Forres Academy

National 4/5-Physical Education

Factors Impacting on Performance:

Physical (Skills) and Emotional

Badminton Theory Notes

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| --- | --- | --- | --- |
| Name | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | Class | **\_\_\_\_\_\_** |
| Teacher | **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** |

Cycle of Analysis

In this unit you will use the information contained in this booklet to help you complete the full cycle of analysis.

You will investigate how PHYSICAL (specifically skills), MENTAL, EMOTIONAL and SOCIAL factors impact your performance in badminton. You will analyse your performance and then develop a training programme to improve your technique and performance. You will finally evaluate the effectiveness of this process and your training programme.

Factors Impacting on Performance

In badminton the following factors, for example, can influence your performance.

|  |  |
| --- | --- |
| **PHYSICAL**EnduranceSpeedStrengthTechniquePowerAgilityCoordinationTimingBalanceReaction Time | **SOCIAL**ResponsibilityEtiquetteRespectLeadershipCooperationContributing to a team/groupCompositional RequirementsTactical Requirements |
| **MENTAL**Level of ArousalManaging AnxietyConcentration/FocusMotivationMental RehearsalImaginationFlair | **EMOTIONAL**ConfidenceSelf-EsteemIndependence |

**Factors Impacting on a Badminton Performance**

There are a number of **physical, emotional, mental** and **social factors** that will influence how well you can perform skills successfully within a game.

For example,

Badminton players require a range of factors to allow them to perform a full range of strokes with accuracy and consistency that will help them to win their match. They also need to be flexible to turn, twist and reach when hitting the shuttle and attempting difficult returns. Matches can also be very long and requires local muscular endurance for the long rallies and constant strain that is put on the arms, shoulder and leg muscles.

More examples;

* Move around the whole court, well balanced and with fluent movements and footwork. Show good posture, speed and reactions.
* Select the correct shot type at the correct moment and time. Shots will also be refined, precise and effortless.
* Have the ability to read the game, by watching opponents' actions.
* Play to own strengths and opponent’s weaknesses (tactics).
* Appear to move effortlessly and carry out actions with ease and without thinking.
* Perform a wide variety of skills and shots.
* Shots are adapted with flair and creativity to overcome opponents' actions.
* Perform shots accurately and successfully.

**What factors/features impact your performance in badminton?**

**Factors Impacting on Performance**

Thinking about your performance in badminton, in the table below make a list of features which you feel are essential for a model performance in that activity. These features should be placed under the factor headings **Physical, Social, Mental or Emotional**.

If you are not sure what heading a feature should come under discuss it with your teacher.

|  |  |
| --- | --- |
| **Physical**  | **Social** |
| **Mental** | **Emotional** |

Physical (Skills) Factor

Skill/Technique and the Classification of Skills

**Skill** A skill describes the purpose of a movement.

**Technique** A technique is a way of executing a skill. When developing a skill, a

performer will attempt to improve aspects of their technique.

Skills can be broken down into three main stages. These are:

* **Preparation** – what you do to get ready to perform the skill
* **Action** – what you do the instant you perform the skill
* **Recovery** – what you do after the skill to prepare for what happens next

This allows us to look in more depth at the skills and compare our performance with that of a ‘model performer’.

Skills are predominantly closed or predominantly open, simple or complex and discrete/serial or continuous. Classifying a skill according to these different criteria is particularly helpful in determining which types of practice are most likely to improve a specific skill.

Skills exist on a continuum (a line).

For example between closed and open: those which are unpredictable are open; those which you are in charge of carrying out are closed.

Closed Open

**Open skills** The timing of open skills depends on factors external to the performer. In Badminton, performing any skill may be affected by many different circumstances, for example, where you are in relation to an opponent when you are performing a skill.

**Closed skills** There are few distractions or external factors to consider when executing your performance. For example, the skill of serving in Badminton is essentially a closed one. However, applying the skill in the context of a game involves certain open demands. One of which is the starting position of your opponent before service.

