SBINZ

SNOWBOARD INSTRUCTORS

Snowboard Manual

YOUR GUIDE TO TEACHING & RIDING FROM BEGINNER TO ADVANCED

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PREFACE

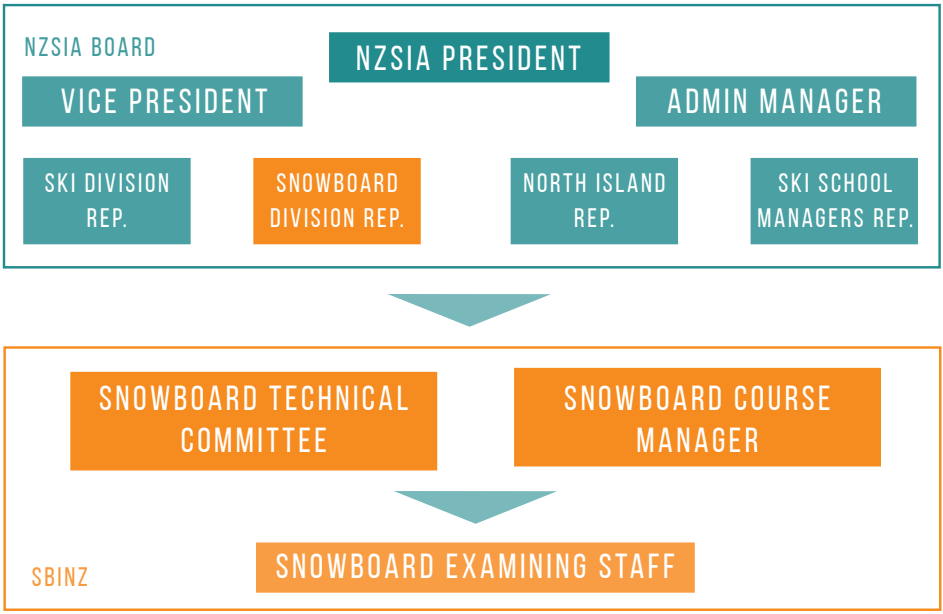
Snowboard Instruction New Zealand is responsible for the education and certification for snowboard instructing throughout New Zealand.

First established in 1992 under a different name, SBINZ quickly joined with the New Zealand Ski Instructors' Association to create the New Zealand Snowsports Instructors' Alliance (NZSIA). SBINZ is one of the four divisions within the NZSIA and has become an internationally-recognised educational body that is renowned for producing professional, knowledgeable instructors, with the capabilities to teach and ride at very high standards.

Driven by a Course Manager and a Technical Committee, the Snowboard Division is responsible for all snowboard course content and delivery, and the direction of snowboard teaching and coaching throughout New Zealand.

Through prominent international relationships, SBINZ has established a qualification framework that not only caters to our distinct New Zealand environment, but also prepares our instructors to teach in the many diverse cultures and conditions that we encounter around the world.

ORGANISATION STRUCTURE



SNOWBOARD CERTIFICATION PATHWAY

The snowboard instructing education pathway in New Zealand includes the following certifications:

- Level One Certification, which is designed to create a solid foundation of instructing, focused on teaching beginners.
- Level Two Certification, which is focused towards instructors working internationally, while teaching varying beginner and intermediate levels.
- Level Three Certification, which is renowned for its extremely high standards in both riding and teaching, and produces instructors that can perform in any condition, any time, at any level.
- Children's Teaching Certification, which is designed to build a much deeper understanding of kids-specific theories and teaching techniques.
- Freestyle Certification, qualifying instructors to teach in the park and pipe.
- Trainer's Certification, which is designed for those who wish to progress into training other instructors.

This manual is the guide for all of the above certifications.

Digital versions of this manual are available at:
www.nzsia.org/downloads

Further learning resources can be found at:
www.nzsia.org/snowboard

The Snowboard E-Learning resource is available to members only at:
www.nzsia.org/members

All videos are hosted on www.vimeo.com

"DELIVERING WITH EXCELLENCE, INTERNATIONALLY RECOGNISED SNOWSPORTS QUALIFICATIONS AND PROFESSIONAL DEVELOPMENT."

HOW TO USE THIS MANUAL

This manual is a guideline and reference book for the SBINZ certification system, and the teaching of snowboarding in general. It is by no means the only way to teach snowboarding and offers a select number of examples. The concepts and progressions within this manual are tried and tested, and have been developed over many years. They have been used by thousands of instructors both within New Zealand and around the world.

Indicators and icons are used throughout this manual to identify the type of content or the point at which a concept is first introduced.

CERTIFICATION INDICATORS

LEVEL ONE CERTIFICATION CONTENT

LEVEL TWO CERTIFICATION CONTENT

LEVEL THREE CERTIFICATION CONTENT

FREESTYLE CERTIFICATION CONTENT

CHILDREN'S TEACHING CERT. CONTENT

The indicators above show the first point within the education pathway that a particular concept is introduced. These concepts are then carried through to the following levels of certification and often explored in more detail.

The progression icons to the right can be used as a quick searching tool to get ideas or find specific content quickly.

Note that all content from Level One upwards is considered relevant for the Trainer's Certification. Further concepts that are not included within this manual are also explored at that stage of development.

PROGRESSION ICONS

WHAT, WHY, HOW?
An example verbal description for how to present a task.

TECHNICAL DESCRIPTION
To create a more detailed understanding for instructors.

TERRAIN & CLASS HANDLING
Methods and tips for managing your students.

SELF REFLECTION
Questions to ask yourself as the instructor.

DETECT & CORRECT
Common inefficiencies and some simple corrective steps.

EXPERIENTIAL TEACHING
Adapting your lesson to the experiences of your students.

ENVIRONMENTAL TEACHING
Adapting your lesson to the environment around you.

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SECTION A - TEACHING & LEARNING

1

Getting Stoked on Snowboarding

- SAFETY
- FUN
- ACHIEVEMENT
- STOKE

IN THIS CHAPTER WE WILL EXPLORE...

The underlying essence of why people snowboard and how to create stoke in your students whilst keeping them safe and maximising fun.

Snowboarding is addictive! If you're reading this, it's highly likely that you're aware of this already and know first-hand how addictive snowboarding can be. You may even be an addict yourself.

For many, the addiction to snowboarding begins the first time they slide down a snow-covered hill sideways, linking their first turns. This can occur within hours of picking up a snowboard, or it can take much longer.

There are a number of reasons why this addiction can be so powerful. The simple sensations of sliding on snow; the acceleration felt when gravity pulls you down a slope; the unusual movement patterns created by standing sideways on a board; these are all key triggers in helping the snowboard addiction to take hold.

As instructors, we are responsible for introducing hundreds of people to the addiction of snowboarding each year and we play an important role in developing and shaping the sport's future. The question we should be asking ourselves as instructors is:

"How can we help to foster and grow this addiction in our students?"

SAFETY

"Safety first!" ... Or is it?

The fact that snowboarding can be dangerous is fuel in the fire for some people. Or it may be the barrier to fun for others. Adrenaline can play a large part in our addiction to snowboarding, which for some people means getting out of their comfort zone.

People perceive safety in different ways. Someone with lots of board sport experience will expect a few falls and will be happy to try anything. Those who do very little sport will probably be cautious when simply walking to the learners' area.

A ski resort can either look like a danger zone or a playground depending on whose eyes you're looking through. Your job as the instructor is to help everyone be a part of this awesome environment in a safe way.

To do this, you must first understand the dangers well enough so you can make your students aware of them at the appropriate time. This will comfort your students and even excite those who want to safely push their limits.

Aside from riding, just the environment itself can pose a threat. This can vary greatly from a cold, windy trail, 3000m above sea level, to a hot spring day walking up and down a learners' slope.

Special attention must be paid to...

TEMPERATURE
Dressing appropriately to avoid hypothermia on cold days; look out for people shivering and going very quiet. Overheating on hot days; look out for people staggering and sitting down a lot.

SUN
With increased UV rays at higher altitudes, even on cloudy days, it is important to wear goggles and sunscreen.

HYDRATION
It's easy to forget on a cold day, or maybe students sweated a lot with all their gear on; but people need to drink enough water, not eat the snow!

Injuries can be caused from falling, crashing into objects/people, using lifts incorrectly or from other, less common hazards, such as falling rocks. Helmets are one form of protection that can reduce head injuries, padding and wrist guards are another, but the best form of protection is to minimise unwanted exposure to these risks.

Other snow users should also be considered a hazard. For your more cautious students, this should be one of the biggest concerns. As instructors, this is easily forgotten, as we typically have enough control over our abilities to share the slopes with others safely. Be aware of the general blind spots for snowboarders (particularly on the heelside) and ensure you pass this knowledge on to your students.

Note that each country has its own set of resort rules, usually known as the Snow Responsibility Code. All instructors must know and adhere to the rules within that country and, more importantly, be positive role models for other slope users to follow. In addition, each individual ski school typically have their own safety policies, covering topics such as lift loading and lost children. As a working instructor, these policies are imperative to learn thoroughly and adhere to.

Good class handling, terrain selection and use of appropriate tasks are the main ways in which you can set students up for success, minimise the chance of injury and help to retain your students as future guests. These factors will be covered in more detail throughout the manual.

IF YOUR STUDENTS STAY SAFE, THEY CAN SNOWBOARD AGAIN THE NEXT DAY!

FUN

"How was your lesson? Did you have fun?"

This is the most common question instructors hear when returning students to families, partners etc. Fun can be hard to define specifically and is unique to each individual. In the same way a meal can be delicious to one person and too rich or bland for another, a specific type of fun could be exhilarating to one student, yet mundane to others. A good snowboard instructor is aware of the factors that let people have their own type of fun.

EASY FUN

Just by snowboarding, being active and trying something new, people can have fun. Motivating students to try something new, takes their mind away from other worries in their life, and can create easy, simple fun.

HARD FUN

Here, the act of snowboarding alone isn't enough and people feel the need to be challenged. They want to progress, push themselves or achieve something new. Avoiding placing restrictions on your students will help to create this.

SERIOUS FUN

Snowboard trips can take a lot of planning. When everything goes smoothly and expectations are met, people relax and feel a sense of relief, which may only happen on reflection at the end of a lesson. Discovering motivations and goals will help you ensure that your students get what they hoped for.

SOCIAL FUN

Humans are social by nature and get positive feelings through interactions with each other and being friendly. This is something that happens automatically for some, whereas others may need the instructor to facilitate this. Being talkative and encouraging interactions will foster this type of fun.

Identifying when your students are enjoying themselves is important in understanding the different types of fun above. Smiles and laughter are the most obvious indicators, but be aware that some people may prefer to hide their emotions, so check in with people rather than trying to force them to have fun. Most of the time, when YOU are having lots of fun, this rubs off on your students. So make sure you enjoy the learning process with them too.

IF YOUR STUDENTS HAVE FUN DURING THE LESSON,
THEY WILL PROBABLY TAKE ANOTHER ONE!

ACHIEVEMENT

"I tried it!"
"I did it!"
"I landed it!"

"It makes sense now!"
"I know what I'm doing!"
"I felt it that time!"

These are all common phrases that you will hear from adults and/or children who really feel like they have achieved something in your lesson.

"I can get up on my own!"
"We went on the chairlift!"
"I did a whole run without falling!"
"We did a black run!"
"I tried a rail!"

"We worked on turning!"
"We worked on carving stuff!"
"I just followed him!"

Here are some common phrases that you will hear when students DO NOT feel like they have achieved something in your lesson.

"The instructor tried to get me on my toeside edge."
"The group was pretty slow so I just went along with it."
"We went really slowly down a hard run."

The difference between these example comments or phrases usually comes down to personal goals. A good instuctor will take the time to establish these goals and make an effort to give individual attention to each person.

It's important that students feel like their instructor is helping them to achieve their goals and not just giving a stock standard lesson that isn't personal to the student.

As much as possible, make your students aware that everything you do in the lesson is going to benefit them individually, within their own snowboard progression. This will help to retain them as a snowboarder within a wider industry, not just as your one-time student.

Achievement without recognition can be very limiting in its effectiveness. This recognition can take multiple forms:

- High-fives, handshakes, woop woops, arms in the air; these are all ways of you letting a student know when they achieved something.
- Making your students aware of a feeling they get when they do it well, is a way of recognising their own, internal achievement.
- Some people like to compare themselves with others to track their own progress and aim to be the best in their group.
- Photos and videos are an extremely effective way of recognising achievement and your students seeing their own goals being met.
- Simply being less tired at the end of a run can be a big achievement for some people.
- Making time for your students to take pictures of themselves, and each other, will allow for this.
- Letting their friend, partner or parents watch them do their last run well is another great form of external recognition for your students.
- Achieving the next level of group lesson is a way for students to recognise their progress.
- Certificates and report cards is a way of reminding kids about the specific skills they've achieved.
- Having children tell their parents about the most fun parts of the lesson gives you the opportunity to discuss their achievements.
- Social media is a powerful way of earning recognition for achievements.

