

## SECTION C - PATHWAYS AND PROGRESSIONS

## 11

# Using, Adapting & Creating Progressions

## IN THIS CHAPTER WE WILL EXPLORE...

*How student ability levels match up with the NZ snowboard teaching system; the different pathways in which to develop your students' skills and improve as a snowboarder; and some progression-building methods that are available to you as an instructor.*

STUDENT LEVELS &  
DEVELOPMENT OPTIONS



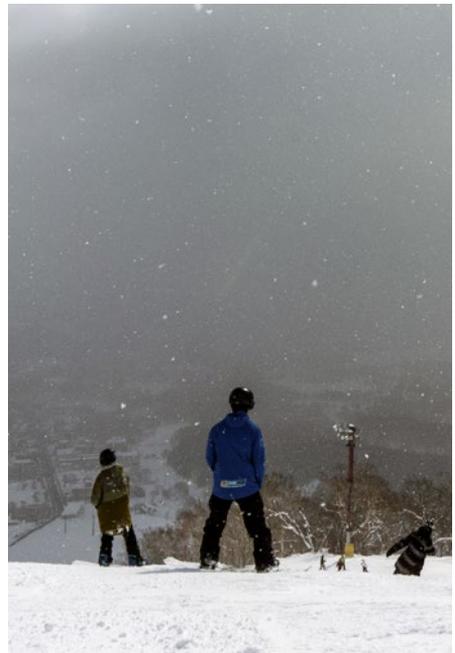
COPYING SAMPLE  
PROGRESSIONS



CHOOSING & ADAPTING  
PROGRESSIONS



CREATING PROGRESSIONS



## STUDENT LEVELS & DEVELOPMENT OPTIONS



Snowboard schools around the world use a variety of level systems to define student abilities. This is necessary for the assigning of instructors and the management of class sizes and ability splits.

In New Zealand, most schools operate on a four or six level system. Within SBINZ, we use six written descriptors, rather than numbers. These are:

- ▶ First Timer
- ▶ Learn to Turn
- ▶ Exploring the Turn
- ▶ Exploring Carving / Freeriding / Freestyle
- ▶ Advanced Turns
- ▶ Advanced Carving / Freeriding / Freestyle

### BEGINNER SNOWBOARDERS

As a newer instructor, the most common level of student that you will teach is beginners. Beginner lessons make up the vast majority of teaching in almost every snowboard school. A beginner student will have zero or limited experience on a snowboard. It may be their first time on snow or they may have snowboarded a day or two previously.

#### FIRST-TIMERS

Some first-time snowboarders will be feeling a lack of confidence and will need time to adjust to the new environment. Their movements are likely to be jerky and uncoordinated. First-timers should be taught in safe, learner-specific areas on the mountain.

#### LEARN TO TURN

Beginner students with some previous snowboarding experience are likely to be more confident on one edge than the other, typically the heel edge. They may have attempted turning from one edge to the other, but they may not have begun to link these turns together. Students of this level should be starting to explore all green trails and be learning to ride chairlifts.

Whilst some people may progress through the beginner fundamentals of snowboarding in just one day, many people take two or three days to learn these basics as some of the movements are fairly unnatural to some people.

## INTERMEDIATE SNOWBOARDERS

Intermediate students typically have had a few days of snowboarding at the minimum; however, they may have been snowboarding for a number of years.

### EXPLORING THE TURN

A lower-level intermediate will be beginning to develop rhythm and control on green and blue terrain, and potentially be utilising a variety of turn shapes and sizes. Their movements will be starting to blend but their diversity of skills may still be limited. Confidence levels will vary depending on the student and the conditions.

### EXPLORING CARVING / FREERIDING / FREESTYLE

A strong intermediate snowboarder will be more stable at speed and be confident riding on groomed blue terrain. They will be experimenting with some freestyle, basic carving skills or exploring some easy off-piste terrain. Most people will require a number of weeks' snowboarding to progress through this phase. The skills taught at this level are diverse and people generally need multiple periods on the snow, over time, to allow them to develop the necessary movement patterns.

## ADVANCED SNOWBOARDERS

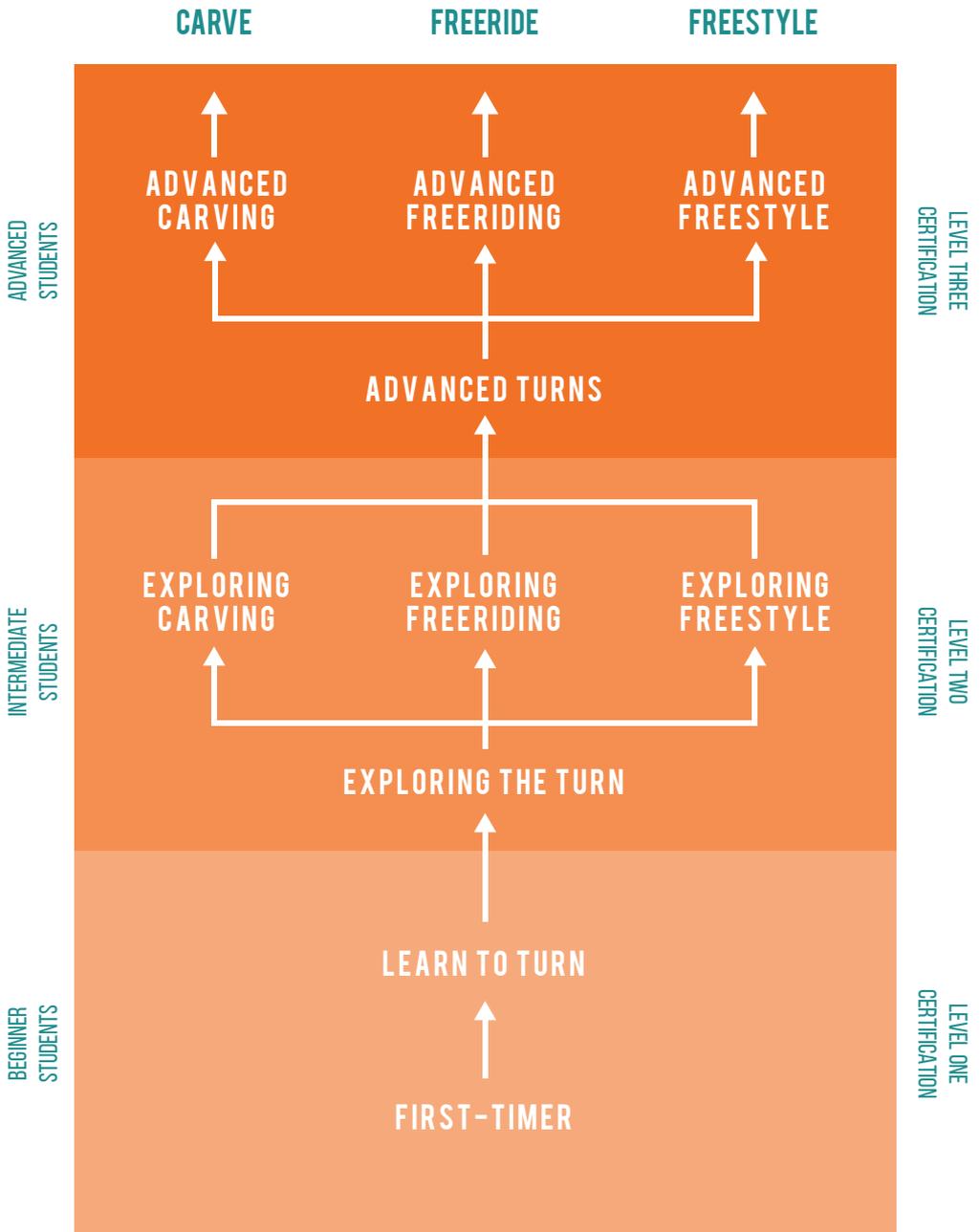
A student of this level will usually have been snowboarding for a number of years and have riding experience from different resorts.

### ADVANCED TURNS

Advanced students will be exploring varied terrain, and performing various freestyle and carving skills. They will be comfortable riding at speed and have the ability to ride most terrain on the mountain. At this stage they will require a more diverse range of turn types to help them deal with the varied situations they are encountering and develop within advanced carving, freeriding and freestyle.

### ADVANCED CARVING / FREERIDING / FREESTYLE

Strong advanced snowboarders, with the ability to mix up their turn types, will generally be looking to diversify their riding by learning new skills or refining the movements they already have. This phase of snowboarding is never-ending. Refining and improving one's riding skills at this level should be a continuous and ongoing process.