A number of factors determine whether a skill is predominantly **simple** or **complex**. These include: the amount of information to be processed; the number of decisions to be made, the speed at which information processing and decision-making requires to occur, the accuracy involved and the amount and type of feedback which is available.

Simple Complex

**Simple skills** A relatively simple skill will require few of the factors

 mentioned above.

**Complex skills** A more complex skill includes many of the factors mentioned

 above.

Skills are also either predominantly discrete/serial or continuous.

Discrete Continuous

**Discrete skill** A skill with a distinct beginning and end. A high serve in badminton is an example of a discrete skill. This skill has a clear beginning and ends as the player makes decisions about his or her court movement and future shot selection after the serve.

**Serial skill** Strings together several discrete skills with distinct elements, the order of which is very important.

**Continuous skill** A skill with no distinct beginning and end. Characterised by

 their ongoing nature and for having cyclical or repetitive

 patterns.

Physical (Skills) Factor

Mechanical Principles

These are the key movements and positions which can impact your performance.

|  |  |
| --- | --- |
| Mechanical Principle | Description |
| Balance (individual and team) | Balance is the ability to retain the centre of gravity over your base of support.It requires the control of different groups of muscles dependent on the nature of the task. |
| Transfer of Weight | Moving your weight from back foot to front foot (or vice-versa!).This can increase power in a throwing/ striking action. |
| Rotation | In different activities you rotate in order to carry out effective skills and techniquesThere are 3 axis of rotation: * + Vertical Axis – top to bottom
	+ Transverse Axis – side to side
	+ Antero Posterior Axis – front to back
 |
| Application of force | For movement to occur in activities, muscles must contract and apply a force against a resistance to allow movement in the opposite direction.  |
| Resistance | This is created when you apply a force. It can be an advantage/ disadvantage |
| Follow through | This happens in kicking, striking and throwing actions.It comes after the preparation and action phases of the skill (RECOVERY) and usually in the direction of the throw or strike.It helps the throw/ strike go in the right direction and increases power. |
| Levers | These are your limbs i.e. your arms and legs Long Levers-striking an object with a straight arm or leg. More power but less accuracy.Short Levers-striking an object with a bent arm or leg or short implement. More accuracy but less power. |

Physical (Skills) Factor

Technical Qualities

These qualities refer to your level of performance, on your execution of the skills and your success rate.

**Timing**

**Rhythm**

**Consistency**

Special Qualities

These qualities refer to your creativity and disguise or deception. They also refer to a dynamic performance and performing with flair. In choreography, this can also include the use of linking movements and complex skills.

**Imagination**

**Flair**

**Creativity**

Quality of Performance

These qualities ensure you perform to the best of your ability.

**Fluency**

**Effort**

**Accuracy**

Kinaesthetic Awareness

This refers to the knowledge of your surroundings that you receive via the sensory receptors in your joints and muscles within your body.

**Emotional Factor**

Depending on your level of particular **emotions** it can affect a variety of features and so impacts on your ability to perform effectively.

**Happiness/Sadness**

**Definition**

These are emotional states of mind that range from feeling content and joy (happy) to a feeling of despair, grief or sorrow (sad).

**Features**

Self-confidence

Self-esteem

Resilience

Optimism

Pessimism

Realising Potential

**Impact on performance**

Happiness will affect performance positively and sadness will affect performance negatively. They can impact on numerous factors such as confidence, self-confidence in your own ability, resilience, levels of optimism or pessimism, and your ability to realise your potential. For example, being in a happy state of mind before playing badminton will increase your confidence in executing skills and your self-belief in performing them successfully. If you were sad before playing a game of basketball, your confidence and belief in your ability to perform skills successfully will be low which is likely to result in a poorer level of skill execution.

**Anger**

**Definition**

An emotion whereby the individual has normally been offended, denied, wronged and/or has a tendency to react through retaliation. It is a strong, uncomfortable emotion after being provoked.