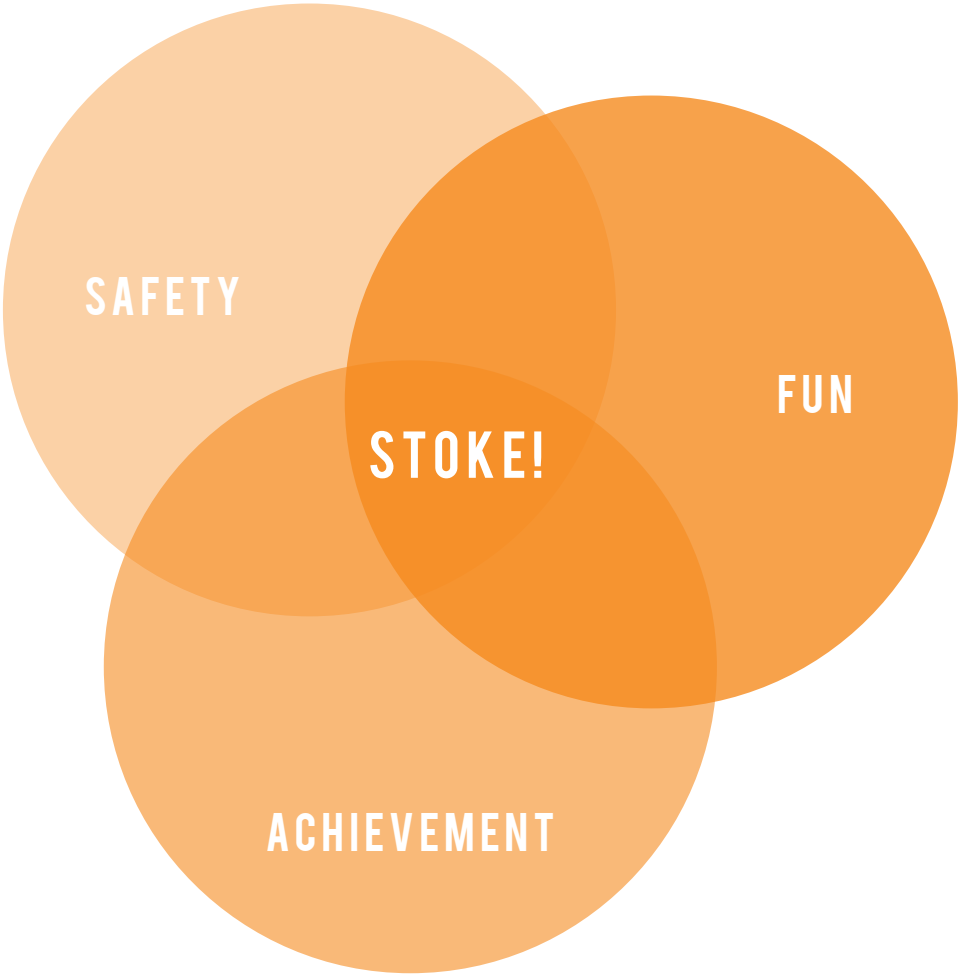
IF YOUR STUDENT ACHIEVES THEIR GOAL DURING THEIR LESSON WITH YOU, THEY WILL BE MORE MOTIVATED TO TAKE ANOTHER LESSON... WITH YOU!

STOKE!

"Ahh, that was amazing. I'm soooooo stoked!"

This is where the magic happens and the addiction takes hold!

Striking the most suitable balance between the Safety, Fun and Achievement elements - that is specific to your individual students - is your goal here. The outcome of this is STOKE.



STOKE is a tricky word to explain in its entirety. Being excited, pumped, exhilarated, thrilled or amped, are all states of happiness that describe similar feelings.

Yet the word STOKE sums it all up. It is the essence of that addiction that people feel towards snowboarding.

Your students may have felt this in other situations or sports, and desire the same feeling from snowboarding.

It may even be their first time experiencing the feeling of stoke. In which case, they will have one of the best days of their life with you.

Keep in mind that catering to one individual is simple, but making sure that every student in a larger group feels that same level of stoke by the end of your lesson can often be challenging. This gets easier with experience and is what makes a truly great instructor.

THE MORE STOKED PEOPLE GET DURING THE LESSON, THE MORE LIKELY THEY ARE TO GET HOOKED ON THIS AMAZING SPORT; AND THAT IS THE JOB OF A SNOWBOARD INSTRUCTOR!

EXAMPLE

Your student is a confident skateboarder and surfer. He/she is used to taking falls and understands the basics of snowboarding. Being overly cautious with this student could make them feel like they are being held back and may result in wishing they had just tried it on their own. Letting them get on with it after enough instruction and be more independent, whilst keeping them challenged with options and giving them a high-five for doing their first trick will get them stoked.

EXAMPLE

Your student is the mother of the family, on the mountain because her kids are too. She is nervous but wants to try it anyway. Safety is a bigger concern for her, so using more hands-on assistance and staying close will help her feel secure enough to avoid panicking. Watching her kids and chatting to others in the group could be her main motivation, but if she can get up on her own or ride a small slope without falling... that will be an achievement she can tell her family and get stoked about.

2

How People Learn

MASLOW'S HIERARCHY OF NEEDS

UNDERSTANDING FEAR & USING THE 3C'S

VISUAL-AUDIO-KINESTHETIC

LEARNING THROUGH EXPERIENCE

LEARNING THROUGH ENVIRONMENT

MULTIPLE INTELLIGENCES

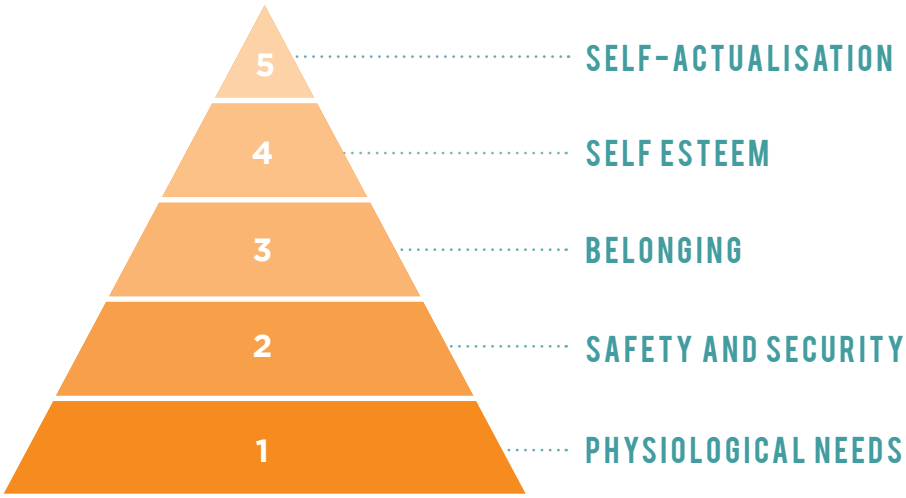
IN THIS CHAPTER WE WILL EXPLORE...

How people learn and some of the things that may inhibit the ability to acquire new skills and absorb information. There is endless literature out there on learning. The following will help to provide insight into several areas of learning that we need to be aware of and utilise when teaching snowboarding.

Becoming a skilled teacher takes time, experience and practice. Reflecting on your lessons should be done on a regular basis to help you understand and learn how to improve and evolve as a teacher.

MASLOW'S HIERARCHY OF NEEDS

Abraham Maslow created a hierarchy of needs during the middle of last century. His theory helps us to make sense of a child or adult's emotional needs and motivations. It is still commonly used in education and a variety of industries to help understand what may be inhibiting learning or performance. These needs can result as motivations that affect our ability to concentrate and focus on anything else except the immediate need we are dealing with. We can use this theory to help guide our understanding of why our students may be struggling with a particular task.



PHYSIOLOGICAL (OR BASIC) NEEDS

1 This is the need for food, water and shelter, or the need to survive physically. If we are hungry, cold, fatigued, or just uncomfortable, we will find it increasingly hard to concentrate on the task at hand. Our motivation will shift to trying to address this need.

If we are hungry, we need to eat. If we are cold, we move to get the blood flowing or head inside to keep warm. A student may not tell you that they are hungry, thirsty or cold.

SAFETY AND SECURITY

2 If we feel we are in danger or threatened we may not want to carry on with what we are doing. When this need is not met we may find ourselves wanting to get away from what is endangering us. If it is not possible to change what we are doing or where we are, we will tend to become tense and lack the ability to focus. In extreme cases we may totally freeze up. Our motivation to stay safe in these situations can become the priority.

When we're scared, we try to change what we are doing or the environment we are doing it in. A student is trusting us to make these decisions for them.

BELONGING

3 We all want to feel that we belong and are accepted. It is a fundamental emotional need to be liked or loved, which is especially strong in childhood. When we do not feel that we belong, many and varied responses may occur. These responses are usually there to help us to feel accepted or protect ourselves emotionally.

When we feel that we are not liked or accepted our motivation can change to focus on this instead of the task at hand. Often students have never met each other, it can be up to us to help create a sense of belonging. With young children, it is especially important to build trust and a strong group rapport to feed a sense of belonging.

SELF ESTEEM

4 Everyone wants to feel good about themselves and respected. When we feel good about ourselves and respected we will be more confident and ready to attempt new and challenging tasks. If we feel the opposite, our desire to gain respect and self esteem can affect our performance.

Giving positive feedback to our students is especially important in helping them to feel good about what they are doing and build their self esteem.

SELF-ACTUALISATION

5 This is the need or desire to be the best you can be at something. It is commonly thought that self-actualisation can only be achieved when you have successfully fulfilled all the other needs. Some people will never reach this stage. Those who do, have an in-depth understanding of what they need in order to perform any task to the best of their ability.

Creating this for your students can be extremely challenging. Consider this to be the absolute pinnacle of performance and achievement.

EXAMPLE

An instructor makes the decision to take a five-year-old student to the top of the mountain. The child was making nice turns on the lower mountain and the terrain is no steeper at the top. So up they go. The child is feeling very good about themselves going on an adventure so high up the mountain. They get started on the run and the child makes half a dozen turns, stops, sits down and starts crying. The instructor stops and asks:

"What is the matter? Did you hurt yourself?" The child says, "No, I'm scared I'm going to fall off that cliff over there."

The child has gone from feeling good to not wanting to move because they are not feeling safe. They do not have the ability to deal with their need to feel safe. Their motivation has lowered from Self Esteem to the need for Safety and Security. It is up to the instructor to find a solution. The instructor says:

"Shall we take our boards off and see what is over the edge of the cliff?" The child agrees to have a look. As they look over the edge the child discovers that it is not a cliff, just a steeper off-trail run. She looks at the instructor and says, "Can we go down there?"

If we know which of Maslow's Hierarchy of Needs is affecting our student's performance, we may then have the ability to change or adapt what we are doing to help cater to that need. We should try and be attentive to a student's energy levels and body language as a basic indicator. If a student is struggling or looking uncomfortable, ask yourself, why is this? Is there anything I could change, say or do to help?

UNDERSTANDING FEAR AND USING THE THREE C'S

Fear is a very powerful emotion and works as a mechanism to keep us safe and avoid harm. All people are susceptible to being afraid and we all have different things that may scare us. It is often the things that we have learnt to be afraid of, yet not necessarily experienced for ourselves, that have the potential to create the greatest fear response. The reaction to fear is different in each individual and situation.

You may have heard of the flight or fight response. Do you get away from the danger or do you have the courage to overcome the fear and confront it?

It is important to understand and address fears before attempting new tasks. Fear will often stop you from listening to what you are being told. Using courage to overcome fear is a very powerful tool. This is where the instructor has a very key role to play in encouraging the student.

Fear can be broken into two basic types: rational and irrational.

Rational fear is being afraid of something that is truly dangerous.

Irrational fear is being afraid of something that may or may not exist. This fear is common in most people, though it is usually minor.

EXAMPLE

RATIONAL FEAR:

If I slip off this track, I will fall 50 metres over that cliff and possibly die.

EXAMPLE

IRRATIONAL FEAR:

The chairlift has stopped. What if it's broken down? Will it fall off the cable?

Snowboard instructors tend to deal more with their students' rational fears, such as fear of the unknown, fear of pain or injury, and the fear of failure. It is easy for instructors to forget what it was like to attempt something on a snowboard for the first time. Being empathetic and patient towards students will let them know that you are aware of how they may be feeling and that you are there to help.

Now we need to understand how we can manage fear. Feeling nervous should be viewed as a positive emotion, it is just our body preparing us for something we are about to experience. The following introduces a simple tactic that we can use to help manage fear for ourselves and our students...

THE THREE C'S – COMFORT, CONFIDENCE AND COMMITMENT

Comfort or feeling comfortable relates to a sense of physical and mental ease. If we are feeling uncomfortable, there is obviously something causing it. If we are able to identify it then we may be in a position to change something to feel more comfortable. Being too comfortable also has its problems as we may not want to leave our comfort zone. When this occurs, we tend to limit our ability to progress. It is a balancing act. The trick is to know how far out of your or your student's comfort zone to go.

Confidence is generally described as a state of being certain. If we are certain of an outcome then we are more likely to succeed at the task being attempted. When we are lacking in confidence, there is a degree of uncertainty which can lead to a lack of focus on what we are doing. Again, we need to try and find out why our student is not feeling confident. Overconfidence can result in poor decision making and taking uncalculated risks. In snowboarding this will often result in safety issues.

Commitment obligates you to do something. We should consider a few things before we commit to a task. Do we have the skills required? Are we aware of the situation? What has influenced us to commit? If our student shows a fear of commitment to a task there will often be a lack of confidence or comfort as the cause. If we commit to the task anyway, we will tend to be more vulnerable to failure or injury.

VISUAL-AUDIO-KINESTHETIC (V.A.K)

Every individual learns differently and there are many in-depth theories around learning styles. V.A.K is a simple theory based on sensory input. It can help us to order and present information in three different ways, so we cover the general styles of learning.

VISUAL

These students learn through watching and observing. They will pay particular attention to body language, demonstrations and diagrams drawn in the snow. Accurate demonstrations showing the task from different angles or perspectives are of particular importance to the visual learner. Highlighting the part of the body they should be watching will help them to focus on the right thing. Watching other riders and giving visual reference points in terrain can also help this type of learner.

AUDIO

These students learn through listening and hearing. A clear and concise verbal explanation is important for them. The information should also be presented in a way that is easy to understand and appropriate to their age. This type of learner might ask a lot of questions. They are often the last ones to practise something, as they will be processing the information in their heads.