## COPYING SAMPLE PROGRESSIONS



Instructors use the term “progression” in reference to a student’s development through a pathway, or as a series of stepping-stone tasks and exercises that develop a particular skill. In the following chapters you will read many different example progressions. These make up the framework for the SBINZ sample progressions covering all phases of development from beginner to advanced. To be an effective instructor it is important to understand skill development and how to put a series of tasks together to teach movement patterns.

An SBINZ Level One instructor should begin teaching with the sample progressions provided within this manual. Whilst it can be beneficial to copy the verbal descriptions initially, to help you learn the content, it is much more meaningful if you learn to rephrase each description in your own words.

### EXAMPLE

#### IT'S LIKE BAKING A CAKE...

Consider the sample progressions within this manual to be a recipe for baking a chocolate cake. There are multiple ways to go about baking chocolate cakes; however, you’ve chosen to begin with the SBINZ recipe. You have the key ingredients, an order in which they are best added and a selection of methods for how to mix them together. The temperature you use to bake your cake (i.e. how quickly you move your students through the progression) and the dish you choose to bake it in (i.e. the terrain you select for each step) depends on the taste buds of those eating the cake (i.e. your students) and how good your oven is (i.e. your environment and conditions).

## CHOOSING & ADAPTING PROGRESSIONS



As outlined in the previous chapters, people learn in varying styles and at different paces. Students who develop faster may be capable of skipping certain tasks in a progression and still achieve the same goals. Other students may need to spend more time on tasks in order to achieve their goals. As a Level Two instructor, your job is to choose and adapt the most suitable tasks or progressions for your students. When choosing and adapting progressions, it is important to consider whether your student needs a corrective-focused progression or a developmental-focused progression.

**Corrective Progressions** are intended to change and improve movement patterns with the goal of making the student’s riding more efficient.

**Developmental Progressions** are intended to build and create new skills that are completely new to your student.

## EXAMPLE

**CORRECTIVE EXAMPLE:**

A series of steps to get the student centred on their board and steering more with the front knee, with the goal of reducing the big back foot kick in their turns.

## EXAMPLE

**DEVELOPMENTAL EXAMPLE:**

A series of steps created to teach a frontside 180 for a student who can ollie comfortably, ride a little switch, but hasn't tried to spin in the air yet.

The bulk of progressions within this manual are developmental progressions. However, many of the same tasks can be used to change current movements when used within a corrective progression. The purpose for each task may differ and the way you present it will undoubtedly alter; however, the task itself may remain the same.

**CREATING PROGRESSIONS**

Instructors sometimes speak of their “bag of tricks” when referring to the number of teaching tools they have stored in their memory. Whilst having a memory bank packed with tools and tasks is certainly beneficial, the ability to create your own progressions is a much more valuable skill. This gives you the ability to adapt quickly and adjust for conditions/needs, and move beyond the stock progressions that may not be ideal for the terrain available or with a physical/mental limitation you have just discovered in your student.

When creating your own progressions it is vital that each step has a logical increase in difficulty and that all the steps build towards the same end goal. The following three steps can be used to create your own progressions:

**1 Identify** the directions of movement that need to be addressed and the board performances that these affect. Now consider the specific body parts and individual movements that need to be improved. Ensure that you consider any physical or equipment limitations that may be present.

**2 Isolate** movements and body parts in separate tasks, and consider how best to facilitate each task based on your student's preferred learning styles (VAK and Multiple Intelligences) and experiences (both past and present). Ensure that you quantify each movement using range, timing and power.

**3 Implement** the tasks into a logical progression that utilises the environment appropriately. At this level the stationary-simple-complex concept is not necessarily used in a linear format. You may decide to begin with a number of simple steps, come back to a stationary step, then bring it together with a complex step. This is a skill that comes with time but should be practised and experimented with when progressing towards the SBINZ Level Three standard.

## SECTION D - TEACHING BEGINNER SNOWBOARDERS

## 12

# First-Time Snowboarders

EQUIPMENT INTRO, BOARD  
MOBILITY & BASIC STANCE ●

SKATING, GLIDING, CLIMBING ●

STRAIGHT RUNS & DIRECTION  
CHANGES (J-TURNS) ●

TWO-FOOTED ORIENTATION ●

SIDE SLIPPING ●

FLOATING LEAF ●

LIFT RIDING ●

## IN THIS CHAPTER WE WILL EXPLORE...

*An example progression for first-timers. All first time lessons should begin on flat terrain, with as much space as possible and minimal traffic.*

*Generic goals for any first-timer lesson include: staying safe whilst becoming familiar with the snowboard, learning how to move around on flat ground with one foot strapped in; learning how to stop and change direction on both the heel and toe edge.*

*The order of the following exercises will change relative to the available terrain and snow conditions, and your students' physical ability, age and fitness. All of these exercises may not be needed in every lesson so make sensible decisions to maximise the students' learning time.*

## EQUIPMENT INTRO, BOARD MOBILITY & BASIC STANCE



### WHAT, WHY, HOW

Getting to know the equipment (board, boots and bindings etc.), strapping the board on with one foot to get used to how it feels, and introducing an action-ready stance to use when snowboarding.

To understand how to use equipment safely, to get comfortable balancing and moving around with the snowboard attached to the leading foot, and to build a stable position to move from when snowboarding.

#### EQUIPMENT

- ▶ Start by checking everyone's boots are tight enough.
- ▶ Hold the snowboard nose up so that the bindings are facing the group and introduce the nose and tail, toe and heel edges, then turn the snowboard over, base out, and explain the side-cut and edges.
- ▶ Introduce the highbacks, straps and ratchets, ensuring that you cater for all binding types.
- ▶ Introduce regular/goofy, and allow the opportunity to try both if unsure.

#### BOARD MOBILITY

- ▶ Stand or kneel behind the snowboard and place the front foot in the binding. Ensure the heel is pushed back into the heel cup and there is no gap between the boot and binding. For bindings with two straps, tighten the ankle strap first, then the toe strap.
- ▶ Stand with the back foot on the snow (either toeside or heelside) and slide the board backwards and forwards to see how easily it glides.
- ▶ Tip the board up onto its toe edge by stepping across the board and bending the lead ankle and knee. Notice how the toe edge grips the snow.
- ▶ Now tip the board up onto its heel edge by stepping across the other side of the board and bending the lead knee and hip. Notice how the heel edge grips the snow.
- ▶ Lift the board and turn around the grounded leg to get used to its weight. If students want to they could try an indy/mute/nose/tail grab.

#### BASIC STANCE

- ▶ Stand on the snowboard with the back foot on the stomp pad or up against the back binding.
- ▶ Feel for even pressure over both feet and relax through your ankles, knees and hips.
- ▶ Keep the hips and shoulders aligned with the feet, the back upright with arms relaxed and by the side.
- ▶ Look in the intended direction of travel.



## TECHNICAL DESCRIPTION

### LATERAL

Movements made laterally with one foot strapped in should be done with the COM over the grounded leg to ensure stability is not lost. Care should be taken when stepping across the snowboard to ensure that the lateral movement is smooth and purposeful as the grounded leg will have to lift.

### VERTICAL

Continual use of lightly flexed ankles, knees and hips will help with stability for your students in their new environment. Encouragement of a larger range of vertical movement through the ankles, knees and hips through board mobility will be beneficial for all students provided they are able to do so.

### LONGITUDINAL

The focus throughout these early stages is to keep the COM longitudinally centred to promote balance. The only time this will be further explored is within board mobility when the board is moved and slides underneath the COM, essentially moving the COM along the length of the snowboard.

### ROTATIONAL

The focus throughout these early stages is to maintain whole body alignment when rotating. Slow and steady use of rotational movements should be encouraged during board mobility to maintain balance with the grounded leg.



## TERRAIN & CLASS HANDLING

Make sure the area for these early stages is flat and groomed so students can comfortably stand while they are introduced to the equipment, board mobility and basic stance. Choose quieter areas on the available teaching terrain to reduce risk of interruptions from passing traffic.

These early stages of snowboarding can be tiring at the best of times. Be aware that when there is fresh snow, or even if it's a hot slushy day this can make these early stages even more exhausting. Before helping your group get comfortable with their equipment, it can be useful to take a few minutes to smooth over or clear deeper snow in a small area for you to teach in. It's always key to be aware of increasing tendencies to fatigue in these conditions. Just be sure not to let this early fatigue negatively affect your students' opinion about snowboarding.



## SELF REFLECTION

*"Did I tailor my descriptions for the ages of my students and their ability to communicate in English?"*

*"Did I give too many details for these early steps and cause boredom?"*



### EXPERIENTIAL TEACHING EXAMPLE:

Like anything new in life, it's important to understand what it is and how it works. This natural, curious approach with equipment should be encouraged and time should be given for your students to figure out their own equipment, alongside your instruction. Merging some of the steps in this part of the progression can help achieve this. For example, introducing the parts of the board with the front foot strapped in will allow them to experience the purpose of the edges.