**Features**

Decision-making

Self-control

Controlling or channelling aggression

Hostility lowered tolerance of frustration

Stress

**Impact on performance**

Anger in sport can be very useful in the right situation but more often than not it is about how you control your aggression that makes the difference. Opponents look to ways of irritating each other in the hope it puts them off a game plan or affects their performance.

Anger can be seen in many different forms in sport. It can be something as simple as a player shouting at themselves after a bad shot, physically lashing out or even over exerting themselves in a skill such as increasing the power of the next serve.
Anger without control will mostly affect performance negatively and will increase the amount of poor decisions made. A player who controls their anger is much more effective. The ability to control anger comes from practicing in competitive drills which apply pressure to your skill level, such as practicing against a much better opponent or even against more opponents than you.

**Fear**

**Definition**

Fear is an emotion induced by a perceived threat, which causes you to quickly pull away or, in sporting terms, usually hide or refrain from your full capability.

**Features**

Decision making

Confidence

Realising potential

Panic

Confusion

Stress

Anxiety

Nervousness

**Impact on performance**

Fear produces negative thoughts, which directly impact on a sportspersons confidence. Winning and losing is so important in most competitive settings that fear of failure or fear of not performing well is at the forefront of an athletes mind. Athletes that are full of positive energy and excitement, relishing every challenge, are always the ones that outperform their negative and fearful counterparts. Confidence has a direct response to performance. If you fear an opponent or opposition then it is likely that your own performance level will drop significantly which will make it easier for opposition to compete against you.

Having a fear of failure and lack of confidence can cause a player to become convinced that the coach will drop him for the next match for example. He will feel uneasy when the coach watches him play, because of a constant worry of what the coach is thinking. This will damage his performance, therefore forcing the coach to replace him for the next match. The fear has been brought to life!

Fear of failure prevents a player from pushing themselves outside of their comfort zone. All top players take sporting risks even at the potential cost of jeopardising their performance. Risk taking is a fundamental component of being successful and it is only through bold and committed actions that sporting contests are won and lost.

Fear of failure can cripple the player’s sense of adventure and the ability to take match-winning risks. The thought of making mistakes in front of teammates, coaches and spectators can be so paralysing that the player sits inside their comfort zone just doing the bare minimum.

When the player refuses to push outside the comfort zone performances become reactive instead of proactive. Instead of taking positive risks, which empower the athlete to influence the contest, they allow the opposition to take control and dictate the direction of play.

**Trust**

**Definition**

A firm belief in the reliability or ability/actions of someone else despite being unaware of the outcome results in uncertainty and therefore a risk of failure.

**Features**

Self-respect

Mutual respect

Personal responsibility

Collective/Team responsibility

Adaptability

**Impact on performance**

The importance of trust between team members is vital. Players need to value other team member’s capability/skill/talent and recognise the strengths and weaknesses of each individual player. As the team begins to believe in each other’s ability, they will work more cohesively as a unit and this will result in a higher level of performance/wins for the team. A high level of trust in a team will allow players to read each other’s actions more accurately and this can help dominate the match.

For example;

* In a defensive line in Rugby, a player must trust that the player on his inside will make his individual tackle, so that they do not get sucked inwards and leave an overlap on the outside which could result in a try. By every player trusting the others to make their tackle this will ensure that less space is created and that the defensive line is held.
* A forward in Football, making runs behind the defence needs to have faith that the midfield will play the ball to where they are running too to allow them to get a shot at goal. Then even if unsuccessful the midfield need to continue to play the ball for the forwards runs trusting that if they get into good positions they will eventually score.
* In a Zone Defence in Basketball, each of the players must have confidence that every other player will fulfil their role as this is a team defence designed to keep the opposition away from the basket and prevent scoring opportunities.