KINESTHETIC

This type of learner is generally more aware of the mechanics of the body and tends to learn through experimentation. They are aware of pressure points in their boots, extended muscles etc. Analogies to similar movement patterns from other sports and day-to-day skills will help these learners. Manipulating body parts into the desired position while stationary will also be helpful. Students will sometimes be standing still, practising the movement and registering the feeling or sensation they get. They are generally the first ones in the group to practise the exercise.

Some people may have one dominant learning style, while others may respond to two or even all three styles. As you present information try to include some of each to cater to all three learning styles. You will naturally include auditory input unless you choose to say nothing, which can make it challenging to teach. You typically provide a visual demonstration, unless you choose to present the task with an alternative method. Kinesthetic is often the learning style that gets left out. Here is a simple recipe to help you cover all three...

EXAMPLE

TALK-SHOW-FEEL:

In a stationary position, talk about the task that you are going to try. Show them how they should move. Get the student to make the movement and explain what they may feel, or better still, ask them what they do feel. Then show them the full task using a moving demonstration (but remember to stop talking during the demonstration).

LEARNING THROUGH EXPERIENCE

As humans beings, we have hundreds of different experiences throughout our life, many of which help to mould who we are as a person. The more we experience something, the more familiar it becomes. Our initial encounters with a new subject help to formulate ideas about the experience and usually attach emotions to it. These emotions will be either positive or negative depending on the outcome of the experience.

Learning through experience is focused around doing and reflecting on what you have done. If you use this as a concept when teaching, your students will gain a deeper understanding of what they have achieved and how they achieved it.

Firstly, you need to setup the desired experience or task and have your student try it. You need to follow this with questions to help guide their understanding of what they just did. It's crucial to match up an appropriate task or experience to the level and ability of the student. Consideration should also be given to the emotional attachment that the student may gain from the experience. If there is the potential for a negative emotion, then careful management or adjustment of the experience will be required.

Put simply, learning to snowboard is just a series of experiences. The more reflective experiences your students undergo, the further they will progress. Utilising experiences that your students have already gained in snowboarding, then adding something new to the experience and reflecting on it, is a basic way to structure experiential learning.

A more advanced form of experiential learning is to relate the task to something the student experiences in their day-to-day life, outside of snowboarding. As the instructor, your job is to take these experiences/skills and transfer or relate them to the snowboarding or, more specifically, the task being performed at the time, through the use of analogies. For example, most children would have experienced squashing something under their feet and most adults would have experienced driving a car. Remember to check that they have experienced what you are talking about however.

An effective variation of this is to find out something that your student loves to do. As humans, we typically do things that we love fairly regularly, so we tend to have a good understanding of how we do these things. Positive emotions are usually attached to these experiences. Relating these positive experiences from other aspects of your students' lives to the task being attempted within snowboarding will speed up the learning process for your students.

It is important to reflect with your students on the experiences you are exposing them to. This is the key to learning from it and will help you to set up effective and purposeful questioning (refer to Chapter 4 on Question-based Learning).

EXAMPLE

PROGRESSING YOUR STUDENT FROM SIDE SLIPPING TO FLOATING LEAF:

"You know that by lowering your board toward the snow it begins to slide down the hill. Let's see if we can move left by lowering just the left side of the board, then right by lowering the right side of the board. Then we slow down by lifting both feet like when we did the sideslip."

EXAMPLE

TEACHING FLOATING LEAF TO CHILDREN:

"Imagine you are gently squishing a bug to trap it under the right foot and the board will start to move that way. Then try and stop by lifting your feet slowly to let the bug go. What's happening to the snowboard when you do this?"

EXAMPLE

TEACHING OLLIES TO A SKATEBOARDER:

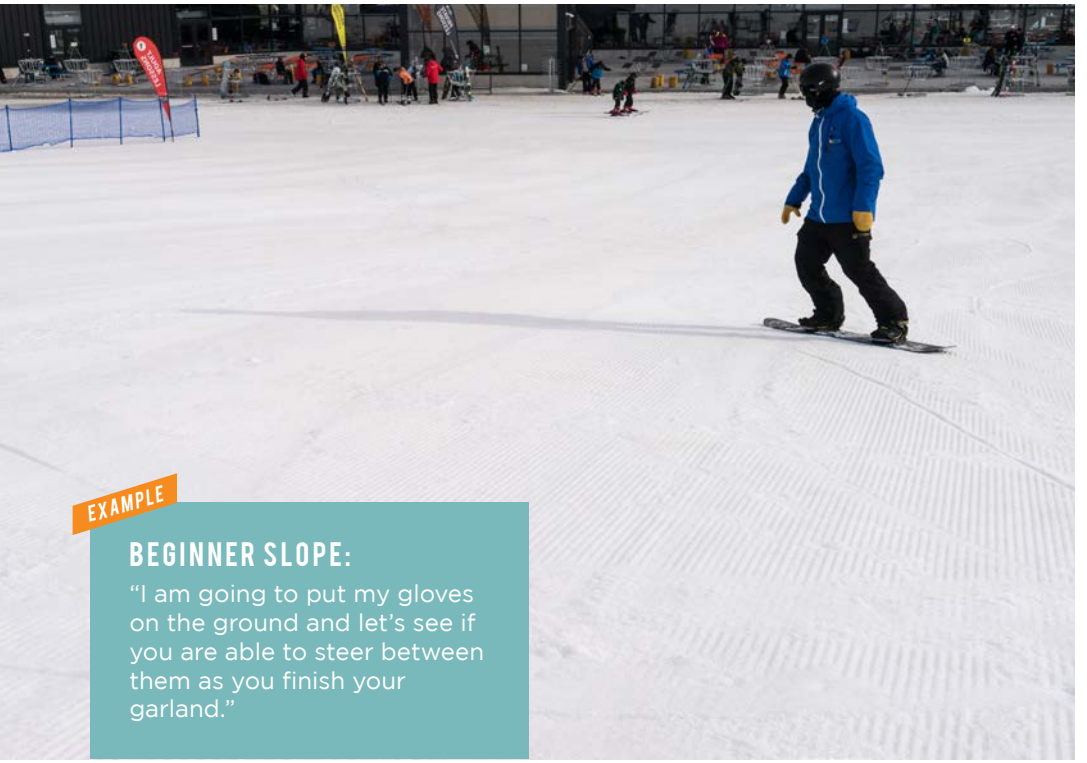
"You know how to ollie a skateboard, just go for it here and we'll talk through how to make it better after you've tried it."

LEARNING THROUGH ENVIRONMENT

Snowboarding is done in a very diverse environment that is constantly changing through snow accumulation, wind loading, temperature and the influence of people. Because we work and ride in this constantly changing environment we need to be adapting and changing what we do to move efficiently and safely around the mountain. There are also aspects of our environment that do not change, like buildings, lifts, cliffs, trees and the pitch of the slope.

Because of this diverse environment, we are presented with substantial and wide-ranging opportunities when teaching snowboarding. The first step in utilising these opportunities is to increase your awareness of your surrounding environment. If all you see is a snow-covered slope, you will need to look closer.

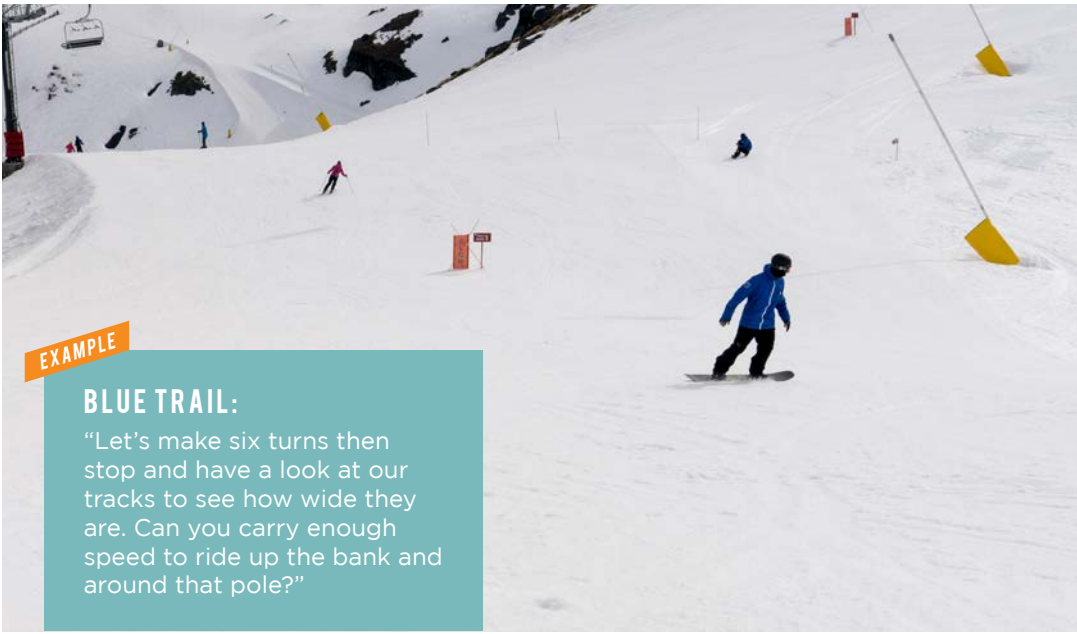
You can practise this by trying to identify at least five different characteristics in your immediate environment. What you are able to see in the pictures below and on the opposite page?



EXAMPLE

BEGINNER SLOPE:

"I am going to put my gloves on the ground and let's see if you are able to steer between them as you finish your garland."



EXAMPLE

BLUE TRAIL:

"Let's make six turns then stop and have a look at our tracks to see how wide they are. Can you carry enough speed to ride up the bank and around that pole?"

A potential hazard in our environment can also present an opportunity to learn. When using this, we must assess what we are trying to learn and make sure that it will not pose a risk to our students or ourselves. The following is a list of commonly found things in our environment that we could use to aid learning through the environment.

TERRAIN

Pitch of the slope, rollers, banks, berms, cat tracks, rocks, tussock, trees, bumps, drops, terrain parks.

SNOW

Powder, wind loaded snow, ice, crud, slush, fresh groomed, tracked out snow, man-made snow etc.

EQUIPMENT

Lifts, buildings, signs, poles and ropes, snowmaking guns, grooming machines and skidoos, boxes and rails, even your own gear. Essentially anything man-made.

WEATHER

Sun (shadows) cloud, fog or mist, wind, snow and rain.

More examples of how we can teach or learn through the environment will be presented throughout the manual.

THE EIGHT MULTIPLE INTELLIGENCES

In 1983 Howard Gardner, a Harvard education professor, published his groundbreaking book, Frames of Mind: The theory of Multiple Intelligence. This theory is a positive and inclusive model of intelligence that recognises all of our abilities to learn, understand and create. Not just the academic ones!

By about the age of six, children begin to favour certain intelligences. They use these intelligences to help solve problems and learn new things. This continues throughout our lives to adulthood; however, we typically become much more balanced with our intelligences as we get older.

It is important to understand how to identify and then facilitate learning through these multiple intelligences. While getting to know your group, try to identify one of the preferred intelligences for each student. The following multiple intelligence characteristics can be witnessed...

LINGUISTIC (WORD-SMART)

These people like to hear stories and enjoy reading/writing. They will usually have a well developed vocabulary. With these students, try to be creative in the way you present information, they will often respond well to analogies.

LOGICAL-MATHEMATICAL (NUMBER OR LOGIC-SMART)

These people have the ability to reason and like things to have a logical pattern. They may also be into counting things such as the number of runs or chairlifts. When teaching these students you could try using counting exercises or a scale system for explaining things.

SPATIAL (PICTURE-SMART)

These people tend to like pictures and images to help process information and will usually like some form of visual art. For these students, try using drawings in the snow, and look at tracks or the spray of snow from the board. An accurate demonstration is important for these people. They usually respond well to seeing video of themselves.

BODILY-KINESTHETIC (BODY OR SPORT-SMART)

These people have great body awareness. They can feel things in their body to grasp a better understanding. Encourage these students to explore different feelings and sensations of a movement whilst stationary. Finding similarities in movement from one sport to another will be useful.

MUSICAL (MUSIC-SMART)

These people are tuned into different sounds and understand rhythm. They will usually have an interest in music and possibly play an instrument. With these students you could try humming different tunes to different size turns.

NATURALISTIC (NATURE-SMART)

These people love to be outdoors, have a real interest in the environment and notice detail or subtle changes within it. They use this awareness to help make decisions. They often have a good understanding for how different animals move. For this student, you could try relating a movement in snowboarding to how an animal moves.

INTERPERSONAL (PEOPLE-SMART)

These people like to seek the support and ideas of others. They enjoy working through problems with others in the group, will often ask questions and actively contribute answers. For these students, setting up a reciprocal learning environment will enhance their learning. Group activities where everyone is involved will also work well.

INTRAPERSONAL (SELF-SMART)

These people like to work through things in their own heads and come to their own conclusions. For these students, allow time for them to develop understanding. Try using plenty of individual task practice time to give them the chance to develop their understanding.

All people will have several intelligences that help to process information. We also have intelligences that are not as developed as others. Your students may not respond or learn through these particularly well. The intelligences being used by each individual may vary from task to task.

Have you ever had an experience of trying to teach someone and they just couldn't get it? There is a high chance that you were utilising intelligences that were weaker within that student and that they could not process the new information efficiently. It can be likened to speaking a different language. They simply do not understand what you are talking about.

EXAMPLE

IDENTIFYING AND USING THE MULTIPLE INTELLIGENCES:

Your student had a lesson the previous day and did not really understand what the instructor was trying to get her to do to stop her from falling over at the start of her toe turn. This was because the previous instructor presented accurate but complex explanations, being particularly strong in the logical-mathmatical intelligence himself. The new instructor asks her what she does for a living. She tells him she is a musician and plays the clarinet in an orchestra. He adjusts his presentation to suit the student and says:

"Making a turn is like playing a piece of music and all that is happening is you have played a note that is off key. We just need to find the right note (or movement) and when to use it, so that the music (or turn) flows."