### ENVIRONMENTAL TEACHING EXAMPLE:

Encourage your students to create lines, shapes and patterns in the snow using their edges during this early stage of their snowboarding journey. This will promote focus towards using more precise movements with one foot strapped in.



### DETECT & CORRECT

Student struggles with balance during board mobility:

- ▶ Encourage your student to keep their eyeline up to help with balance.
- ▶ Ensure that the terrain you are on is as suitable as possible (flat and groomed) given the current snow conditions.
- ▶ Encourage gentle, smooth movements.

## SKATING, GLIDING, CLIMBING



### WHAT, WHY, HOW

To get used to skating around, sliding on the snowboard in a basic stance and to climb up or down a slope all with one foot strapped in.

This is to get around on-snow with one foot strapped in and to get to and from the different types of lifts.

#### SKATING

- ▶ Place the rear foot on the heelside of the snowboard on the snow, no further forward than the front binding.
- ▶ Gently push forwards with the rear foot, feeling the board slide underneath.
- ▶ Keep the rear foot in between the two bindings.
- ▶ Take small, slow steps forward, keeping the nose pointing in the direction of travel.
- ▶ Repeat this action with the rear foot on the toeside and choose which one is preferred.



### GLIDING

- ▶ When comfortable skating, push a little harder so the board glides faster and place the rear foot on the stomp pad or next to the back binding.
- ▶ Glide until the snowboard comes to a natural stop. If there is a need to or want to stop earlier, drag the toe slightly over the toe edge, or the heel slightly over the heel edge as a foot brake.



### CLIMBING

- ▶ Face up the slope with the rear foot on the toese side of the board.
- ▶ Ensure the board is across the slope to prevent it from sliding down the hill. Tilt the snowboard so the toe edge is gripping the snow and not slipping. It will help to bend the lead ankle and knee and feel the shin resting on your boot.
- ▶ Take a small step with the rear foot, then lift the entire snowboard up and grip it in the snow again behind the front foot.
- ▶ Now repeat the movement or replicate it going down the hill.



## TECHNICAL DESCRIPTION

### LATERAL & VERTICAL

Small amounts of vertical and lateral movement will be required to keep your COM centred and in balance. This comes in the form of constant adjustments in and out of balance, as the student develops the skills to remain upright.

### LONGITUDINAL

Longitudinal movement in these tasks is minimal. The COM will move no further fore than the front binding and no further aft than the back binding; however, some weight will change from foot-to-foot as your student skates.

### ROTATIONAL

Rotation is only necessary when the students pick their snowboards up and turn around. Movement will revolve around the vertical axis of the front leg.



## TERRAIN & CLASS HANDLING

Begin on the same flat terrain used for the previous steps. Ensure that the students' speed remains at walking pace, as awkward falls can occur with only one foot strapped in. As your students explore, be aware of the space you and your students are taking up as not to get in the way of other mountain users.



## SELF REFLECTION

*“Did I challenge more athletic students to keep them interested and developing their own balance?”*

*“Have I spent too long trying to perfect these steps when I could have been moving on?”*

*“Was my terrain suitable and clear of possible obstacles or distractions?”*



## EXPERIENTIAL TEACHING EXAMPLE:

These stages of snowboarding can be likened to skateboarding or using a scooter where the rear foot is used to push the rider in their intended direction.



## ENVIRONMENTAL TEACHING EXAMPLE:

You can take full advantage of the tracks left in the snow from your snowboard for your students to follow. This can even be used for climbing as the tracks left can be seen as “rungs on a ladder” or “stairs on a stairway”. When developing from straight running to J-turns you can use the snow to make snowballs to turn around for example.



## DETECT & CORRECT

Student's snowboard not sliding in intended direction when skating:

- ▶ Focus on pushing the nose of the board in the desired direction with the outside of the leading foot.
- ▶ Have students explore skating with the unstrapped foot on both toeside and heelside to discover their preferred method of skating.

Student makes erratic and jerky movements:

- ▶ Reinforce the fact that smooth, gradual movements will aid their balance.
- ▶ Get them to focus on breathing or counting for relaxation.
- ▶ Have your student take their time and make slower movements.

## STRAIGHT RUNS & DIRECTION CHANGES (J-TURNS)



### WHAT, WHY, HOW

Getting comfortable sliding down a gentle slope, nose first with one foot strapped in and changing direction.

To build confidence and balance whilst sliding downhill for the first time and develop good movements to make turns. One footed turns will also help with the exits on different types of lifts.

#### STRAIGHT RUNS

- ▶ With the snowboard across the slope, climb up a gentle hill until the desired height is reached.
- ▶ Keep the weight on the rear foot and turn the snowboard, nose first around the front foot until the nose is pointing straight down the slope.
- ▶ Place the rear foot on the board between the bindings, stand in the basic stance and let the board glide down the slope.
- ▶ Drag the rear foot and use it as a foot brake to control excess speed, like in gliding, just make sure to keep half the foot on the board.
- ▶ Repeat one or two more times to make sure students are balanced before starting direction changes.

#### DIRECTION CHANGES (J-TURNS)

- ▶ Heelside: Keep the rear foot against the back binding, gently move the hips over the heels and feel pressure move towards the heels of the feet.
- ▶ When the board begins to turn towards the heel edge, smoothly turn the whole body and head in the intended direction of travel.
- ▶ Toeside: Keep the rear foot against the back binding, move the hips over the balls of the feet and rest on the shins of the boots.
- ▶ When the board begins to steer towards the toe edge, smoothly turn the whole body, from the leading knee up to the head, in the direction of travel.





## TECHNICAL DESCRIPTION

### LATERAL & VERTICAL

When straight running, encourage your students to remain balanced over their base of support (board). Any movement laterally away from the board may result in an edge catch, a slip and/or a fall. Focus on even flexion of ankles, knees and hips with an upright upper body to ensure that there is no inefficient lateral by-product of their use of vertical movements in their lightly flexed basic stance. When changing direction for the first time, a slow and progressive lateral movement of the lower body is required, focusing on the ankles, knees and hips to make the board tilt. A subtle lowering of the COM vertically will help here.



### LONGITUDINAL

Within both tasks, a longitudinally centred stance is the focus to provide stability and efficient longitudinal alignment. Longitudinal range can be explored during straight running to challenge students. When making turns with one foot strapped in, it's important to remain longitudinally centred so that the entire effective edge is gripped evenly.

### ROTATIONAL

The focus within both tasks is to maintain rotational alignment with the snowboard and the direction of intended travel. When rotational movements are required for turning tasks, the focus is to use whole body rotation smoothly and progressively.



## TERRAIN & CLASS HANDLING

For this step, move your students to a slight bank or pitch to allow a little more momentum. Ensure you have a good run out on flat ground. As this is the first time your students are beginning to use gravity to help them snowboard, offer hands-on assistance to everyone for their first go. The riding speed should be no faster than walking pace to build comfort with balance in motion. For J-turns, separate regular and goofy riders so that they can turn away from each other. This effective use of space will allow regulars and goofy riders to ride at the same time to increase mileage.

During overcrowded times or busy learners' areas, there might not be enough room to make a J-turn as big as you would like. In this circumstance, ensure you still take time to develop balance over an edge from which to create a steering angle (skid).

You can use a smaller area, even one without an ideal slope. If the area is too flat then you can rely more on the skating power of your students. If the area is slightly too steep then you can start with the board pointing more across the fall line and allow the rider to essentially traverse slightly before turning their body to turn the board all the way across the fall line.



## SELF REFLECTION

*“Did I climb too high in the straight runs and are my students travelling too quickly?”*

*“Are my students comfortable enough with straight running before moving on to direction changes?”*

*“Have I made my students do too many toe or heel J-turns in the search of perfection?”*



## EXPERIENTIAL TEACHING EXAMPLE:

To help your students visualise making lateral and rotational movements to steer their boards, have them imagine a tall sail boat that needs to lean its mast over to one side and then turn it's steering wheel to help turn the boat. You can relate the mast to the whole body and the hips and leading knee to the steering wheel.



## ENVIRONMENTAL TEACHING EXAMPLE:

Draw a target (circle or square) in the snow for your students to steer into for their direction changes. This will challenge their ability to judge when to start edging and steering their board.



## DETECT & CORRECT

Leaning back towards the tail:

- ▶ Increase the pressure in the front leg and under the sole of the front foot. Reach out with the front hand over the nose of the board.
- ▶ Modify your terrain selection or starting point for straight runs and J-turns so that less momentum is gained. This can build confidence in your student and allow them to remain longitudinally centred when sliding.