Also as a coach or team captain it is critically important that your team trusts you so that they can react appropriately to the instructions that you give them. If they doubt your decisions or instructions they may not put 100% effort into the task.

In activities like cheerleading, dance and rhythmic gymnastics trust plays an important role. Relying on your team to catch, support or lift you to complete the skill safely is important as it will stop you becoming anxious and not distract you from the rest of your routine. You can concentrate solely on your responsibility knowing that your team will do their part.

**Surprise**

**Definition**

Surprise is a reaction to something unplanned or unexpected. Surprise is a brief emotional, mental and physiological state- a startled response experienced as the result of an unexpected event.

**Features**

Decision making

Confidence

Resilience

Determination

**Impact on performance**

Surprise can be pleasant, unpleasant, positive, or negative. Surprise can occur in varying levels of intensity ranging from very-surprised, which may induce the fight-or-flight response, or little-surprise that elicits a less intense response to the stimuli.

Depending on the nature of the surprise it can affect your decision-making, confidence, resilience and determination. An intense negative surprise can create a negative response or uncontrolled reaction, which impairs the ability to make decisions and so the player just reacts without conscious thought.

The performer’s mindset, level of confidence and resilience effects how they deal with the surprise/unexpected event. For example a badminton player who loses a point due to an unexpected lucky shot can react negatively as they see it as bad play on their part. They dwell on their bad luck, let their “head go down” their resilience or ability to bounce back is low and this then affects their determination and confidence and their overall performance drops. A badminton player in the same situation with a high level of confidence and resilience can cope with the surprise/unexpected lucky shot better due to forgetting about it, accepting it is part of the game, moving on to the next point and not dwelling on it or letting it impact on their performance.

A Skilled Performance and Model Performers

A skilled performance shows these 3 characteristics:

1. **Effectiveness** (Accuracy)
	* Being accurate in placing shots where you want them to go
	* Being consistent in placing shots where you want them to go
2. **Technique** (Efficiency)
	* Correct Preparation of technique
	* Correct Action of technique
	* Correct Recovery of technique
3. **Adaptiveness** (Range) – how well skill can be adapted to meet the demands of the task:
	* Good anticipation
	* Good judgement of shuttle flight
	* Appropriate decision-making
	* Can disguise shots
	* Can play a range of shots

**Model Performers exist at different performance levels**

As you work to improve your performance, model performers can show you how to improve. The idea is that by seeing someone else playing badminton, you will get a clearer picture of what it is you are trying to do.

It may be that a student in your class is able to play in a way that provides you with ideas about how you can get better. Very able badminton players may need to watch top performers to get an idea of how to play better.

**Model performers can show you how to perform different skills and techniques**

In badminton, some skills and technique are difficult to carry out effectively, for example, a backhand clear. If you watch a good performer playing the shot, possibly from a slow motion video, then you can pick up clues about how to play the shot at different stages in the PAR of the shot.

**Model performers motivate you to improve**

Watching able performers can make performance look exciting and keep you interested in trying to improve. When watching better badminton players you can see a wide range of skills in action. It can make you motivated to work towards performing at their level.

Investigating Physical Performance-Methods

**Internal feedback**

* This is kinaesthetic ‘feeling’ to determine if performance is correct.
* Internal feedback is continuous.

**External Subjective feedback** (Opinion)

* Teacher/Coach can look at the skill and use their expertise to help to improve your performance.
* This gives an independent view of the skill making feedback more valid.

**External Objective feedback** (Statistics)

* This provides statistics to gauge performance, e.g. a **match analysis sheet** (most demanding context) and **observation schedules**.
* A **video** can be used in conjunction with external feedback to make it more reliable.

**Match analysis Sheet**

* Movement analysis sheet marking all shots and their effectiveness in a full performance situation.
* Provides statistics of how each shot is played in percentages.
* Experienced performer/teacher watches game to ensure data is reliable.
* Tallies are marked in 3 categories – very effective, fairly effective and ineffective.
* Totals are calculated with strengths and weaknesses being identified from the data.