When we communicate and, more importantly, teach people, we tend to utilise intelligences that are our own strengths. If you find that a student is not responding well, invest time into finding out some of the intelligences they utilise most. Asking questions like *"What is your favourite subject at school?"; "What do you do for a living?"; "What do you like to do in your spare time?"*; will provide answers to help to guide your understanding of their intelligences. The table below will also help in understanding the different intelligences.

INTELLIGENCE	LIKES TO...	IS GOOD AT...	LEARNS BEST BY...
VISUAL-SPATIAL	Draw, build, design, create, daydream, watch movies (etc).	Visual arts, puzzles, map, imagining and sensing changes.	Reading, working with images, drawing, visualising.
LOGICAL-MATHEMATICAL	Do experiments, use numbers, ask questions, explore patterns.	Maths, science, reasoning, logic and problem solving.	Working with numbers/patterns, classifying, categorising.
BODILY-KINESTHETIC	Move around, touch and talk, use body language.	Physical activities, sports, hands-on projects.	Using body sensations, creative drama, dance.
MUSICAL-RHYTHMIC	Sing, hum, tap, listen to music, play an instrument.	Picking up sounds, keeping time, remembering melodies, noticing pitches.	Rhythm, melody, songs, dance, background music, sound patterns.
LINGUISTIC	Talk, read, write, tell stories.	Written and oral communication.	Reading, writing, speaking, listening, memorising names and places.
NATURALISTIC	Spend time outside, learn about the environment and other species, do outdoor sports.	Sensing patterns in nature, observing and remembering changes in environment.	Interacting with surroundings, utilising sensory skills.
INTERPERSONAL	Have lots of friends, join groups, talk to people.	Understanding people, leading others, communicating, manipulating, organising.	Sharing, comparing, relating, cooperating, interviewing.
INTRAPERSONAL	Work alone, pursue own interests, reflect on feelings.	Understanding self, focusing on feelings, following intuition.	Working alone and intuitively, individualised projects.

3

Lesson Format

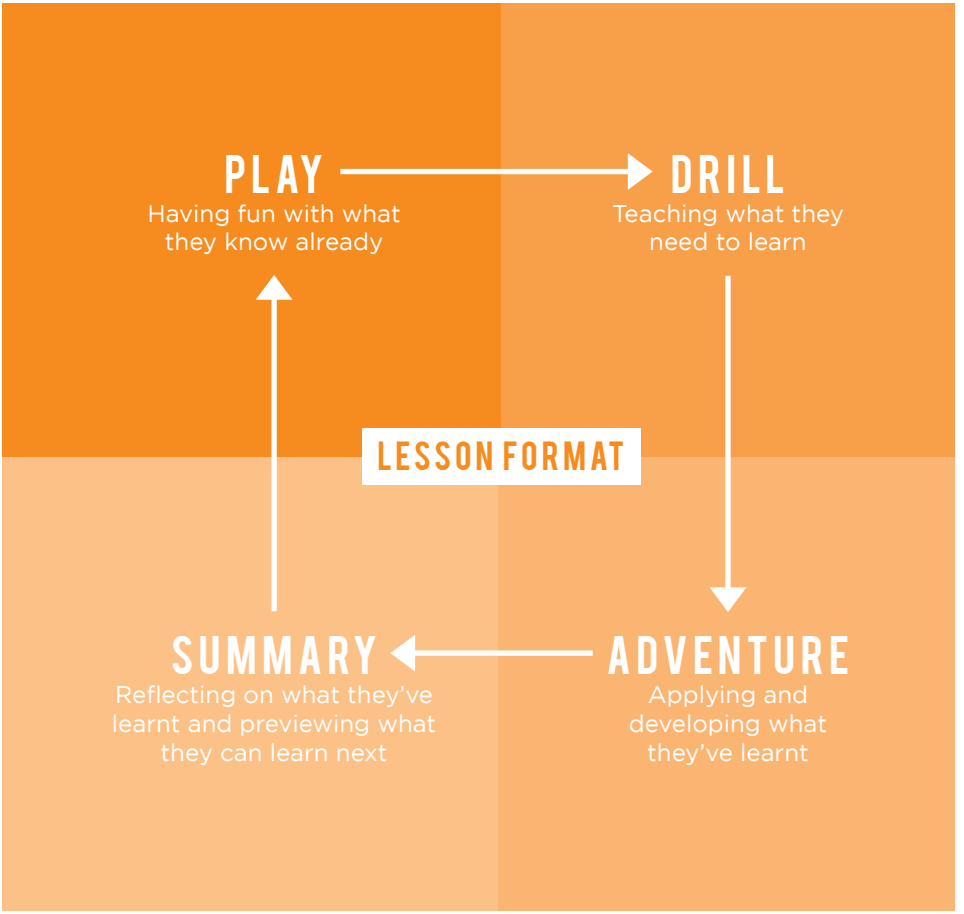
- PLAY
- DRILL
- ADVENTURE
- SUMMARY

IN THIS CHAPTER WE WILL EXPLORE...

How to construct your lessons, put together tasks to build new skills, structure your presentation and delivery of information, check for understanding and provide initial feedback, explore the mountain and continue to develop skills, and, finally, summarise the lesson at the end.

Structuring your lesson is one of the first things you need to learn as an instructor. Every single lesson that you teach will differ, depending on variables such as the snow and weather conditions, size of group, the level and the goals of the students, how busy the trails and lifts are; the list goes on.

Every lesson should follow the same simple format...



PLAY

In many respects, we can view our lessons in the same way that we view a story. Every good story has a beginning that sets the tone for the story, a middle that takes the reader on a journey, and an end that wraps it all up.

When teaching snowboarding, the beginning of our lessons provides opportunity to get to know your students, assess their goals and motivations, provide a little background on yourself, build rapport and begin to develop some team spirit; all done whilst slowly assessing their physical abilities, on or off their snowboard.

INTRODUCTION

All lessons will begin with some form of verbal introduction. This should include names, backgrounds, favourite sports or hobbies, other pastimes or jobs, snowboard experience (if they have any) and reasons why they're taking a lesson.

A positive first impression here is vital. As the instructor, you should make the effort to maintain a professional appearance, show your face, smile and make eye contact where appropriate. A genuine smile helps to put people at ease and lets them know that you are willing to help. An open posture, with hands away from the mouth, arms and legs uncrossed, leaning slightly forward, will portray an image of approachability and openness.

Good eye contact shows that you are interested in your students; however, it is natural to look away from others' eyes from time to time; this helps the person feel comfortable. Note that there are cultural differences about eye contact, awareness of which will help avoid misunderstandings. Goggles, face masks and hair over the face are often a major barrier to open communication.

Using your students' names frequently during this process will help you remember them and will provide a feeling of inclusion. Asking your students questions about their lives will not only give you some useful background detail, but will help them to feel at ease with you as the instructor.

Ensure that you steer the conversation towards snowboarding at a suitable moment. Ask questions that help you understand the stage they are at with snowboarding. Questions such as: *"What trails have you been riding?"; "Are you making s-shaped turns on both your heel and your toe-edge?";* and *"Have you had a lesson before?"* will help you to build a reasonable picture of their riding abilities. This may lead to students revealing their goals for the lesson; however, you should revisit these goals throughout play stage, as you discover their actual abilities.

WARMING UP AND ANALYSING ABILITIES

The next step depends completely on the ability of your students. You should have a realistic idea of this already, through the previous questioning process.

For first-time snowboarders, a physical warm-up of some sort, off the board, is typically the next step. Simple games can be enough to get the blood moving or a few basic stretches/mobilising of the joints. Be sure to keep any stretches simple and easy to achieve; however, allow your students time to do their own stretches if they so choose. Also, be aware that your students may already be quite warm, especially if it's hotter weather and they have just made the long walk from rentals or the car park in unfamiliar boots, carrying their gear.

While your students are moving around, take note of their strength, coordination and balance, as this will help you to gauge the speed at which you are likely to progress.

For those students that have snowboarded before, it's more beneficial to go and have fun with some riding that they are capable of already. If set up well, this allows time to warm-up the body and provides you, as the instructor, opportunity to assess their snowboarding abilities. When doing this, ensure that you use terrain your students are VERY familiar with. Stick to things they know already, even if it's just a floating leaf, and provide a few small reminders as you go.

If your students are linking turns comfortably already, ensure that you give them time to find their rhythm in the terrain they are comfortable with. This is your opportunity to visually analyse their riding abilities and consider any major inefficiencies they may have (more on Rider Analysis in Chapter 10).

DETERMINING MOTIVATIONS AND ESTABLISHING GOALS

Understanding the reasons why your students chose to take a lesson is key. Every person in your lesson will have a slightly different motivation and, as a result, the goals that we establish with them may differ too.

At varying points throughout the play stage, we can begin to delve into our students' motivations. Exactly when this happens depends on the situation, ability levels and number of people in the lesson.

For first-time snowboarders, asking a simple question whilst learning everyone's names such as: *"What made you want to try snowboarding?"*, may suffice.

Answers such as: *"My wife is crazy about snowboarding"*, *"My Dad wants me to do it"*, or *"I'm going on a holiday to Japan next year and want to keep up with my friends"*, all help you to build an understanding of why they are in your lesson.

Once we have established our students' most simple motivations, we can combine this with our analysis of their riding/physical abilities to set realistic, achievable and measurable goals. We can set goals that are common to the group as well as the individual. This depends on the similarity of the group's technical ability and the length of time you have with them.

It is often difficult to balance the student's goals with the instructor's goals, e.g. a student who wants to jump (their goal), but cannot turn yet (our goal). The student's goal is not yet realistic, but it is our job to keep them inspired and interested while making small steps toward their goal.

A seemingly unachievable goal can be broken down into a series of smaller achievable goals and adapted to the lesson. For example, your student would like to learn how to turn, but first they must learn to be comfortable with one-footed mobility, stopping on both edges, and moving across the hill, before the overall goal can realistically be achieved.

ASSESSING TERRAIN AND PLANNING THE LESSON

The play stage offers an ideal opportunity for you as the instructor to consider what new skills you're going to teach and the terrain you would like to utilise when doing so.

Combining your understanding of the student's goals and motivations, with your knowledge of the terrain available, will help you to formulate a plan for the lesson.

We may have one student or six, but we must cater to all. Try to construct a plan that progresses in linear steps initially, but has a degree of flexibility. Keep it simple and pace it according to the group's needs, rather than your own. Be flexible enough to change your plan depending on the individual needs of the group.

If you set strict timelines for your students, you could very well set them up for disappointment if they are not achieved. Discuss what is achievable within the lesson, rather than when they will achieve it.

Terrain choice is extremely important during any lesson. The incorrect choice can easily deter your students from learning, limit their confidence through an increase in fear, or it may simply be unsuitable for what you are trying to teach them. It is essential that you use appropriate terrain, which best suits the level of your students and the exercise you are teaching.

Terrain considerations include:

- How busy it is.
- Pitch and width of slope.
- Snow conditions.
- Obstacles such as lift towers, snow cannons or natural hazards like tussock and rock.

This stage of your lesson should come to an end when your students are warmed up, relaxed with you as the instructor and other members of the group, and you have a plan for where to go next. Before beginning the drill stage of the lesson, consider where your students are at within the Maslow's Hierarchy of Needs theory (Chapter 2).

EXAMPLE

A LEARN-TO-TURN STUDENT:

Your student is an accountant from Sydney who has snowboarded once before and is confident on her heel edge. You warm up with some heelside floating leaf in the beginner area and encourage her to move up and down a bit to relax and soften the legs. She looks confident with this and you establish her goal is to link turns and do a long green run. Where do you go from here? Which tasks do you do next and on what terrain?

DRILL

This is the stage of the lesson where you introduce new skills and movements to your students. Consider this to be the foundation for the next adventure they are about to have with snowboarding. You need to establish strong and stable foundations from which to build, but you don't want to spend the whole lesson creating them.

STATIONARY-SIMPLE-COMPLEX

You already know their ability levels, motivations and goals, and should have an approximate plan for what you're going to teach. All you need is a formula for how to structure the teaching of these new skills. The most simple formula to use is...

1 **STATIONARY**

Introduce the new movement without forward momentum. This can be done with the board off completely, and/or with one or two feet strapped in. Make sure you choose flat terrain with minimal traffic.

2 **SIMPLE**

Now try doing that same movement in a very simple task or two, whilst moving slowly with two feet strapped in. Be sure to choose a low traffic zone and keep the speed down so your students have time to think about their movements.

3 **COMPLEX**

Now it's time to coordinate the new movement within a turn or the full task you're teaching them. Focus on the timing of when your student adds the new movement as this is the key when implementing it during turns.

EXAMPLE

TEACHING FLOATING LEAF:

Your students can sideslip on both their heel and toe edge. You reintroduce torsional twist to them, showing how flattening the edge angle at one end of the board will help it to drift into the fall line. You have them try this movement on flat terrain with two feet strapped in (stationary).

You take your students back into a sideslip and very gently play with the twist of the board, steering slightly from one side to the other (simple).

You now challenge them to make four smooth zigzags trying to maintain a constant momentum but remaining in control (complex).

WHAT-WHY-HOW

No doubt you've heard the phrase "It's not what you say, it's how you say it". Teaching new skills is more than just formulating a solid progression.

The information you deliver will not help your students to progress if it is not delivered well. When you present information make it clear, concise and well organised. The students must understand WHAT it is they are trying, WHY they are trying it and HOW they are best to do it. Using analogies can be an efficient way of explaining a particular movement or concept. (See Learning through Experience in Chapter 3.)