Student leans whole body to create edge angle:

- ▶ Focus on flexion movements in the ankles and knees on the toeside.
- ▶ Focus on flexion movements in the knees and hips on the heelside.
- ▶ Have your student think about lightly sinking down into the feet and towards the edge when making a direction change.

## TWO-FOOTED ORIENTATION



### WHAT, WHY, HOW

Strapping both feet in the bindings, getting up and moving around with both feet strapped in.

To become balanced and comfortable on the snowboard with both feet strapped in and to be able to get up independently.

- ▶ Strap both feet into the bindings.
- ▶ Get up from a seated position on the heel edge by grabbing the toe edge with one hand and pushing up with the other. If this is too tiring, lie down with one leg bent and one stretched out and roll onto the stomach. It may help to grab behind the knee of the bent leg and roll it over the straight leg. It should be easy to push up onto the feet when on the knees like this.
- ▶ Shuffle the board from nose to tail underneath the body to know what it feels like to stand in the middle and move along the length of it.
- ▶ Move up and down over the board and if comfortable make a small hop. If comfortable, turn the body and try hopping around in a circle. Gently move the hips (from edge to edge) to roll from flat feet to the balls of the feet, back over to the heels and back to flat feet.
- ▶ Finally, move the left hip, knee and ankle over from a flat left foot to the ball of the foot and to the heel. Repeat with the right hip, knee and ankle. Notice how the board twists. This will be very useful when making turns.
- ▶ If you feel like you might fall when riding, lightly close your hands into fists, get as low to the ground as you can and stay as relaxed as possible.



### TECHNICAL DESCRIPTION

#### VERTICAL

When exploring vertical movements start by keeping the snowboard on the ground and focus on even flexion of the ankles, knees and hips. When encouraging students to hop for the first time, have them focus on keeping their hips level when moving up and down to create the hop. It's very easy for students to use an inefficient blend of extension from their joints and create a lateral by-product when they hop upwards causing a loss of balance.

#### LONGITUDINAL

Create opportunity to explore the moving of the COM from nose to tail and also moving their snowboard underneath them in a shuffling motion. This will develop slower and more powerful movements along with faster, weaker movements when they are finding the longitudinal centre of their snowboard.

## ROTATIONAL

Rotational movements at this stage can be fully explored to understand personal limits of flexibility and range. Encourage exploration of upper body rotation and highlight the benefits of rotational alignment when appropriate. With more athletic students, pair rotational movement with vertical to challenge aerial rotations of 90 and 180 degrees.

## LATERAL

Introduce use of the lower body to create tilt, focusing on the ankles and knees so that the upper body can remain as stable as possible. You can then develop this by introducing independent lateral movements to create twist efficiently. Once again, this can be focused on with the ankles, knees and hips.



## TERRAIN & CLASS HANDLING

Ensure that you select the flattest terrain available so your students do not slide away. If you have enough space, have your group circle around you so everyone can see what you are doing and how you are moving. Be prepared to unstrap and move around your group to help people stand up when needed. If the ideal terrain is not available due to slope conditions or traffic then get creative. Feel free to use a quieter but sloped area and partner your students up to provide hands-on assistance to each other. This way your students can explore vertical, rotational and longitudinal over both edges. This will have a beneficial focus on developing their lateral balance too.



## SELF REFLECTION

*“Was my terrain selection the best option available to me?”*

*“Did I make the movements suitable for the athletic abilities of the group?”*



## EXPERIENTIAL TEACHING EXAMPLE:

A creative approach to this step is to use your snowboard as a palette knife. Provide details for how the knife will react when you move. You can create sharper lines when moving laterally to cut the snow. You can use a palette knife for vertical and longitudinal movements to bend the knife and lift it off the snow. You can rotate your palette knife to spread the snow with rotational movements. You can also twist the palette knife as it's thin and can bend.



## ENVIRONMENTAL TEACHING EXAMPLE:

After standing up, have your students look around at their environment for markers and obstacles to aim for. They can even use each other. Play a simple game of Simon Says to get students to move specific body parts or parts of the board towards different markers. For example: “Point the nose of your board at the person opposite you.”



## DETECT & CORRECT

Student struggles to get up on the heelside:

- ▶ Show students how to get up on the toeside so they have options to use for the rest of their time on snow.

Student loses balance easily when moving laterally on flat ground:

- ▶ Ensure that care is taken in your instruction to create gentle movements with appropriate range of movement.
- ▶ Encourage light flexion in the ankles, knees and hips to lower the COM for increased stability.
- ▶ Focus on movements in the ankles to “roll” from edge to edge, to avoid big movements of the upper body.

## SIDE SLIPPING



## WHAT, WHY, HOW

Sliding down the fall line on one edge with the snowboard across the slope.

To learn how to stop with control on both edges and begin to develop some edge awareness.

### HEELSIDE

- ▶ Stand up in a comfortable and relaxed stance, balancing the hips gently over the heels to feel the boots pressing softly against the legs.
- ▶ To begin sliding, gently move the hips and knees more on top of the snowboard and gently lower the toes. It may help to rise up slightly.
- ▶ To slow down and stop, move the hips further over the heels and gently lift the toes in the boots. It may help to relax and bend the knees a little bit.
- ▶ Continue to move further in this way to stop.

### TOESIDE

- ▶ Stand up in a comfortable and relaxed stance, balancing the hips over the balls of the feet, feeling even pressure from the boots on the shins.
- ▶ To begin sliding, gently release a little pressure from the shins against the boots by moving the hips more on top of the snowboard. It may help to rise up slightly.
- ▶ To slow down and stop, relax and bend the ankles and knees, and move the hips further over the balls of the feet. Feel an increase of pressure again from the boots against the shins. Continue to move further like this to stop.

### BOTH

- ▶ Repeat several times over each edge to increase comfort, confidence and the sliding distance.



## TECHNICAL DESCRIPTION

### VERTICAL & LATERAL

These movements are used to keep the body in balance over the edge and adjust the edge angle of the board. Lateral movement will vary depending on the pitch of the slope. If the slope has only a slight gradient, less lateral movement is needed, compared to that on steeper pitches. Vertical movement is subtle and blended with lateral. When teaching side slipping in any terrain, the key is largely in the ankle joint. The ankle joint should remain more flexed than extended. If the ankle joint becomes too extended on the toeside, less of the soles and balls of the feet are available to balance over resulting in quick losses of balance, increase in muscle tension and fatigue. If the ankle joint becomes extended on the heelside, the snowboard will release grip and slide downhill, as the COM quickly moves laterally further uphill and away from the snowboard. This results in loss of balance, falls and fear of independence.

### LONGITUDINAL

A centred stance with even pressure on both feet is necessary to help keep the snowboard across the fall line. Small movements longitudinally help the rider adjust back to the centre of the board as the fall line changes.

### ROTATIONAL

A rotationally aligned stance with your snowboard is beneficial to help keep your snowboard across the fall line as you are sliding.



## TERRAIN & CLASS HANDLING

Move your students from the flatter terrain used for the two-foot introduction to something with a gentle slope. A slightly steeper pitch can be useful when teaching side slipping as the students have less chance of catching their edge.



When teaching side slipping, always offer hands-on assistance and, even if your student declines, walk alongside them for the first few metres just in case. If giving hands-on consider assisting from uphill or downhill as you will be able to manipulate their lateral movement easily to avoid edge catches. Standing uphill on the heelside allows your student to see more of where they are going and on the toeside allows them to hold your hands to begin with to build confidence. Standing downhill on the heelside allows you to use eye contact and natural face-to-face conversation to calm any nerves and on the toeside allows you, with consent, to apply light pressure to the small of your student's back to maintain an upright stance.

Be aware that there are pros and cons to standing uphill, downhill and even to either side and students will tend to move towards where you are standing. Encourage those that are comfortable to help each other up and even assist to get each other sliding. This can be a useful way to maximise riding time with bigger groups. Ensure that students are checking their blind spots when side slipping on their toe edge.