**Observation Schedule**

* Observation schedule compares performance to criteria copied from the ‘model performance’
* Observation schedule is broken into 3 parts – preparation, action and recovery.
* A tick is placed against correct parts of the technique.

**Video**

* Video is positioned to ensure that the full court is in view and that all shots are recorded.
* Playback and slow motion is used to ensure that no skills are missed (Match Analysis)
* Video is paused and rewound to closely identify problems with technique (Observation Schedule)

**Scatter Graph**

* This is a type of observation schedule which is used to plot where the shuttle lands for each attempt of the identified skill.

Investigating Physical Performance-Appropriateness of Methods

The following methods of analysis are appropriate because:

**Internal Feedback**

* Immediate
* Performer has control of own performance and is not reliant on others (coaches cannot interfere in a game situation, so internal feedback in practice is important as it might be the only information available to the performer in the game).

**External Subjective Feedback**

* Experienced expertise provides an accurate analysis of problems.
* Previous knowledge of performer allows quick analysis if it is a recurring problem.
* Coach can identify the strengths and weaknesses of opponent, their game plan, and how it is affects you.

**Match analysis sheet**

* Most demanding context of full game situation.
* Provides an initial overview of full performance on all skills.
* It is valid because it provides objective/statistical/factual data.
* Shows strongest to weakest skills.
* Therefore allows you to see what is affecting performance levels most.
* Shows the range of skills used, therefore, identifies the flexibility of performance.
* It is a permanent record of performance.

**Observation Schedule**

* More focussed – allows you to look more closely at one skill.
* Allows comparison to a model performer.
* Breaks the skill down to specific criteria – preparation, action and recovery phases.
* Results are easy and quick to interpret – immediate feedback.
* Identifies cause of inaccuracy.

**Video**

* Used in conjunction with a match analysis sheet/observation schedule to ensure all shots are recorded/identify a specific weakness in technique.
* For fast games, playback and slow motion will allow you to view performance repeatedly and ensure that you do not miss any skills or details.
* Looking at action more times makes it easier when identifying ‘bad habits’ or patterns in technique.
* Can also use zoom to focus in on detail as this will allow you to observe movements more accurately.

**Scatter Graph**

* Measures the effectiveness of each attempt by showing where the shuttle lands.

Investigating Emotional Performance-Methods

**Self-Reflections**

* This allows you to gather information on how you felt throughout a performance.
* It would be beneficial to record feelings before, during and after a performance.
* You will then be able to link these emotional feelings to the effectiveness of your performance.
* However, this method is not completely reliable as it is based on the performers opinion rather than fact.

**Sport Emotion Questionnaire**

* This questionnaire contains a list of words that describe a range of feelings that sport performers may experience in relation to an upcoming competition.
* The performer will indicate on the scale next to each item how you feel right now/ at this moment/ in relation to the upcoming competition.

**Discipline Record**

* This is a sheet, which is made up before participation in the activity.
* It can take various formats from a simple tally sheet e.g. an observation schedule that can be tailored to meet the possible fouls within an activity.
* It can gather a lot of general data or much more focussed specific data depending on the criteria used.
* The discipline record can be completed whilst watching the activity by an observer or afterwards from a video of the activity.

**Profile of Mood Status (POMS)**

* The Profile of Mood Status (POMS) test is a psychological test which asks performers to indicate how they have been feeling in the past week based on a series of statements.
* The performer will select “not at all”, “a little”, “moderately”, “quite a lot” or “extremely” to indicate how they feel.
* The athlete can use their test results to gauge their levels of tension, depression, anger, vigour, fatigue and confusion.