Presenting information is more than just the verbal delivery however. Try to appeal to all three main learning styles (see Chapter 3). Verbal descriptions are often best followed up with physical demonstrations of the task. The quality of these demonstrations is just as important as the verbal delivery itself. Ensure that your students are in a position where they can easily see your demonstration and focus their attention on the body part or specific movement you wish them to see.

As you become more experienced, try to use a mixture of teaching styles (Chapter 4) relative to the lesson. However, keep in mind that the simpler the information delivered, the easier it will be absorbed.

CHECKING FOR UNDERSTANDING

When you have finished presenting the new information, ensure that you check for understanding. It's beneficial to use open and/or clarifying questions like: *"Can you show me that movement before we start off?"* or *"Can you describe some feelings or pressure points from the new movement?"*.

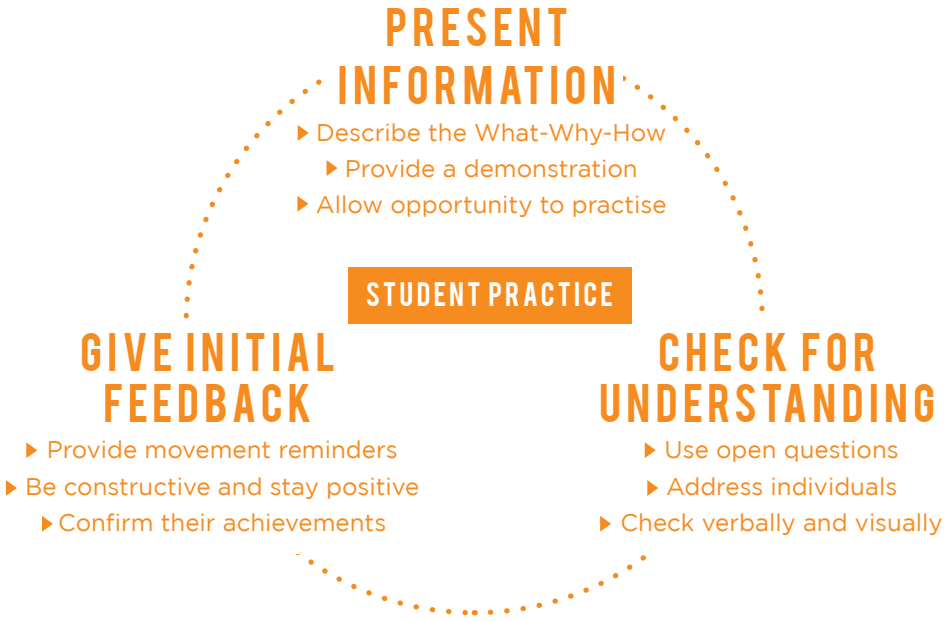
You can even address these questions to specific individuals: *"Jane, can you tell me how we use our hips differently when balancing on our toe edge?"*

If checking for understanding verbally isn't quite enough, you can always check visually by watching to see if they perform the task you have set up. Ensure you allow some time for initial practice so your students have opportunity to feel the new movements.

INITIAL FEEDBACK

Once your students have tried the presented task, it's crucial that you provide initial feedback. This should give the student confirmation that they understood and are achieving the task. This can be as simple as: *"That's it, you got it first time! Try it again to make sure."*

Alternatively, it may be a reminder of something they have missed or could use a little more: *"Remember to lead with your knee."*



ADVENTURE

This stage generally takes the longest in a lesson. At the minimum it should be 50% of the lesson time but may be as much as 80%.

The purpose of this phase is to apply and develop the new skills in varying terrain, grow confidence and explore the outskirts of the student's comfort zone. The structure remains completely flexible and should have an element of unpredictability, taking twists and turns along the way, and is often determined by the needs of the student. The adventure stage provides an opportunity for constant guided practice. After all, perfect practice makes perfect!

Here's a few easy things to include:

- Challenges should be set up during this time, such as: *"See how many turns you can make between here and the bottom."*
- Simple games can be utilised to take the focus off the task and allow the movements to become autonomous.
- As their skills improve, small adjustments can be made. You may even find yourself returning to the drill stage briefly to introduce a new skill.

Changing terrain and adjusting the skills to suit is a valuable part of the adventure stage. The motto *"New skills on old terrain - old skills on new terrain"* is a useful way to differentiate between the drill and adventure stage. You can also adapt the environment to encourage slight changes in movement patterns, for example: *"See if you can make turns using the whole width of the trail".*

Throughout this stage, it is critical that we continue to provide feedback. There are varying types of feedback (discussed in more detail in the Delivering Feedback section of Chapter 4), but the most important thing is to keep it positive.

When describing your students' riding use the Prioritise-Simplify-Clarify approach...

PRIORITISE

1 Prior to giving your students feedback you need to prioritise which movements they made and which had the biggest impact on their performance. When describing these movements to your students try not to overwhelm them by telling them everything you saw.

SIMPLIFY

2 While describing the movements to your students it is important to simplify using language that your students can understand. It's very similar to teaching or presenting a task; it's not what you say but what your student perceives. It's also very easy as instructors to place judgment on what you saw. Stick to describing what you saw rather than placing a judgement on it.

CLARIFY

3 It's very important that your students understand what you are saying, so be sure to check for understanding. You can clarify with your students by showing them how the movements can affect their performance.

Ultimately, a well-executed adventure stage will help your students to master the new skills and commit the movements to muscle memory, in their early stages of learning.

SUMMARY

Every lesson ends with a summary. Your summary should always recap the lesson briefly and reiterate the most important things for the students to take away. This is likely to differ for each student in your group.

A truly effective summary is more than a brief review of the lesson. When reiterating the key points, try to relate them to the goals you established with your students in the play stage and review how successful you've been in reaching them. This is best tackled with a question-based approach and can even be done during the last run of the lesson, on your way back to the base - a particularly useful tactic when teaching children.

Whether you've succeeded completely in reaching the goals or not, be sure to recognise their own achievements, however small they may be. Offer advice on where and when to practise for the rest of the day, over the coming days or whenever they expect to snowboard next. This can be a good opportunity to re-evaluate their goals.

Ensure that you preview the student's next learning steps and encourage further development. Invite them to return for another lesson and suggest some skills they may learn or improve if, or when, they come back. Remember that retaining them as a snowboarder is more important than retaining them as your student!

4

Effective Communication

IN THIS CHAPTER WE WILL EXPLORE...

The building of relationships and interacting with guests, a variety of different styles in which you can teach your students, and some considerations for the feedback process.

We will also look at the more advanced technique of Question-based learning.

- BUILDING RELATIONSHIPS & INTERACTING WITH GUESTS
- UTILISING DIFFERENT TEACHING STYLES
- DELIVERING FEEDBACK EFFECTIVELY
- QUESTION-BASED LEARNING

BUILDING RELATIONSHIPS & INTERACTING WITH GUESTS

The very nature of a relationship is something born from a natural, genuine connection between two or more people. There is no blueprint or set of instructions that will somehow fabricate a relationship between you and your guests. Therein lies your opportunity for you to find your own way with your own personality and unique style.

The old adage: *"A picture says a thousand words"*, can be a powerful guidance tool when we are meeting our guests for the first time. Challenge yourself to read your guests as they are arriving so you can decide on an appropriate way to open up your conversation with them.

Do they look apprehensive and nervous? Do they look distracted? Are they smiling? Are they walking towards you with their head down? Are they noticeably shaking or shivering? Are they rushing to the meeting area? Were they already there when you arrived? Are they watching other snowboarders on the mountain? Are they looking towards the kids' meeting area? Are they fascinated with the snow? Are they alone or with others?

Take a moment to observe your guests as they are approaching the meeting area. The above questions are examples of considerations that can help you learn more about your guests before you have even spoken to them. With guests that are smiling, looking around and chatting amongst themselves, you may be able to feed off their upbeat vibe and build on that through a quick, lively introduction. With guests that are running late to meet the group, trying to put gloves and their helmet on as they are approaching or looking concerned with their new environment, you may need to address components of Maslow's Hierarchy (see Chapter 3) before asking anything else of them and continuing the lesson.

Now that you are physically with your group, the natural step to take from here is to offer your name and begin asking questions in order to get to know your guests. When asking questions we need to be aware that people may have a different opinion of acceptable questions to ask in social scenarios. Ensure that your questions are not too invasive as your guests might not be comfortable to reveal themselves to you or the group. To begin with, start with simple questions that provide an environment for dialogue, such as: *"Where are you from?"*, or *"Do you have any other hobbies and interests?"*

Now that conversation has begun, this is where you can strengthen and build your relationship or it can plateau. What happens next will be decided by the way you listen to and respond to the answers that your guests give.

This ability to listen to your guests is where the door to effective communication and building a relationship further opens. It's a simple idea and is one that is often underestimated. By definition, to listen is: to give one's attention to a sound, take notice of and act on what someone says, respond to advice or a request, make an effort to hear something, be alert and ready to hear something.

By considering the above, in order to listen you must be present and in the moment. It requires you to be attentive, focused and exerting effort. In some circumstances it requires you to respond. It could be all too easy to let their responses wash over you, only to have to ask the same question again or even worse let the answer slip by with no acknowledgement.

Quite simply, if you aren't going to listen to the response then why do you ask a question?

If you are focusing whilst listening, it allows you to chat with your guests using their first names, introduce guests from the same countries or cities to each other and create links between those that share commonalities through examples such as hobbies and interests, expectations for the lesson and where to get the best pizza and aprés in town.

In the early stages of the relationship it's easy to discover superficial facts about your guests with simple questions; however, you've only scratched the surface. You now need to consider how to ensure your relationship is sustained and continues to develop throughout the lesson. This is where it's key to remember that for your guests, it may not be all about snowboarding. In their opinion there may be a whole lot more to life than just snowboarding.

Think about your closest friends. Was it only snowboarding that shaped your relationship or are there other ingredients that forged your bond?

In many cases the strength of a relationship is amplified through the act of sharing. In a snowboard lesson, your guests have entered your world to learn about your passion. It's likely that once they have settled into the lesson and are feeling more comfortable they will begin to open up and reveal more about themselves. Why not reach out and learn more about their world and their passions?

EXAMPLE

ASKING GOOD QUESTIONS:

"What do you do for a living?"

"How did you get involved with that?"

"What's the main thing you enjoy the most about your line of work?"

EXAMPLE

DELVING DEEPER:

"You mentioned travelling through South America. When I get to visit, what's the one thing I should do over there?"

"What's the best time of year to do this?"

By choosing to explore more of their world, you are taking a genuine interest in their life. In the examples above, it's possible that you are teaching a mechanical engineer who designs rollercoasters for a living, an avid photographer who documents indigenous tribes in South America and a professional concert musician who has played in the Sydney Opera House. Imagine if you only allow your guests into your world, the stories and experiences you might miss out on are unimaginable. Give yourself a chance to learn something new with every guest you meet.

It takes time to craft your interpersonal skills so be patient. Enjoy talking with your guests and exploring new avenues through which you can make a connection. You'll quickly find ways to enhance your lessons and build lasting relationships that can extend far beyond just one snowboard lesson.
As an instructor, the way in which you present your information can greatly change the experience for your students. It's important to first understand the different teaching styles that are at your disposal, how to implement them, and when to use them for the benefit of your students. The needs of your students, the size of the group and their baseline knowledge can greatly influence your choice of teaching style.

UTILISING DIFFERENT TEACHING STYLES

A good instructor will adapt their teaching style to suit their audience and help them adjust for other varibales such as group size and length of lesson. Here are five distinct teaching styles that instructors should be aware of...

COMMAND

This is an instructor-centred style of teaching. The instructor will control all variables and set parameters for the task. The instructor chooses when to do the task and is specific with what the task is, where to do the task, how to do the task and why it is being done. The advantage for the student is that the information is very direct and transparent relative to an end result. The disadvantage for the student is that the process can be less inclusive or engaging. This style of teaching can be used for both adults and kids; however, it is best used when the instructor needs to take control of the entire learning process, as the students will likely have a very limited baseline knowledge.

TASK-PRACTISE

This is similar to command but slightly less instructor-centred. The instructor will still control most variables and parameters for the task. Typically, this will include safety considerations, an introduction to what the task is, how to do the task and why we're doing the task. Where this differs from command is that the student is given time away from the instructor to independently develop their skills. The student will often now choose where and when they want to continue with the task. This style can be used for adults and children in both private lessons and group lessons of all sizes.

The advantages are that students grow a sense of personal achievement through independence. The disadvantages are that the student can quickly forget or adapt inefficient ways to achieve the task. This style of teaching is best used for students demonstrating signs of ownership of a new skill who need an opportunity to gain mileage. To use this style, the students will have a little knowledge of their own to help themselves during times of independence away from the instructor.

EXAMPLE

HELPING A BEGINNER WITH THEIR FIRST TURNS:

Having provided instruction and hands-on assistance, your students now have an understanding of how to turn. Now they can achieve the task with your guidance, it's time to continue the task without your assistance and choose where they want to turn for themselves.

GUIDED DISCOVERY

This is a more student-centred style of teaching. The instructor has a specific end goal that they will guide their student(s) towards by offering clues or providing options for their students to choose from. The instructor will know what and why the students are striving to achieve; however, how, where and when the students achieve this will be based on their own choices. This differs from command and task-practise by placing the student at the centre of their own development. The student will make choices that result in more efficient riding based on trial and experience within the lesson.

The advantages are that the students are more responsible for their successes and achievements within the lesson. They are still provided with guidance from the instructor but offered opportunities to experience both efficient and inefficient options in their riding. The disadvantages are that with a lack of baseline knowledge, the students can often be confused with the choices they have and potentially choose to develop something inefficient for their riding.