## SELF REFLECTION

*"Did I offer help to everyone for their first slide?"*

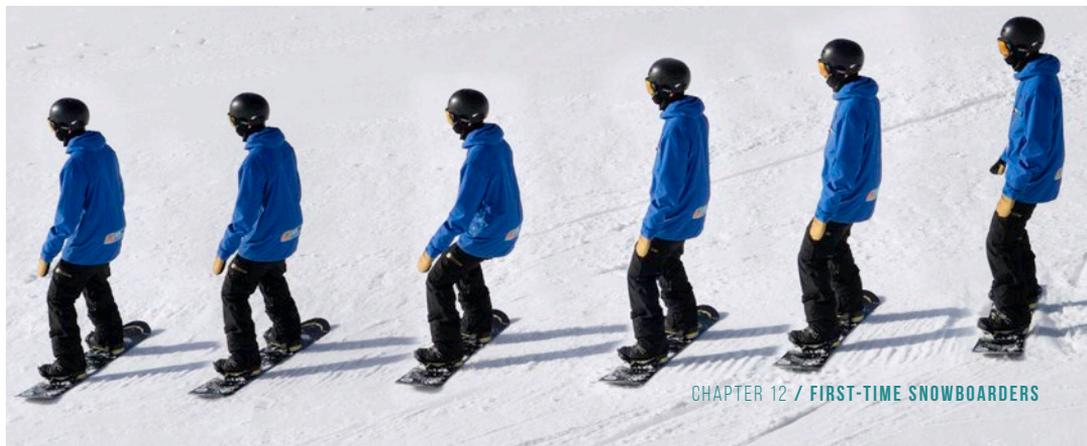
*"Are my students sitting around too much and not riding enough?"*

*"Is there a lot of traffic here that might make my students nervous?"*



## EXPERIENTIAL TEACHING EXAMPLE:

Your student is a builder so you decide to liken their snowboard to a finishing trowel. They flatten the trowel to smooth out the plaster and create a smooth, finished surface. If the trowel has too much edge it will leave cuts or marks in the plaster and the customer won't be happy with the finish. Focus on being consistent with the tilt of the trowel to make a nice smooth surface.





## ENVIRONMENTAL TEACHING EXAMPLE:

Have your students look at their tracks in the snow once they have stopped sliding. You can show them a nice smooth, skidded track versus a track that has sharp lines randomly spaced out. This is a valuable self check tool for smoothness of vertical and lateral movements.



## DETECT & CORRECT

Student catches downhill edge:

- ▶ Practise smooth lateral movements with the lower body to develop a more controlled and predictable use of tilt to remain over the uphill edge.
- ▶ Encourage the use of more vertical movement to help start sliding to ensure that the lateral movement of the COM is not too fast and direct.
- ▶ Offer hands-on assistance to boost confidence and offer instant instruction and feedback if needed.
- ▶ On the heel edge, focus on keeping the hips laterally over the heel edge with slightly flexed knees. This will encourage your students' COM to remain over the uphill edge.
- ▶ On the toe edge, focus on keeping an upright basic stance with the hips laterally over the toe edge with flexed ankles and knees. This will encourage your students' COM to remain over the uphill edge.

Student experiences fatigue while side slipping or floating leaf:

- ▶ Ensure boots and bindings fit well.
- ▶ Change between toe and heel to rest relevant muscles, and take breaks.
- ▶ Offer hands-on assistance to apprehensive students to boost confidence and minimise increasing levels of muscle tension.

Student is broken / over-flexed at the waist:

- ▶ Reinforce the basic stance encouraging a strong core.
- ▶ Encourage your students to stand up more with a straighter back and look ahead on the heelside. On the toeside, simply ask your students to stand up and to look uphill.

Student falls back uphill:

- ▶ Have your student look in the direction of travel and offer hands-on.
- ▶ Take your student to a flatter slope, if lacking confidence on steeper terrain.
- ▶ On the heel edge, check for sufficient highback forward lean on bindings.
- ▶ On the heel edge, encourage your students to increase edge angle by feeling for their toes in the roofs of their boots.
- ▶ Over the toe edge, encourage students to feel for pressure under the balls of their feet to encourage a more stable platform to balance over.

## FLOATING LEAF



### WHAT, WHY, HOW

Sliding down the fall line over one edge to the left and right from forwards to switch, and switch to forwards.

To learn directional control while sliding down the fall line over one edge.

#### HEELSIDE

- ▶ Start in a heel edge sideslip at a comfortable speed. Feel even pressure over both heels and the boots gently pressing into the backs of both legs.
- ▶ To change direction to the right, gently move the right knee and hip more on top of the right foot and lower the toes slightly. You'll feel the right side of the board instantly begin to slide more downhill.
- ▶ Hold this position to drift smoothly to the right and to stop drifting to the right, move the right knee and hip back over the right heel to return to even pressure over both heels. You can drift to the left by making the same movement with the left knee and hip.



#### TOESIDE

- ▶ Start in a toeside sideslip at a comfortable speed feeling both shins evenly against the boots.
- ▶ To change direction to the left, gently release a little pressure from the shin of the left boot by slightly straightening the left knee and moving it towards the outside of the left foot, whilst lowering the heel slightly. You'll feel the left side of the board instantly begin to slide more downhill.
- ▶ Hold this position to drift smoothly to the left and to stop drifting to the left, bend the left knee and ankle to return even pressure to the shins of both boots.
- ▶ You can drift to the right by making the same movement with the right leg.

#### BOTH

- ▶ Repeat several times on toeside and heelside, spending more time on the weaker edge.



## TECHNICAL DESCRIPTION

### VERTICAL & LATERAL

Through the leading side of the body, lateral and vertical movements are used to create twist in the board and to initiate movement of the snowboard in that direction. Options for creating twist efficiently include a lateral movement of knee and hip, or extension blended with lateral to shift the COM up and over the leading foot. Be aware that ankle extension/flexion (flattening the foot) can be effective but encourages students to use ankle extension which can be detrimental to stability and levels of fatigue in snowboarding.

### LONGITUDINAL & ROTATIONAL

Very slight rotational and longitudinal movements in the direction you want to drift can aid lateral movement and initiation of direction change.



## TERRAIN & CLASS HANDLING

It is typically best to stay on the same terrain chosen for side slipping; however, you may decide to progress your students onto a longer section to allow more practice time. As your students naturally develop their riding skills at different rates, ensure that those riding on their toe edge are aware of their blind spots. Encourage your students to turn their head when riding to ensure that they can anticipate any obstacles, moving or otherwise, that may enter their line of riding. As with side slipping, encourage students to help each other up if needed and if they feel that they want to ride without you then let them do so to maximise mileage.



## SELF REFLECTION

*“Did I allow for a larger range of longitudinal movement to help my younger students create twist?”*

*“Is my student confident or do they still need some hands-on assistance?”*



### EXPERIENTIAL TEACHING EXAMPLE:

Most ball sports can be related well to floating leaf. A rugby player can imagine travelling towards the sidelines to pass the ball to his winger. A racquet sports player can be in their action-ready position ready to receive a serve to the left or to the right. A basketball player can be hoping to dribble around a defender to shoot a hoop. An ice hockey player can be ducking to the left or to the right. There are endless variations that require travel to the side to help people visualise their path.



### ENVIRONMENTAL TEACHING EXAMPLE:

Once signs of ownership are appearing, use your environment as an arena to explore. Allow your students the chance to explore the learners' zone using their floating leaf. They now have the skills to change direction, let them travel the width of the run and navigate around obstacles and people when appropriate.



## DETECT & CORRECT

Student's snowboard pivots very quickly around the nose and tail sequentially creating a swinging motion causing quick loss of balance and loss of control:

- ▶ Encourage student to move as smoothly as possible when creating twist in their snowboard and remind them that they only have to move a small amount to create a big direction change.
- ▶ Remind students to keep their upper body stable and quiet when creating twist in their snowboard to aid balance.
- ▶ Ensure you choose terrain with a single fall line so that terrain changes do not over-challenge students.
- ▶ Encourage your students to start in and come back to a sideslip to help boost their comfort levels before committing to a direction change again.

## LIFT RIDING



### WHAT, WHY, HOW

Introduce or discuss the types of lifts students will use.

To understand the different types of lifts and what it's like to ride on them.

- ▶ Static practice is important before attempting to get on a lift. Some resorts will have a practice platter lift, T-bar or chair, so you can demonstrate to your students in a safe, controlled environment prior to using the real thing. Pay attention to the way your students are standing while practising and alter any inefficient stances.
- ▶ Lift riding can be great for practising basic stance and balance. When riding a platter lift or T-bar, be careful not to rotate the hips so that the nose of the snowboard turns out or away from the lift line. Encourage students to practise an action-ready stance as they ride the lift.

### HANDLE TOWS

- ▶ With all lifts, adhere to the correct procedure and take instructions from the lift operator. At the direction of the lift operator, move out into the lift line and point the nose of the board forward, looking back as the handle tow approaches. Reach behind for the tow and slowly grip it as it moves past, to ensure there is no jolt by grabbing it at the last minute. Place the back foot in front of the rear binding and let the lift pull your student forward along the track. Remind them to stand in an action-ready position as they travel up the slope. Ask students to move away from the exit point to a safe meeting place once they get off the lift. Snowboarders will face either towards or away from the lift depending on if they are goofy or regular.