**Investigating Emotional Performance-Appropriateness of Methods**

**Self-Reflections**

* You are able to compare and contrast feelings/improvements after training
* Helps to identify the cause of performance problems

**Sport Emotion Questionnaire**

* Large amounts of information can be collected from a large number of people in a short period of time
* Can be carried out by the researcher or by any number of people with limited affect to its validity and reliability
* The results of the questionnaires can usually be quickly and easily quantified by either a researcher or through the use of a software package
* Can be analysed more 'scientifically' and objectively than other forms of research
* When data has been quantified, it can be used to compare and contrast

**Discipline Record**

* More focussed – allows you to look more closely at one emotional feature
* It can allow for comparison to a model performer
* Results are easy and quick to interpret – immediate feedback.
* Identifies cause of performance problems

**Profile of Mood Status (POMS)**

* No equipment required
* Simple to set up and conduct
* More than one athlete can conduct the test at the same time
* Can be conducted almost anywhere

Stages of Learning

There are three important stages in learning and developing skills: the **planning** stage, the **practice** stage and the **automatic** stage.

**Planning Stage** (Preparation/Cognitive Stage)

* Get a mental picture of the skill or technique.
* Understand the basics of what is to be learned.
* Shadow the movement.
* Break the skill down, if possible.
* Slow the skill down, if possible.

(Errors are common and, feedback and encouragement is required.)

**Practice Stage** (Associative Stage)

* Repeated practice, so that you become more consistent in performing the skill or technique successfully.
* Detect and correct errors in your execution of skills/technique.
* Practice in a controlled environment, e.g. to work in a reduced court area.
* The assistance of an accurate ‘feeder’.
* Pressure gradually increased as you improve.
* Compare your performance with a ‘model’.
* Target/Combination/Co-operative Drills

(Your ability, experience and the type of skill involved will determine the amount of time needed to practice. Gradually the number of mistakes made will reduce.)

**Automatic Stage** (Autonomous Stage)

* The opportunity to play conditioned games.
* Pressure/Decision Making Drills.
* Put the skill/technique you have learned into a full-game situation.
* Greater attention is paid to other aspects of the game: game strategy, opponent.

(Errors are less likely at this stage of learning.)

The stages of learning are a progressive process and each stage merges into the next. As your skill level develops you will gradually progress from the planning stage to the practice stage to the automatic stage. During your training programme you may move back a stage if you have progressed too quickly.

Information-Processing

**Remember!**

* Skills and techniques vary in difficulty according to their requirements, your ability and your previous experience.
* ‘Preparation – Action – Recovery’ is an effective way of analysing Skills and Techniques.

**Processing information when learning skills**

As your performance develops you are learning how to process relevant information effectively. The **information processing model** is one method you can use to consider how learning takes place. The model contains four parts that are linked together in a ‘learning loop’. The diagram below is an example of how the learning loop could be applied to serve reception in badminton.

* The first part of the loop is **input** information. This is the information you receive from your sense, e.g. sight and sound.
* You then have to make decisions based on the input information you have received. Sifting more important information from less important information is the second part of the loop – **decision-making.**
* The third part of the loop is **output**. This is the way in which you decide to move and respond to the decisions you have made.
* During and after your chosen response you will receive information about your performance. This **feedback** is the final part of the loop.

Learning Skills

When learning skills, your level of concentration, motivation and feedback can impact learning and the application of the skill/technique.

**Concentration**

Concentration is the ability to focus one's attention or mental effort. It is required at varying levels during learning and performing.

When learning skills you may concentrate on:

* Instructions and demonstrations to ensure effective application of skill or technique
* Feedback given (Intrinsic and Extrinsic) to eradicate bad habits
* The progression in the practice to allow you to repeat the correct technique at a greater speed and pressure
* Evaluation of own performance/ practice

When performing you concentrating allows you too:

* Concentrate on opposition and space available on court
* Start your movement to the shuttle quicker
* Perform your role and apply skills appropriately
* Read play and make effective decisions
* Adapt to the immediate situation quickly
* Stick to role related duties/application of tactics...etc.
* Play consistently accurate shots

**Motivation**

Motivation is the desire to succeed.