This style of teaching can be used for both adults and kids, but is usually best used for students who are already linking their turns and are looking to discover skills necessary to explore the mountain. To use this style, look for students who have specific and clear goals and/or those who show a good understanding of their own snowboarding.

EXAMPLE

A STUDENT WHO WANTS TO RIDE STEEPER RUNS:

You decide this is a realistic goal; however, when it gets a little steeper the rider has difficulty controlling pressure at the end of their heelside turns as a result of stiff, locked knees, resulting in board chatter. You know that the rider would benefit from progressive flexion through their knees, yet you decide to let your student discover this for themselves instead of being told what to do. You suggest that they ride one run with stiff locked knees when finishing their turns. You suggest on the second run that they finish their turns by relaxing their legs and progressively sinking towards their board by flexing their knees. You then ask for them to decide which method resulted in more efficient snowboarding. It is up to the student to then decide on the more efficient option through personal experience with the options you gave.

PROBLEM SOLVING

This is another student-centred style of teaching. The instructor presents a problem that needs to be solved by the students. The difference from guided discovery is that in problem solving there are two or more solutions that could solve the problem. As the instructor, you may not even be aware of the solution yourself yet. When presenting this style, the instructor explains what the problem or scenario is, which will indicate to the students why they need to solve a problem. The instructor does not present how, where or when to do the task. These details are upon the decision making of the students. Finally, you will need to share the solutions with each other to open your students' minds to different ways of riding.

The advantages are that this promotes exploration, experimentation and versatility within the riding of your students. The disadvantages could come when offering a problem that is beyond the capabilities of the students to solve, whether it's beyond their knowledge base or skill base. This has potential to disregard the safety of your group.

This style of teaching is best used with students who are confident with their riding within an environment that is comfortable for them. Your students should demonstrate a clear understanding and continued use of the snow responsibility code when riding. These factors will allow them to commit to potentially new and creative ways of riding to solve the problem.

EXAMPLE

FREERIDING WITH A GROUP ON VARIABLE TERRAIN:

They are confident riders, comfortable on the terrain you are riding. At the top of your run you all stop to scope the inconsistent sized and shaped bumps. You turn to your group and offer the following problem: "What's the smoothest and fastest line through this pitch?". It's now up to your students to use their knowledge of their own snowboarding and the terrain in front of them to choose a line that works best for their riding.

For this style to work well, you will need to bring the group together immediately after riding their line, review the problem you presented and ask your students to explain what their solution was, i.e. what was the smoothest and fastest line through the bumps? Without this step, this style of teaching is incomplete as your students will not be able to learn from each other's solutions. One of the riders may have ridden a smooth zipper-line approach with the board in contact with the snow throughout, whilst another rider may have used a larger turn size at a faster speed and gapped some bumps to maximise their flow. The act of sharing solutions will complete this style of teaching and will open your students' minds to more creative riding.

RECIPROCAL

This style of teaching is also focused on a student-centred approach. The instructor pairs individuals together and assigns what the task is, how to do the task and why we are doing the task. The students have slightly more control over where and when they do the task. The performance of the task, observation and feedback takes place between the individuals working together. This style can be used for adults and children in both private lessons and group lessons of all sizes. It works best in larger groups with a size of even numbers as you can remain available to spread your attention evenly around the pairs.

The advantages are that the students feel more in control of their own development and gain a sense of independence. It can also increase the amount of feedback students are receiving as they are not relying solely on the instructor. The disadvantages can be that students may not trust each other enough to get feedback from each other. You might find that if you delegate a task beyond their capabilities then feedback between students might become inaccurate.

This style of teaching is best used with students who demonstrate a higher understanding and knowledge surrounding the current topic as this will allow them to effectively help each other.

EXAMPLE

A GROUP OF SIX STUDENTS LEARNING TO CARVE:

Your students want ride at a faster speed on those perfect morning groomers. You begin by explaining how to create a thinner track in the snow as an introduction to carving and pair your students up. After your demo, you provide time and space to observe the pairs attempting the task. You see two pairs working well together and beginning to increase their edge angle in the designated task. You see one pair struggling with the task. Having kept yourself available you ride over to check for understanding of the task, offer feedback and offer another demo. You provide time and space again and see that all three pairs are now achieving the task. Time to regroup and consider more mileage, switching the pairs up with a variation of the task or even move onto something new.

DELIVERING FEEDBACK EFFECTIVELY

Feedback is a way for instructors to offer information to students regarding their performance relative to a particular task. The underlying intention of feedback is to guide students towards improving their snowboarding.

Many instructors are very well practised at delivering stock expressions to their students to ensure they meet an expected framework for delivering feedback. In the same way that students learn in different ways, they also respond and develop at varied rates depending on the type of feedback they receive. Thought and consideration should be given to this to help maximise the effectiveness of your teaching.

Let's take a closer look and explore types of feedback that are prominent in the snow sports industry, some of which you may already use without knowing.

INTRINSIC & EXTRINSIC FEEDBACK

A great place to build our knowledge base is to understand that it's possible for feedback to be delivered to the student by an external source, such as the instructor and from an internal source, such as our proprioceptors and kinesthetic awareness. These types of feedback are known as extrinsic (external) and intrinsic (internal).

INTRINSIC FEEDBACK

This is information received by the student as a direct result of producing a movement through the kinesthetic senses such as feelings from muscles, joints and balance.

EXTRINSIC FEEDBACK

This is information that may not be built into the movement itself but upon delivery is intended to improve the intrinsic feedback loop within the student.

This type of feedback is easier to understand when you consider the simple idea of offering feedback to help improve a movement. Once provided, the hope is that the new movement will be committed to muscle memory through practise and continually successful results (e.g. remaining balanced throughout a toe turn) and measured through intrinsic feedback (e.g. even stability over the balls of both feet).

Building on this knowledge, we can now look at whether the feedback delivered is verbal or nonverbal. It's obvious to understand that verbal feedback is usually in the form of spoken words from the instructor. Non-verbal feedback on the other hand can exist as both intrinsic and extrinsic. Intrinsic feedback by nature is non-verbal. When non-verbal feedback is delivered extrinsically, it is usually observed as body language or gestures. A great example is a thumbs up.

POSITIVE & NEGATIVE FEEDBACK

When considering the form your feedback delivery takes, one of the most desirable traits is that it should be positive. Think of the positivity of your feedback as a spectrum or a scale. At one end you have positive and the other you have negative.

NEGATIVE POSITIVE

It's possible to present any type of feedback in both a positive and negative way. Empathy is a great way to identify where on this spectrum your feedback lies.

Ask yourself: *"How would I feel with that feedback?" "Would I feel good and happy with it or would it make me feel inadequate or less than average?"*

INITIAL & DELAYED FEEDBACK

Timing is everything! This expression is highly relevant to delivering feedback, especially in the sporting world. There are two types of feedback relative to timing: initial and delayed.

Initial feedback occurs as soon as your student has finished their performance or upon completion of a task. This could be when your student has stopped sliding or even when a particular movement within their riding is complete. Often, when initial feedback is offered it's very easy for your student to attach it to sensations, responses in their snowboard and hopefully recent successes.

Delayed feedback occurs when there is a period of time between skill execution and delivery of feedback. Depending on this delay your student may not remember the situation you are offering feedback for. It's possible to cause confusion between some similar situations your student may have experienced and worse still, the feedback now has no relevance due to the natural progression of your student.

Much of your time as an instructor will be spent learning, practising and refining how to construct your feedback in order to deliver it to your students with optimal effect. The art of feedback delivery can take time to craft. Start exploring and experimenting with more feedback types outside of this manual and allow yourself to become more creative with your choices to influence the overall sense of achievement that can be enjoyed within your lessons.

One of the most effective ways to practise delivering feedback is to consider how you receive feedback when you are the student. Receiving feedback can challenge the recipient in many ways. It may shatter confidence and trust or it could build abilities and overall stoke. As a recipient of feedback you can't do much about the delivery but you can always consider ways in which it could have been phrased more appropriately to suit your needs.

Remember, however, that when receiving feedback the underlying intention is for a positive end result in order to progress and develop.

QUESTION-BASED LEARNING

Question-based learning is a style of teaching and learning that revolves around the instructor asking questions of the students with the goal to generate awareness, strengthen knowledge and develop skills within a particular concept or topic. This is a powerful teaching style and learning tool, as use of a question will engage and involve students in the learning process and act as a stimulus to encourage students to pursue knowledge on their own. It is important, however, that when the instructor asks a question, they must have an intended purpose or learning objective for their student.

This style of teaching can be used for all ages and levels but requires the instructor's superior level of skill and knowledge of information being taught for it to be used effectively. The instructor will have to tailor questions appropriately to the age and communication abilities and tendencies of the students. This understanding of your students is an important aspect of question-based learning. You will need to consider if their grasp of the language you are communicating in is sufficient enough to understand your questions. You will need to consider forming simple questions that are easily followed when using this style with children. You will need to determine if your students are responsive to questions or if they prefer a more instructor-centred style of teaching. These are just a few examples to consider before applying question-based learning.

Before you begin to ask questions, ensure that you have fostered an environment where people feel comfortable enough to speak up and voice their opinions and feelings about their snowboarding. For a student that is anxious to attempt their toe turns in case they fall, they might simply be copying the answers of others to avoid your attention. You will need to provide support to your students first to establish trust in your relationship before your questions will draw out honest answers. As the instructor you will also have to decide what type of questions you will use. The most common types that we have at our disposal are open, closed, leading, clarifying, probing and scaling questions.

OPEN QUESTIONS

An open question is one that allows your students a difference of opinion within a matter that has not been decided. This type of question can create an open environment for dialogue to follow.

The advantages are that the answer will portray your student's perception of a situation, their exact thoughts and even an insight into the complexity of their verbal communication.

The disadvantages are that the answers can vary greatly from person to person and include details that can be inefficient or undesirable toward the end goal.

EXAMPLE

OPEN QUESTIONS:

"Which toe turn felt the smoothest and why?"

"In that toe turn, what part of your body did you move across your board first and how did you move it?"

CLOSED QUESTIONS

A closed question is one that requires a definitive answer from its direct form, or from a choice of offered options. Once a response is given there is no environment for dialogue, only an option to ask another question or end your line of questioning.

The advantage is that you receive a concise and definitive answer to the question you asked.

The disadvantage is that there is no opportunity for your student to expand upon or offer clarity around the answer given unless prompted by further questioning.

EXAMPLE

CLOSED QUESTIONS:

"Was that toe turn better than your last toe turn?"

"Did you move your leading knee or shoulder into that toe turn first?"

LEADING QUESTIONS

A leading question is one that is typically closed in structure and encourages an answer that leads your students to your way of thinking. A leading question should have an intended answer in mind and be asked in a way that makes it easier for you student to answer "yes" than to offer a different answer.

The advantage here is that you can guide your student towards the intended outcome and remove the possibilities of undesirable answers, whilst leaving your students feeling like they had a choice.

The disadvantages are that you may not discover something your student is experiencing if it is outside the boundaries or parameters of your question and they can often be seen as manipulative.

EXAMPLE

LEADING QUESTIONS:

"The last toe turn you made was better than the first two, wouldn't you agree?"

"From here it looked like you moved your leading shoulder across the board first, it would be better to move your leading knee first don't you think?"

CLARIFYING QUESTIONS

A clarifying question is one that simply acts as a step to confirm factual information. It can be used effectively to check for understanding.

The advantage is that you can ensure that the information you think you received is actually what was offered in order to establish a plan for your next question.

The disadvantage is that you cannot gain insight into anything other than the facts already been given and if used too much will cause your students to think you are not listening to them.

EXAMPLE

CLARIFYING QUESTIONS:

"Did you say that the last toe turn was the best?"

"To make sure I understand, which body part did you move across your board into that toe turn first again?"

PROBING QUESTIONS

A probing question is used to encourage your students to think further about specific details from their given answer. A probing question has no intended answer, it simply offers insight into the subjective nature of a given answer.

The advantage is that with effective use, they can ensure that you understand your students' perception of a situation as a whole.

The disadvantage is that if used too much or applied to irrelevant information they can be perceived as invasive and create a feeling of interrogation.

EXAMPLE

PROBING QUESTIONS:

"Can you explain to me why your last toe turn was better than the first two?"

"Could you be more precise with how you know which body part you moved across the board first into your toe turn?"

SCALING QUESTIONS

A scaling question is used to quantify subjective information in a given answer. This type of question allows an avenue for your students to set measures on their opinions, emotions and perceptions of a situation.

The advantage is that it transfers opinions and emotions into tangible measurements that can be used for comparison from one task to the next, in order to recognise achievements or to highlight a plateau or regression in your students' development.

The disadvantage is that students may wonder what the relevance of your question and their answer is if the resulting measures given are not used for later comparison.

EXAMPLE

SCALING QUESTIONS:

"On a scale of 1-10, 1 being worst and 10 best, how would you rate that last toe turn compared to the first toe turn?"

"On a scale of 1-10, 1 being jerky and 10 smooth, how would you rate that toe turn where you moved your shoulder across your board first compared to the toe turn where you moved your knee across the board first?"

In the real world, our conversations use a combination of question types, often without active thought about which types are being used. It's natural to use a type of question that we feel will obtain us the answer or information we need as quickly as possible. This is where a patient approach to this style of teaching and learning is necessary. As we have explored, there are advantages and disadvantages with each type of question that you ask. It's crucial to be able to adapt and change your question type quickly and effectively when you think it's necessary. It does take time to develop versatility within question-based learning and a great way to practise your skills is to reflect on your lessons and identify moments when you could have implemented this style. Furthermore, challenge yourself to construct one or more types of questions that you could have asked your students to generate awareness, strengthen knowledge or develop riding skills at that moment in the lesson. The only way for you to be able to do this is if you have been focusing and listening to your students throughout the lesson.