### MAGIC CARPETS

- ▶ Magic carpets can be ridden either carrying the snowboard, or with it attached to the front foot. When stepping onto the lift, be careful as the lift is moving at a constant momentum. If attached to the foot, ensure your student has most of their weight on their rear foot which is free from the binding. This will avoid slipping backwards on the carpet. When ready to exit the carpet, the student should be encouraged to walk/glide off the carpet and clear the unloading area.

### PLATTER LIFTS (E.G. POMA, BUTTON)

- ▶ Look behind as the lift approaches. Take hold of it and place it in front of the body, moving it quickly either between the legs or under the back armpit. Stand upright and look forward. Move well away from the unloading zone once at the top.

## CHAIRLIFTS

- ▶ With direction from the lift attendant, move out onto the loading area, keeping the back foot on the toeside of the snowboard. Look behind for the chair and sit down as it reaches you. Keep the nose of the snowboard pointing forwards. Pull the safety bar down once snowboards are clear of the snow. As the top approaches, lift the safety bar and point the nose of the snowboard forwards. Once the board touches down, place the rear foot in front of the rear binding and slowly stand up in an action-ready position. Look ahead and glide down the exit ramp. Move clear, so as not to be in the way of other riders exiting the chair.



## TECHNICAL DESCRIPTION

### LATERAL, VERTICAL, LONGITUDINAL & ROTATIONAL

No matter what type of lift being used, there will be a strong reliance on the basic stance. This will highlight the need for neutral alignment within all directions of movement to keep the COM over the top of the board. This is a comfortable position that can be moved to and from in the lift lines, when riding on stand up lifts and even when exiting.



## TERRAIN & CLASS HANDLING

Set a specific and easily visible meeting area for students to wait at the top of the lift. Ensure that all of your students have loaded the lift before you and that you have adhered to the resort/school's lift policy. Ride with the more nervous students so you can talk them through the experience and even offer hands-on assistance. On chairlifts, even in a busy resort, do not be afraid to ask lift attendants to keep a spare seat on your chair to allow space to move into when exiting the lift. On chairlifts, group regular and goofy riders together to avoid equipment getting tangled during the load or exit.



## SELF REFLECTION

*“Are my students clear on what to expect when exiting the lift?”*  
*“Do my students know what to do if they fall off the lift?”*



## DETECT & CORRECT

Rider falls when getting off lift:

- ▶ Reinforce techniques and ask the operator to slow the lift if possible. Offer hands-on assistance and ride with students on chairlifts to offer help.
- ▶ Exercise thoughtful class management and group regular riders together and goofy riders together when possible on chairlifts.
- ▶ If possible, do not fill the chairs completely to allow room for your students to move into when exiting a chairlift.
- ▶ Review the exit procedure and provide expectations for exit speed, exit ramp pitch, space to ride into and clear visual cues your students can look for. Apprehension of the unexpected can cause a lack of confidence here.

## SECTION D - TEACHING BEGINNER SNOWBOARDERS

## 13

*Learn to Turn*

SKIDDED TRAVERSES ●

GARLANDS ●

C-TURNS ●

LINKING SKIDDED TURNS ●

**IN THIS CHAPTER WE WILL EXPLORE...**

*An example progression to help your students make their first turns, building upon the skills in the First Timer progression and working towards linking turns. These exercises should be carried out in a groomed beginner area or a gentle green slope. Generic goals for any learn-to-turn lesson include safe stopping; moving across the slope on both edges; speed control; and turning.*

*Keeping your class safe is your responsibility, so stop them on the sides of the runs and in places that will not cause problems for other beginners. Keep referring back to previous exercises that you have already done with your class. There are only small changes from exercise to exercise, whether it be an added movement or a timing change.*



## SKIDDED TRAVERSES



### WHAT, WHY, HOW

Travelling across the full width of the slope from one point to another, balancing over the uphill edge.

This introduces balance while moving across the fall line and reintroduces riding with the favoured front foot leading, i.e. in your forwards direction.

- ▶ Begin the traverse by twisting the board using the ankles and leading knee, similar to the floating leaf, to guide the nose slightly into the fall line.
- ▶ Once moving, focus on balancing evenly on both feet and looking across the slope, maintaining a stable and aligned stance.
- ▶ To stop at the other side pivot the snowboard gently back into a sideslip.
- ▶ Repeat in the other direction by rolling over and starting on the new edge, and continue doing so until comfortable.



### TECHNICAL DESCRIPTION

#### VERTICAL & LATERAL

Movements within the vertical and lateral directions have the same focus as with the floating leaf when starting or stopping. However, during the middle of the traverse we must maintain even tilt under both feet.

#### ROTATIONAL

Slight rotational movement is required to align the stance to the end point of the traverse. Rotational movement back up the fall line is required to pivot the snowboard and stop at the end of the traverse.

#### LONGITUDINAL

A slight fore movement at the initiation can help but we must be centred throughout the traverse to ensure grip is maintained over the entire edge.





## TERRAIN & CLASS HANDLING

A traverse is simply an extended version of a floating leaf but is always nose first. Always remind your students to check up the hill before crossing the slope. Terrain similar to what was used during the floating leaf is suitable; however, a wider run is ideal and flatter slopes can be utilised.

Begin by encouraging the student to let the board slide as they move across the slope, but ensure that the board does not travel directly down the fall line. The first traverses should be slow and controlled. You can then change the focal points so speed is increased as confidence is gained. Looking in the direction of travel is an important skill to develop here, so encourage your students to pick a point with their eyes across the hill during each traverse. With slower snow conditions, a slightly steeper angle down the hill will be necessary to maintain momentum. In faster, icy snow conditions, be sure to take very slight angles across the hill.

You may find your students naturally want to turn at the end of a traverse, because they have watched other snowboarders do this. Go with it. Don't hold your students back if they are ready to progress into C-turns; however, encourage them to sit down and roll over if they are showing signs of caution. Hands-on assistance is generally not required during traverses unless the snow is particularly icy, as your student's should have established enough independence during the floating leaf.



## SELF REFLECTION

*“Are my students able to carry momentum across the hill on both edges, whilst looking where they want to go?”*

*“Am I allowing them to continue to practise independently, by setting a stopping point further down the run?”*



### EXPERIENTIAL TEACHING EXAMPLE:

Imagine you are a marble on an old zig zag marble run. You roll from one side of the run to the other, pause at the side, then drop through the hole to the next level and roll back across the run, continuing until you get to the bottom.



### ENVIRONMENTAL TEACHING EXAMPLE:

Use the width and angle of the track that your student is creating to help them judge their own success. If the track width is consistent without sharp stops or narrower sections, it shows that they have a smooth traverse whilst balancing over a reasonably flat board. If they can take a slightly steeper angle for each traverse, it shows that their confidence is growing.



### DETECT & CORRECT

Student slides more downhill than across the hill (usually seen on heelside):

- ▶ Check the lateral alignment of their mounted binding position. For example, if the bindings sit closer to the heel edge this is counter productive for a toeside traverse. In this example, your student's COM is favouring the heelside and will make it harder to create tilt over the toe edge.
- ▶ Over either edge, encourage your student to allow the nose of their board to point further downhill than the tail before using balancing on the edge. This will provide more of an initial direction to begin sliding in.
- ▶ On the heel edge, check for sufficient highback forward lean, have your student look across the slope and encourage them to create more tilt by flexing their knees and hips more.
- ▶ On the toe edge, encourage your student to maintain some edge by flexing both ankles and knees.

Student creates too much edge angle, speeds up and falls or loses balance to the uphill side of the board when attempting to slow down from their traverse (usually seen on the toeside):

- ▶ Review which body parts to move and how to come back to a sideslip at the end of the traverse.
- ▶ Ensure that the COM is over the board during the traverse to keep it flatter. This will make it easier to pivot the board back to the sideslip.

## GARLANDS



### WHAT, WHY, HOW

Similar to a traverse but with series of turn initiations and completions, steering into and out of the fall line, leaving a wavy or step-like track.

This is to learn how to initiate and complete a turn, but without an edge change. It is also used to increase confidence in pointing the board into the fall line and riding a flat base.

- ▶ Begin the garland as with a skidded traverse.
- ▶ Once in a comfortable traverse flatten the leading foot slightly to create a little twist in the board and guide it towards the fall line. It will help to move your leading knee down the hill and rotate your hips slightly.
- ▶ When ready to turn back across the fall line, steer the snowboard around progressively by turning the lead knee and hip, finishing with a traverse in the same direction as you began.
- ▶ Try multiple garlands across the slope, then roll over and repeat in the opposite direction on the new edge.



