - c. () get some exercise, go for a walk, play games, or make things.

Add up all your scores for your (a) choices _____ Auditory

Add up all your scores for your (b) choices _____ Visual

Add up all your scores for your (c) choices _____ Kinesthetic

Look over your scores for each style. The range should be from 10 to 30, and together they will total 60.

Each of us learns through all three styles. A number of us have a preferred or dominant learning style.





Appendix 6 – General Observations and Recommended Teaching Methods for Visual, Auditory, and Kinesthetic Learners

VISUAL LEARNERS

General Observations

1. They often do better when you show them rather than tell them. They may have difficulty getting directions orally.
2. They may have difficulty with oral directions, or appear confused with a great deal of auditory stimuli.
3. They have tendency to watch your face when they are read or spoken to.
4. They like to look at books and pictures.
5. They like things orderly and neat. They often dress in an attractive manner.
6. They can generally find things that are lost and seldom misplace their own things.
7. They often can recall where they saw something some time ago.
8. They notice details. They are good proofreaders; see typing errors, notice if your clothing has a flaw.
9. They can find pages and/or places in a book quite easily.
10. They often draw reasonably well – at least with good balance and symmetry.
11. May use minimal words when responding to questions; may rarely talk in class.

Recommended Teaching Methods

1. Give visual directions and demonstrations as often as possible.
2. Use visual aids such as film, videos, images, overheads, books, magazines, slides, panel boards, etc.
3. Use color-coding systems and highly visual aids.





AUDITORY LEARNERS

General Observations

1. They are often referred-to as a “talker”, and are seldom quiet. They tell jokes, tall tales, and are full of excuses why something is not done.
2. They follow oral instructions easily.
3. They may have difficulty with written work and copying. They often have rather poor handwriting, drawing and other art work. They have trouble reproducing seen figures and letters, and generally they have poor visual memory.
4. They remember spoken words or ideas quite well. They may answer better when questions are explained to them verbally compared to when they must read them.
5. They like musical and rhythmic activities.
6. They tend to memorize easily, and they often know all the words to songs.
7. They may appear physically awkward. They often have a poor perception of space and may get lost in unfamiliar surroundings.
8. They often have poor perception of time and space and often do not keep track of time easily.
9. They often have mixed laterality (left hand – right footed)

Recommended Teaching Methods

1. Teach them to talk through the steps in a task or activity.
2. Encourage them to think out loud, and listen to what they are saying.
3. Utilize tape-recorded instruction for information and/or examination.
4. Use lots of audio equipment in the learning process.
5. Pair the individual with a visual learner.





KINESTHETIC-TACTUAL LEARNERS

General Observations

1. They often are quite literally a “mover”, and considered hyperactive.
2. They appear to want to feel and touch everything, rub their hands over objects; they can't keep hands to themselves
3. They are usually quite well coordinated.
4. They enjoy doing things with their hands. They like to take things apart and to put things together.
5. They may truly enjoy writing things down.
6. They utilize concrete objects as learning aids, especially those that can be manipulated easily
7. They learn best by doing and exploring the environment.

Recommended Teaching Methods

1. Use movement exploration.
2. Have them tap tempos.
3. Use all the concrete, manipulative devices possible in the teaching/learning mode.
4. Employ role playing where possible.
5. Let them assist you in creating learning aids.