No matter which type of questions you choose to use, your role as a facilitator remains consistent throughout. By definition, a facilitator will remain neutral in the learning process, help students understand their goals and assist them along their journey to achieving them. With this in mind, it's important to recognise that the instructor's opinion should not become an influencing factor in this process. This teaching style is all about the student. Based on your line of effective questioning, it's what the student wants to do, how they want to do it and why they want to do it.

In the event that you compromise your neutral position, you will simply adopt a different teaching style. More often than not, a command or task-practise style is the most appropriate failsafe, depending on how much time the student has to work independently. This is identifiable when the instructor uses the phrase *"I want you to try..."*

The following example demonstrates question-based teaching and learning, utilising a range of question types. The end goal in the mind of the instructor is to have the student realise that they are moving their leading shoulder across their board first to start their toe turn. The instructor would like the student to become aware of this and decide to use their leading knee first, before their leading shoulder.

EXAMPLE

WORKING EXAMPLE OF QUESTION-BASED LEARNING:

Instructor - "On a scale of 1-10, 1 being worst and 10 best, how would you rate that last toe turn compared to your first toe turn?"

Student - "I'd say the first turn was a 4 and the last turn was more like a 7."

Instructor - "For the turn you scored a 4, did you move your leading shoulder or knee across the board first?"

Student - "Shoulder I think."

Instructor - "And how did the snowboard turn as a result?"

Student - "It didn't really move much to start with but after a few moments it did turn quite quickly."

Instructor - "Ok, so would you agree that you would like to snowboard with the toe turns you scored a 7 for more often?"

Student - "Yes, definitely!"

Instructor - "Well for the turn you scored a 7, help me understand, did you move your leading shoulder or knee across the board first?"

Student - "My knee."

Instructor - "So when you moved your knee across first, how exactly did your board respond differently?"

Student - "It began to turn earlier and felt smoother."

Instructor - "Sweet, so how will you move across your board to get all of your turns to feel like a 7 or more?"

Student - "I'm going to make sure I move my knee across my board before my shoulder to get them feeling better."

Reflect on the line of questioning above. For each question, can you identify what the type of question being used is? (Clue: there's one of each type.)

5

Teaching Children

- BASICS OF TEACHING CHILDREN
- PROFILING CHILDREN
- MOTIVATIONS
- NEGATIVE BEHAVIOURS
- THE CAP MODEL
- CREATIVE LESSON BUILDING
- EQUIPMENT FOR KIDS

IN THIS CHAPTER WE WILL EXPLORE...

How your lessons will change when teaching children, as one of the major groups of people we teach in snowboarding. We may have different ideas on how to interact with children, because at one time we were all kids ourselves. This chapter presents specific tools, tactics and considerations for teaching and interacting with children.

BASICS OF TEACHING CHILDREN

When you first meet a child it is very important that they quickly feel comfortable around you. Greet them openly and smiling. For the younger ones, getting down to their level can help them to feel at ease as you will not look as big.

Ask basic questions to help gain an understanding of their age, who they are here with and if they are excited about going snowboarding. Listen to their replies to gain an understanding of how developed their language skills are. Try and show that you are interested in them and address any concerns they may have about the lesson.

Outline a basic structure of the lesson before you start. Where you will be going, some of the fun things you will be doing and when you will be back to meet their parents. This will allow them to have an idea of what to expect and can help them to feel more relaxed and open to having fun.

The Play-Drill-Adventure-Summary lesson format is your go-to for all children's lessons as well as adults. It should be noted that there are some subtle differences in how we use this lesson format when teaching children.

PLAY
The word play is even more suitable for teaching children. This stage is still about having fun with what they know already, but remember that what children know and are interested in, is typically very different to adults. Be prepared to delve into fantasy land, explore topics like their favourite animated movie or simple themes such as dragons or spaceships.

DRILL
This stage of the lesson only differs slightly in the tasks you may use and the way in which you present them. Keep in mind that children's understanding and attention span can be more limited than adults. Use simple language that they are familiar with, ensure you give them achieveable movement options and try to relate it to their interests, which you explored earlier.

ADVENTURE
This stage typically has the biggest difference when teaching children. The purpose is still very much the same - to apply and develop the new skills they have learnt - however the way in which we orchestrate it will be quite different. Prepare to move into imaginary world here. Explore new terrain in a creative way, whilst continuing to develop their skills subtly.

SUMMARY
Here you will need to establish a three-way conversation between the child, the parent(s) or teacher and yourself. Setting the student up to tell their parent/teacher what they learnt, how much fun they had and why they want to come back is a great way to do this.

Children rely on you as their caregiver to keep them safe, so smart decision making is very important. Taking note of names, what they are wearing and the number of students in your class will help you to keep track of them. Counting your students every time you start and stop, creating a buddy system, setting tangible and visible meeting points as well as a go-to place if they get separated from the group should minimise the potential of losing children. For children aged six or seven onwards a good tactic is to encourage them to take some ownership in this. Have students take turns in picking safe stopping points, checking its safe to go and so on.

By having this approach the children are engaged in the decisions to keep safe and are likely to develop good habits. As their caregiver you will also need to consider some of their other needs are met like going to the toilet, feeling hungry or tired. Younger children may tire quickly so be prepared to take a few rest stops. Teaching children can be hugely rewarding and you will usually get back what you put in.

PROFILING CHILDREN

Creating a profile of a child that you are teaching helps you to develop an understanding of who they are. This is done through effective and purposeful questioning, listening and further questioning in the form of a conversation (see Chapter 4 on Question-based teaching). You will also gain an understanding of children through observing the way they move, their body language and the equipment they have.

The process of creating a profile is predominantly done through good questioning. It should be an ongoing process throughout the lesson or the duration spent with the student. Question topics may include, but are not limited to: Age, interests and hobbies, sports, favourite subjects at school, family, where they are from, what they want to do in the lesson, and their favourite place to ride.

Listening carefully to the answers you receive will allow you to gain vital information on how to effectively communicate with the student, through the vocabulary they use and the answers they give you. Information can then be delivered in a way that the student will understand, using similar vocabulary and relating the content to things that they are familiar with and like to do.

EXAMPLE

EXAMPLE CONVERSATION FOR PROFILING:

Instructor - "Jonny, do you enjoy doing any other sports?"
Child: "Yes."

Instructor - "What's your favourite sport to play?"
Child - "Soccer."

Instructor - "What is your favourite thing about soccer?"
Child - "Playing with my friends and scoring goals."

Instructor - "I like scoring goals too! How did you score your last goal?"
Child - "I jumped up and did a header and it went over the keeper."

Instructor - "Cool, did you win that game Jonny?"
Child - "Yep, we won 3-2. I was really happy."

The more questions we ask the more we learn about the child. If we stopped at the first or second question it would not have given us very much to work with. The student should also start to feel comfortable around you because you are showing a genuine interest in them.

MOTIVATIONS

Finding out the individual motivations for being in the lesson is important for all students, but particularly useful when teaching children. It will give insight into what they want or do not want from the experience. Motivations in a children's lesson can be broken into two basic areas:

1 INTERNAL

These motivations will be many and varied. They may want to try a new trick, stop falling over or simply have fun. Whatever their motivation it will come with an emotional element that could be positive or negative. The motivation will usually stem from an external source or influence.

2 EXTERNAL

Most motivations do not initially come from within. They are created by external influences like media, friends and family, education, competition, fear, excitement and so on. Parents may also have their own motivations for their child to take a lesson. These need to be taken into consideration as they can often be very different from the child's motivation.

Finding out what your student's motivations are can be done through good questioning. This will start when you begin to profile your student and will continue throughout the lesson. Start with questions like: *"What would you like to achieve on your snowboard today?"; "Is there something you've seen that made you want to try that or someone that gave you the idea?".*

As you go through this process be attentive and listen to the replies. Try to pick up on how they are emotionally responding, i.e. are they happy, anxious or excited. Once you understand what their motivations are and how they feel about them, you will then be able to incorporate them into the way you structure and manage the lesson.

EXAMPLE

INTERNAL MOTIVATION:

Your 10-year-old student wants to get better so he doesn't hurt his bum anymore when he falls.

EXAMPLE

EXTERNAL MOTIVATION:

Your 10-year-old student wants to try riding a box because their older brother can do it.

NEGATIVE BEHAVIOURS

Firstly, we need to understand that there is always a reason for negative behaviour. Children do not just play up for the sake of it. When dealing with children we must never lose our cool with them. We are the adult in charge, they are the child; it is not the other way around. Stay calm and you will have a better chance of dealing with the issue.

Some negative behaviour traits may include bullying, tantrums, sulking, crying, defiance, and so on. Some of the reasons for these behaviours may include boredom, fear, frustration, discomfort, hunger, tiredness.

If we understand that there is a cause and effect relationship with negative behaviour, we will have a better chance of managing it. Here are three simple tactics that may help when dealing with children who show negative behaviour...

THE DIVERSION TACTIC

1 Put simply, you try to divert or distract their attention by changing something in the lesson. This could be done by asking the student to lead the group, completely changing what you are doing, or focusing on something fun that they want to do. This tactic is often just a short term fix and may not completely eliminate the issue.

FINDING THE CAUSE

2 Start with simple questions to try and find out what is making the child act negatively. Caution should be taken with this approach not to question too deeply, as we may not be equipped to achieve a solution. If you are able to find out what the problem is, then the solution is often very simple. A strong grasp of the CAP model (covered in the following pages) will help you understand the variety of potential causes for any negative behaviours you are likely to come across when teaching snowboarding.

THE ULTIMATUM

3 Only use this tactic as your last resort if the child's behaviour is having a negative effect on other students or it is becoming a safety issue. In a calm and non-judgemental manner state that you want them to stay in the lesson but they will no longer be able to continue in the lesson unless the negative behaviour stops. If they leave the lesson they will need to explain why they were not able to continue to their parents or caregiver. Give them the choice, saying that you want them to stay but only if they are good. If they continue to be bad then they will have to leave the lesson, the choice is theirs to make.

However you choose to deal with the negative behaviour of a child, remember to address it in the summary of your lesson with the parent or teacher.

Discretion may be important here, depending on how the child responded to your tactics during the lesson. Ensure that you are empathetic and understanding of the causes, rather than judgemental.

THE CAP MODEL

To understand how children develop, we can divide their areas of development into three categories: Cognitive (thinks), Affective (feels) and Physical (moves or physical). The CAP model helps to give a greater understanding of children's different stages of development. This helps instructors to have appropriate expectations for each child.

When teaching children, watch the child and develop an understanding of their abilities in the three categories of the CAP model. Keep in mind that each area will be different for each child, as each child will develop differently. Most important is that you let their level of development dictate your lesson plan.

COGNITIVE DEVELOPMENT

This is the 'C' in the CAP model and it refers to how a child thinks. The instructor needs to be aware of the child's mental capacity and keep the new information simple enough for the child to understand. Just like teaching adults, it is very important to check for understanding. This can be done verbally or simply by watching to see if the child performs the set task.

The different aspects of a child's cognitive development that need to be considered include, verbal capabilities, visual capabilities, specific concepts and understanding, and following directions.

Swiss Child Psychologist Jean Piaget theorised it best with four stages of cognitive development. These four stages are as follows...

SENSORI-MOTOR - BIRTH TO 2 YEARS

1 Children use their senses of touch, taste, smell, sight, and hearing to help them learn and make sense of the world. Allowing your students to simply lay down and play in the snow will help them to assess their environment.

PRE-OPERATIONAL - 2 TO 7 YEARS

2 In this stage children believe that the world revolves around them and what they want to do is the most important thing. They will progressively gain the ability of speech. At about the age of four, children tend to become very curious and to start asking a lot of questions. This is the beginning of their ability to reason. They will learn through play and will be very receptive to imaginary play. The younger children may also have a tough time with spatial awareness and they may run into each other at times.

CONCRETE OPERATIONAL - 7 TO 11 YEARS

3 Children can now conserve and think logically. These abilities are developing fast through the influence of school and the vast array of stimulus children are exposed to today. Children in this stage tend not to believe in fictional characters as much. However, they are capable of hypothetical thinking, such as “you are on a roller coaster and have to stay on the track”. Be aware that older children in this stage may not buy into using their imagination in this way and may prefer to use visualisation techniques of their own riding.

FORMAL OPERATIONAL - 11 YEARS AND OLDER

4 This final stage is when people show the ability to think abstractly and can reason logically. Children in the formal operational stage display more skills in the ability to problem solve. It has been said that some children will never actually ever reach this stage and that they remain thinking in the concrete operational stage.

AFFECTIVE DEVELOPMENT

This is the ‘A’ in the CAP model and it refers to how the child feels and develops emotionally. In order for the instructor to be successful, they will need to understand what that child’s emotional needs are to then enhance their motivation levels throughout the lesson.

We can categorise the affective development into four stages, thanks to American psychologist Lawrence Kohlberg. These stages illustrate how a child’s growing sense of right and wrong affects how they conduct themselves and others. These four stages are as follows...

1 GOOD IS GOOD, BAD IS BAD - 3 TO 6 YEARS

In this stage children like to please others and know what is right and wrong in its most simple form. It's good to reinforce good behaviour as well as what Mum and Dad would like.

2 CLEVER AS A FOX - 7 TO 11

This tends to be a difficult stage as children may challenge authority, even if they respect and understand it. They believe that they know a better way of doing it and may try to out-wit you.

3 ALL IN FAVOUR SAY "AYE" - 12 TO 17

This is where peer pressure with teens is most evident. It is important to be accepted as part of the group. Keep in mind that while all children in this age category will want to be part of a group it is important not to lose their individuality.

4 LISTEN TO YOUR CONSCIENCE - 18 TO ADULTHOOD

The individuals here get more involved with creating the rules and they truly understand the process of fairness and equality for the success of everyone in the group.