### TECHNICAL DESCRIPTION

#### LATERAL

Similar to what has already been experienced in the floating leaf and traverse exercises, but the initiation will happen more easily given the forward momentum. Torsional twist is necessary to release the nose and steer it into the fall line. Encourage this to come from the leading ankle and knee.

#### ROTATIONAL

Movement rotationally increases slightly here when compared to previous steps. This is used primarily to steer the board back across the fall line but may also be used slightly when steering into the fall line too. Rotational movement should ideally be created from the lower body but it is essential that the upper body rotates in conjunction.

#### LONGITUDINAL

A slight fore movement will help to guide the snowboard towards the fall line; however, even weight should be a priority as the board steers back across.

#### VERTICAL

A slight extension at the initiation of the Garland to help to blend lateral and rotational movements, and keep the hips over the contact edge. As momentum is beginning to increase, encouraging slight flexion at completion will help to control speed and blend other movements.

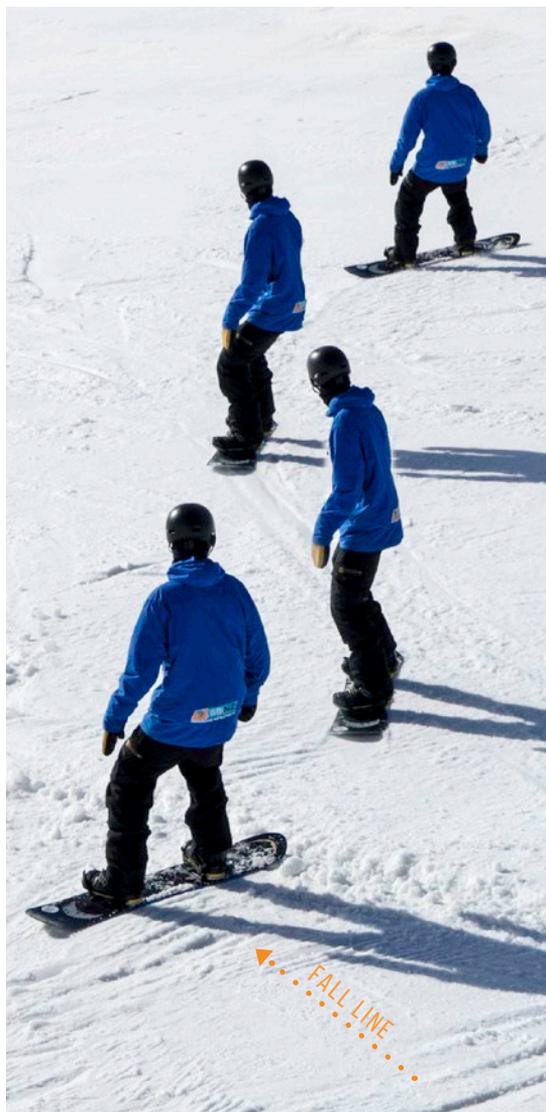


## TERRAIN & CLASS HANDLING

Garlands are an excellent exercise for turn initiation and completion, especially if your students are having trouble gaining the confidence to turn or are moving with limited or no control into or out of the fall line. As students become comfortable with the garland, try to increase the distance they travel down the slope.

Practise new movements on the flat ground before taking them up onto the slope. This way you can show your students which body parts to move while they are stationary. The most suitable terrain to use for garlands is a wide area with a consistent pitch and fall line. Start on flatter terrain if it is available as this will help with the students' confidence in allowing the nose of the board to travel into the fall line. Remain on the uphill edge at all times when demonstrating. Slower snow conditions will require longer, more drawn out garlands. Faster, icier conditions will require very subtle and gentle steering.

This exercise can be used for any beginner or intermediate student to teach new skills or correct inefficiencies. Hands-on assistance should only be required if your student is showing strong signs of fear when steering into the fall line.



## SELF REFLECTION

*“Are my students leaning back as they steer into the fall line?”*

*“Do they edge the board aggressively when turning back across the fall line?”*

*“Can they ride the board with a flat base momentarily in an efficient stance?”*



### EXPERIENTIAL TEACHING EXAMPLE:

Most adult students have experienced driving a manual car before. In this task you choose to draw a parallel between the front foot and the accelerator. As you gently lower your toes on the front foot and move your knee across the board, you speed up just like pressing the accelerator in a car, while gently lifting off the clutch. If you push on the gas too hard the car will jump and potentially stall.



## ENVIRONMENTAL TEACHING EXAMPLE:

Utilising terrain which has a gentle cross fall line can both help and hinder the student, depending on the direction they are travelling. Look for terrain that has a fall line which goes in the opposite direction to the garland you are using. Then imagine a series of cascading waterfalls that get progressively bigger as they progress down the hill. Have your student draw the imaginary waterfall down the run in their mind and encourage them to adjust where they place their individual waterfalls depending on the pitch and fall line of the run.



## DETECT & CORRECT

Student is scared to steer into the fall line:

- ▶ Spend more time on the floating leaf and traverses, encouraging even weight on two feet.
- ▶ Try holding your student's board on flatter terrain, while they stand on a flat base with the nose pointing directly down the hill, and explore small longitudinal movements.

Student lacks speed control:

- ▶ Encourage your student to spend more time travelling across the fall line before choosing to start their next garland. If it helps, they can focus on the sensation of deceleration.
- ▶ Practise smooth steering and rotate through the lower body while looking where they want the nose to point towards.

Student is over-flexed at the waist when steering back onto their heel edge:

- ▶ Reinforce the heelside basic stance encouraging a strong core.
- ▶ Encourage them to gently lift their toes rather than feeling their calves press into the highbacks.
- ▶ Encourage them to stand up more with a straighter back and look ahead.

Student falls uphill onto their knees when steering back onto their toe edge:

- ▶ Reinforce the toeside basic stance, focusing on keeping the hips over the toe edge and simply standing up balancing on the balls of the feet.
- ▶ Encourage them to balance on the balls of their feet and feel gentle pressure in their shins from the tongues of the boots.

## C-TURNS



### WHAT, WHY, HOW

C-shaped turns, starting on one edge and turning to the other.

To complete a single turn with an edge change, but without having to think about preparing for the next turn.

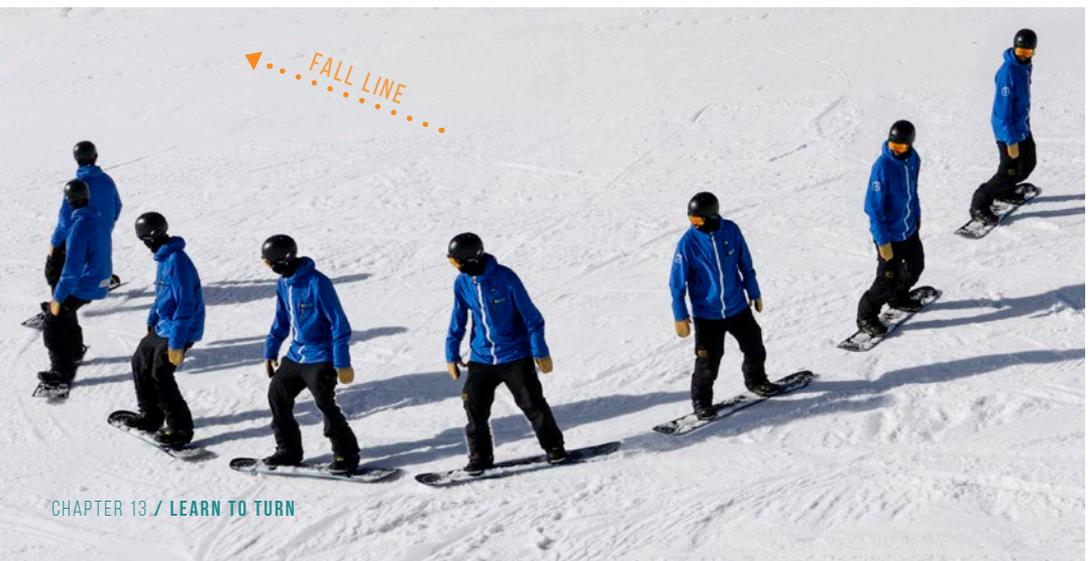
- ▶ Just like in the garland, begin by traversing across the slope and allow the nose of the snowboard to move into the fall line.
- ▶ Once the snowboard is flat on its base and pointing directly down the fall line complete the edge change by gently moving the hips up and over the snowboard, to balance on the new edge. The timing of the edge change is crucial here.
- ▶ To complete the turn gently steer the snowboard across the fall line by progressively rotating the hips and leading knee, just like the garland.
- ▶ Look across the slope in the direction of travel.