The different aspects of affective development that need to be considered include identity and self-esteem, humour, social interaction, and moral values.

PHYSICAL DEVELOPMENT

This is the 'P' in the CAP model and it refers to how a child will move based on their physical growth. The main focuses are a child's centre of mass and their development of motor skills from gross to fine.

Imagine giving a 2-year-old child a crayon. They draw using their whole arm clutching the crayon in their fist. Then you give a crayon to a 7-year-old child; they draw using the movement of their fingers, holding the crayon between their index finger, second finger and their thumb.

There are a number of things to consider within a child's physical development...

MUSCULAR AND SKELETAL GROWTH

To better understand a child's limitations in movement, we must first explore their muscular and skeletal development. We also need to be aware of the child's centre of mass and where it may be located as they grow.

CENTRE OF MASS

In young children their head will tend to be larger in proportion to the rest of their body (0-6 years of age). This places their centre of mass near the top of their torso. Children may use a different stance in an effort to find their balance. These younger children may balance by moving their hips over their back leg. When children reach the age of about seven or eight, their centre of mass will tend to move down closer to their belly button. This will allow them to use a more efficient stance.

SKELETAL GROWTH

Young children will develop from the torso outward. This means they will generally utilise larger muscle and bone structures to perform different tasks. Children from aged three to six will have a tendency to stack themselves upon their skeleton in an effort to help keep themselves upright. They will often brace themselves against their boots or high-backs, meaning children typically have more success with heel edge tasks than toe edge.

COORDINATION

Coordination can be divided into three stages: initial, elementary and mature. In the initial stage (ages two to three) the child is just focused on whether movement is happening or not, rather than the quality of the movement. At this stage you may see your students looking down at their feet to see if the movements are happening. In the elementary stage (ages three to eight), children learn more about their bodies by exploring new terrain and reacting to the environment around them. In the mature stage (ages eight to adulthood), the child has more muscular and skeletal development, and begins to make well coordinated movements.

Rider: Cam Melville-Ives
Photo: Keith Stubbs

LOCOMOTOR, NON-LOCOMOTOR AND MANIPULATIVE MOVEMENTS

The development of movements can be divided into three different types. The first movement is locomotor. These are travelling movements such as walking, running and jumping. Then there are non-locomotor movements, which are stationary movements such as bending and twisting. Finally there are manipulative movements, which are movements that use other objects such as balls and racquets. By understanding these three movement types, we can create a lesson plan utilising a step-by-step progression, starting with a non-locomotor movement, working on flexion extension. Then you could use a locomotor movement, such as flexion/extension in a traverse. Finally you could add a manipulative movement to the flexion/extension, such as rotation, to create turns around specific points or objects.

CREATIVE LESSON BUILDING

Being a creative children's teacher comes naturally for some and has to be worked on and developed in others. A lot of the best creative lessons are those that are spontaneous and created on the fly. They are usually fun and engaging and fully captivate the student's attention. A good creative children's lessons should still follow the Play-Drill-Adventure-Summary model as outlined in Chapter 2.

SPIDER WEBBING

Spider webbing is a formula for building creative lessons. You take ideas, language and concepts from different aspects of the students' lives outside of snowboarding, then adapt and transform them into what you are teaching, to help achieve a desired outcome. Essentially, we are learning to speak the students' language so that they will understand and enjoy what we are presenting. It can be a very effective way of teaching for both children and adults.

There are four roles we go through when using the spider webbing technique. These are as follows...

THE EXPLORER

1

This role is to collect raw material for creativity. As the instructor you should constantly be asking questions, talking to the group/individual and processing as many ideas as possible.

It is important to ask open-ended questions about your students' interests outside of snowboarding. These may include sporting activities, hobbies, favourite school subjects or their job. With the information received you will be able to brainstorm with formulating a lesson plan, whilst gaining an understanding of your students' knowledge.

With a child who likes painting, you could ask the following questions: *"What types of pictures do you enjoy painting the most?" "Tell me about the kind of brushes you use, are they thick and thin brushes?" "How do you create texture with the paint and what effect does that have on the picture?"*

As an instructor you can develop your Explorer by rediscovering the fun of finding things out. Read different books and watch different movies. Gain different perspectives by talking to lots of different people.

THE ARTIST

2 This role is to transform the ideas and understanding gathered in the Explorer stage into actions or ways to move on a snowboard. As the instructor when you present the information to your students, you should aim to use terminology that relates to what they understand and know.

When presenting information to a child who enjoys painting, you could use language such as: "Let's imagine that the mountain is our canvas and we are going to paint a series of pictures. Thinking of the snowboard as a paintbrush, we are going to make different brush strokes on the snow. We can explore making thin and thick paintbrush marks, making our turns smooth like painting with runny paint, or stopping quickly like sticky paint. We can draw arcs around the nose of your board."

If you are having difficulties at this stage it is usually because you did not gather enough information and may need to revisit the Explorer stage. As an instructor you can develop your Artist by writing down new ideas as they come to you. The most efficient way to create new ideas is by having fun and playing. Let your imagination run wild and visualise new possibilities.

THE JUDGE

3 This role is to decide which actions are best and should be continued with. This decision considers the student's abilities, inefficiencies and goals. Thought should also be given to creating progressive steps that build towards the skill you are developing but utilises the ideas and concepts created in the previous phases.

When teaching a straight run and J-turn to first-time students who like to paint, you might explain this by using sentences such as: *"First we will use our snowboard like a paintbrush to make a nice straight line. Standing in our ready-to-paint-stance so the brush doesn't make a wobbly line and stays nice and smooth." "Now let's try to make a curved brush stroke by slowly and gently leaning on the brush. It helps to look and point where you want your brush to go. That was a very thin brush stroke, try leaning a little less and see if you can make a thicker brush stroke."*

THE WARRIOR

4 This role is to put the ideas into action on the snow. To be successful with this, you need the ability to incorporate the theme or concept into a task or progression, creating strong understanding for the student whilst still achieving your desired outcome. At the completion of the lesson, hopefully your students have had such a great experience that they return for another lesson, or at least continue to snowboard. As an instructor, you can develop your Warrior by being courageous. In order to make things happen, you will need to let go of self-doubt and conquer the fear of failure.

Spider webbing is a formula for creative teaching that aids understanding and helps establish ownership of new skills. Do not be afraid to work through a bit of trial and error here as it may take time to become effective at creative teaching. With practice, you will be presenting fantastic lessons and fuelling the STOKE of your students. Remember it is not about what you know. It's all about what they know!

RIDER ANALYSIS FOR KIDS

As instructors, we are constantly analysing our students' riding and looking for ways to improve any inefficiencies they may have (see Chapter 10 on Effective Rider Analysis). Movements that children are able to make often differ from movements that adults make. This is because children may not have fully developed muscular strength, skeletal growth, coordination or balance.
Our main objective here is to create efficiency in their riding in a realistic way, helping them to progress their skills and achieve their goals. We are also trying to create comfort within their snowboarding and the environment, which will help them to conserve energy so they can ride for longer. This, in turn, will create confidence from within and fuel their STOKE for snowboarding.

When introducing new and more efficient movements to children, we should be continually assessing their physical ability to make these new movements and deciding whether the movements are realistic or not.

There are three steps you can use to do this...

BOARD OFF

1 See if the student can physically make the required movements with their board off. This should be done on flat terrain. Do they have the strength, coordination and range of movement required? For example, can the student flex through their front ankle and knee whilst in their boots?

BOARD ON

2 Now try the same movements with their board on. Again, do this on the flat. Can they create the relevant board performance? Which movements are working for them when they do achieve the necessary performance?

IN MOTION

3 Now have them try to make the same movements whilst in motion. Have the student use these skills through some simple exercises on the relevant terrain, like the floating feaf or garlands.

This process will highlight any limitations the student may have when making these movements and creating board performances. For example, if they are unable to twist their board using their ankles, it may be necessary to use another body part.

REAL VS IDEAL

It is important to understand that your students may not ride with a perfect basic stance, be able to use the same range of movement as yourself or perform the movements in the necessary order. However, if they are able to achieve the task by compensating with another body part and are having FUN, then we as the instructor should continue regardless, and adjust our lesson or expectations accordingly.

Always remember that if you attempt to take away a movement, you must replace it with an alternative one first. For example, if the child is initiating turns with their upper body (which works but is slow and takes a lot of effort), the instructor should introduce an alternative means of initiating the turn. Various options include: twisting the board by focusing on pushing buttons under the lead foot, rotating the knee by imagining it is a joystick, or using the lead hand to reach towards the nose of the board. These options should be trialed before eliminating the initial problem as you may take away the student's only means of turning.

The following table contains a few common issues that often occur as children progress in their riding. It also includes some example games and analogies that you can use to help create more efficient movements and outcomes.

INEFFICIENCY	TIPS / GAMES / ANALOGIES
Trouble initiating turns due to weight being on the back foot.	"Imagine you have an orange under your front foot and need to squeeze the juice out." "Imagine holding a wand or light saber in your hand and you want to point it down the hill." "Your front knee is a joystick or has a light on it. Move into first gear to start the turn or shine the light in the direction you want to go."
Bouncing or chattering on edges due to straight legs.	Experiment with tall-as-a-house and small-as-a-mouse to feel the extremes. Get low like a duck going through a tunnel. "Imagine your legs are like bike shock absorbers. You need to get low to have a smooth ride."
Trouble closing turns due to lack of steering.	Play cat and mouse making closed turns in front. Point an imaginary laser at snow guns on sides of the slope. "Imagine driving a racecar around a track, keep steering the car around the corner. You have your front hand on the steering wheel and it is attached to your front knee/ hip - the more we turn the more closed the turn will be."
Over-flexed at the hips.	Toeside: "Imagine you've just eaten a huge dinner and have a big belly. Feel your shins touch the front of your boots and gently squeeze them forwards." Heelside: "Imagine you are sitting in a chair. See how we need to bend our knees more?"
Riding with an open stance.	Encourage a stance like in karate, or a sumo wrestler ready for action. "Imagine balancing an egg on a spoon over the nose and tail of your board without dropping it." "Imagine a beach ball on the nose of your board, put your hand on top of it and roll it in the direction of your new turn."

EQUIPMENT FOR KIDS

Equipment is essential when teaching children. Here we will consider the necessary personal equipment, such as boards and bindings, as well as external and manipulative equipment.

BOARDS

This is where you tend to see big and heavy snowboards on smaller children. There are some great options these days with reverse-camber, softer boards that children can flex easily. Be aware of boards that are too long and stiff, as these can be tricky for children to use. This is particularly relevant for children going through growth spurts with long limbs and limited muscle mass. Also, be aware of boards that are too wide or too narrow.

BOOTS

If the boots are too small most children will let you know right away. However, if they are too big or too loose children won't usually say anything as they feel comfortable. Check that the children's boots have been done up tightly, just like you would with adults. Also, check to see if their inner laces are drawn tight. As most children play a sport they will understand that their boots should have a similar tight fit to their other sports shoes.

BINDINGS

For smaller children, ensure they have bindings that are easy to use, as they don't have the strength and coordination to use the more elaborate bindings. For teenagers, make sure that the straps are extended long enough to fit their larger boots. Bindings should be centred on the board with the boot having equal distance over the edges. Utilise some forward lean to encourage flex in the ankles and knees. Make sure you check angles and stance width.

HELMETS
Most ski schools make it compulsory for children to wear helmets in lessons. This should also be encouraged by you as the instructor. Snowboarding is considered an extreme sport and, as you are aware, it doesn't take much to catch your edge and hit your head. Helmets should be snug and fitted with the strap done up under the chin at all times.

EYEWEAR
Eye protection is always necessary in snowy mountain environments, whether it be goggles or sunglasses. The UV rays are intensified from the reflection on the snow which can cause long term damage to unprotected eyes. Parents often forget this when preparing their children for their first snowboarding lesson. Ensure that any children you teach have some form of eye protection, even if it means obtaining some from your resort's lost property box.

WRIST GUARDS
There are various types of wrist guards, including styles that are worn over the top of gloves, lower-profile models worn under gloves and even ones that are built into the gloves directly. Either way, you need to check that they are fitted correctly and are on the right hand. It is important to note that some wrist guards are very bulky, making it difficult for children to do up their bindings. Children with or without wrist guards should all be shown how to fall safely, regardless of their use of wrist guards.

APPAREL
Children frequently turn up to lessons wearing inappropriate clothing. This includes both outerwear such as jackets and gloves, as well as the layers underneath. For example, children dressed in jeans, wearing only a t-shirt under their jacket on a cold day, or simply forgetting their gloves. Needless to say, their clothing needs to be appropriate for the environment. Ask if they are feeling hot or cold several times throughout the day. You may have to remove a layer or go inside to warm up. You can also search the lost property box for gloves, scarves, beanies or hire from the resort rental shop.

EXTERNAL EQUIPMENT
These are items of equipment we find around the mountain. They include lift towers, snow guns, signs, fences, ropes, poles, snow mobiles and grooming machines, terrain park features, these are generally man-made and can be different at each resort. It is important that we make children aware of these and explain the reason that they are on the mountain, as well as ways to stay safe when we are around them. External equipment can also be used to aid us in a lesson. For example, a lift tower or snow gun could be used as a focal point to ride towards or as a stopping point when the visibility is limited.

MANIPULATIVE EQUIPMENT

This is equipment that can be used by you as the instructor to create fun games and challenge new skills that the students have learned. Examples of manipulative equipment are cones, poles, foam noodles, hula hoops, brushes, and coloured liquid to leave marks in the snow. Really, anything that is safe can be used. Your choice is limited only by what you have available at your snow sports school and your imagination. For example, a pole can be buried in the snow for the children to see if they can ride a flat board over the top of it. This will help build skills required for a 50-50 on a box and give the sensation of sliding on a man-made feature.