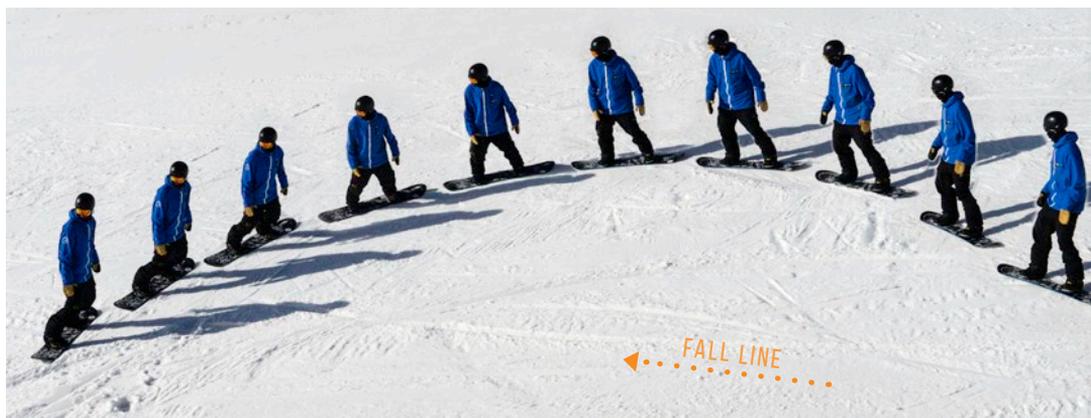


### TECHNICAL DESCRIPTION

#### LATERAL & VERTICAL

The students are now moving across the board to complete the edge change. Effective movement in the ankles, knees and hips is necessary. Extending a little vertically will help to move the hips laterally and flexing in the completion will help to control speed. Twist is a key component for the initiation of the C-turn; however, this skill should have been developed in the garlands.





### ROTATIONAL

Rotational movement is used to steer the snowboard through the full C-turn. Movement is initiated by the lower body to ensure efficient steering and coordinated with the upper body to help maintain balance and alignment.

### LONGITUDINAL

Pressure can be shifted slightly fore to aid initiation if necessary, ensuring a movement back to centre in the control phase and flex evenly over both feet at completion.



## TERRAIN & CLASS HANDLING

The only new information when progressing from a garland to a C-turn is the addition of an edge change. Your students should be familiar with the initiation and completion of the turn, but not changing on to their new edge. Have the student walk through a single turn without the board on or with one foot unstrapped on flat ground. This allows the student to think through the movements required and internally visualise them before committing to the turn with both feet in.

Start on flatter terrain if it is available, as this will help with students' confidence in allowing the nose of the snowboard to travel into the fall line. It is important that the terrain is familiar to the student. A hands-on approach may be needed initially to aid the student through the first edge change, helping their confidence. It is usually best to stand inside the turn and guide your student through with their front hand. The first C-turn is often best done turning onto their stronger edge, typically the heelside.

The timing of the edge change is crucial. Be sure that the student is clear on when the edge change should happen. Encourage a gentle lateral movement and use verbal cues ("wait, wait... ok change now!") to help them. Provide focal points in the turn. This may be a lift tower, fence or you.

## ? SELF REFLECTION

*“Do my students have the ability to move the hips across the board to balance over their toe edge? If not, will vertical movement help them to achieve this?”*

*“Are they patient in their steering or rushing it to control speed? If so, have you chosen appropriate terrain for the snow conditions?”*

## EXPERIENTIAL TEACHING EXAMPLE:

Your student is an artist in their spare time and enjoys calligraphy. You discuss the smooth curves which they are familiar with and liken them to a C-turn to encourage progressive movements and low edge angle throughout the turn.

## ENVIRONMENTAL TEACHING EXAMPLE:

The beginner slope you are using has a natural fall line that is slightly off camber, leading to one side of the slope. You make your students aware of this and have them draw an imaginary line down the fall line. You ask them to adjust their C-turn to account for this and focus on changing edges when they are pointing their board along this imaginary line.

## 🔍 DETECT & CORRECT

Student struggles to initiate the turn (typically the toeside turn):

- ▶ Encourage a longitudinally centred stance so your student can create torsional twist more efficiently.
- ▶ Reinforce how to create twist with a stationary introduction/review of the movements necessary within the lower body. Revisit the garland if needed.
- ▶ Offer hands-on assistance and walk students through a turn to aid further understanding and boost confidence.

Student washes the tail of the board out at the end of their heel turn:

- ▶ Encourage a centred stance in the completion phase of their turn.
- ▶ Give your students some kinesthetic feelings to help them balance over the new edge, such as shins pressing into the tongues of the boots.
- ▶ Encourage your students to finish a turn using a traverse and look across the slope. Creating a target across the slope will promote this.

## LINKING SKIDDED TURNS



### WHAT, WHY, HOW

With the confidence of C-turns onto both edges, the next step is to link the two turns together to form an S shape.

The goal of linking turns is to develop rhythm and confidence, and to begin exploring new terrain.

- ▶ Start with a C-turn and instead of stopping after one turn continue riding and make the next turn.
- ▶ Keep momentum from one turn to the next ensuring the last turn has been completed with control.
- ▶ Start with a long traverse to give time to get ready for the next turn and avoid other slope users.
- ▶ As confidence increases, reduce the traverse ensuring the eyes are looking in the direction of travel.





## TECHNICAL DESCRIPTION

### ROTATIONAL

Rotational movement should be focused in the lower body. The front foot/leg will steer the board down the hill to start the turn, with the rear foot/leg mirroring this movement to finish the turn. The pivot point should be between the feet. The upper body and head will move with the lower body to maintain alignment.

### LATERAL

This movement is minimal, but enough is needed to change edge and balance over the uphill edge. The student must keep the COM over the board to maintain balance during these slow speed turns. This also enables us to keep a low edge angle. Twist is used for effective initiation.

### VERTICAL

Vertical movement consists of an extension to help move the hips across the board and flexion through the control and completion phases to aid balance and manage the minimal pressure that is created.

### LONGITUDINAL

Movement here can consist of a slight pressure fore to aid turn initiation and pressure moving aft (back to centre), as we flex over both feet in the control and completion phases.



## TERRAIN & CLASS HANDLING

As soon as your student has achieved C-turns in both directions encourage them to start linking their turns on the same terrain. Don't wait to see the perfect C-turn as it can be easier to balance with a little more momentum.

Use traverses after each turn to allow time for your student to balance and consider their next turn. Once students can confidently link turns, structured mileage is essential to reinforce skills and create rhythm and flow within their turns. Use plenty of guided practice with constant feedback.

It's often best to have students follow your track initially, before progressing to choosing their own line. Once the student is displaying rhythm and speed control, and if they are confident, they are ready to progress to steeper green runs. Establish stopping points further down the run to allow for self practice and help foster rhythm in their riding.



## SELF REFLECTION

*"Can my students control their speed using both the toe and heel turns?"*

*"Are they looking in the direction of travel continuously?"*



### EXPERIENTIAL TEACHING EXAMPLE:

Your students have all experienced riding a bike at some point, so you choose to relate their turns to steering on a bike. If they steer smoothly, the turns are easier to achieve. If they maintain even weight over both “wheels” (or feet), they will remain in control. A little momentum will help them to balance, whereas riding slowly tends to be more wobbly.



### ENVIRONMENTAL TEACHING EXAMPLE:

You choose to focus your student’s attention on the track they are leaving in the snow. After looking at your track and trying to ride within it, you ask them to lead and make their track as smooth as possible.



### DETECT & CORRECT

Student catches downhill edge:

- ▶ Reinforce the timing of the edge change with your student and that they focus on bringing the COM and hip up and over to the new edge, encouraging patience.
- ▶ Give verbal cues as they are making the turn.
- ▶ Draw a track on the snow indicating the board’s path and highlight where the edge change should take place. Then have them follow your track.

Student loses momentum on their toeside:

- ▶ Have your students focus on the direction of travel, rather than looking back up the hill.
- ▶ Encourage patience and a progressive turn shape through the completion of the turn.
- ▶ Add a little flexion to the completion of the turn to help blend the other movements more progressively.

Student uses one turn more than the other for speed control:

- ▶ Focus their attention on turn symmetry and the feeling of rhythm in their riding.
- ▶ Revisit the garland on the edge they are struggling to control speed, focusing on creating a smooth pivot through the completion of the turn.
- ▶ Set visual points to look at directly across the hill to encourage a more closed turn shape.