It can be **INTRINSIC** = Comes from within the player (self driven)

It can be **EXTRINSIC** = Comes from out with the player (driven by trophies/money etc...)

The level of motivation will have an effect on achievement:

* A highly motivated person will have more chance of success
* A fear of failure will have a negative effect on motivation

When learning and performing skills, being motivated allows you too:

* Listen to instruction/ feedback and act on it
* Motivated to give their best for the whole match
* Self determined to come from behind in a match
* Respond to immediate problems and competitive challenges
* Not worry if mistakes are made and re channel focus

**Feedback**

Feedback is information you receive about your own performance. It can also either be intrinsic or extrinsic.

**INTRINSIC** = Comes from within the player. This is known as kinaesthetic feedback. It is the feeling of movements.

For example:

* You know how efficiently you are covering the court. You can feel how you execute the shots. You can feel how powerfully you have hit your smash.

**EXTRINSIC** = Comes from out with the player. This can either be in the form of verbal, visual or written feedback.

For example:

* Verbal-Information from teacher/peer
* Visual-Video
* Written-Observation schedule/Knowledge of results

It’s important to remember when providing feedback, it should always be:

* Positive- positive feedback focuses on what you did well and suggests how further improvements could be made. Giving negative feedback to someone is not useful as it fails to explain how improvement can take place.
* As soon after a performance as possible
* Accurate and concise information

Remember that **feedback** and **motivation** are linked. You are likely to be motivated to do well in an activity if you receive positive feedback about your performance when learning and developing your skills.

When learning and performing skills receiving feedback allows you too:

* Recognise strengths and weaknesses
* Respond to weaknesses for improvement and development
* Provides Objective feedback detailing your **effectiveness** in terms of percentages which also illustrates consistency.
* Analyses your effectiveness in a range of skills to show your **adaptability.**
* Provides the cause of poor **technique** (observation checklist).
* Helps determine what **stage of learning** to work at and therefore what **methods of practice** might be appropriate.
* Teacher feedback or internal feedback is immediate therefore action can be taken instantly.

Target-Setting

Before you begin a personal development plan you must have an idea of what it is that you want to achieve. This is why targets must be set.

Setting targets that are achievable will inspire you to do better and see if your personal development programme is helping you improve.

Targets should be **S.M.A.R.T.**

**S**pecific to your own performance

**M**easurable so improvement can be monitored

**A**ttainable to keep you motivated

**R**ealistic so that you know you are able to achieve some improvement

**T**imed – you should aim to achieve something in a set time period or for a certain performance

You should set both Short and Long term targets to help you develop your performance.

**Long Term Target-**This target will focus on an end goal for example leading up to a competition or performance.

In order to achieve this Long Term Target you may need to have some smaller goals.

**Short Term Target** -This target might be to achieve something in a particular practice or session to build up to your final performance.

It is important to set targets because:

* It increases motivation and determination (if you reach your first short term target this will motivate you to continue)
* It reinforces the desire to keep training and builds self-confidence
* It provides valuable feedback which will help identify development needs and training requirements
* You will know if you are improving
* It keeps you focused and interested in your performance
* It ensures your training is relevant and effective
* It allows you to record/ monitor progress

Approaches to Developing Physical Performance

Methods of Practice

**Stage of Learning is related to** **Method of Practice**

# **Planning Stage** Shadow Practice

#  Cooperative Drills

 Single Feed Drills / Skill in Isolation

# Gradual Build Up

#  **Practice Stage** Repetitive Practice

Multiple Feed Drills

Combination Drills

Target Practice

# Conditioned Games

# Whole Part Whole

Whole Skill

 **Automatic Stage** Repetitive Practice

Conditioned Games

Pressure / Decision Making Drills

Shadow Practice

Shadow Practice is when you practice the skill or movement without any or only some equipment. You can use shadow practice in two different ways – firstly to practise your footwork skills and secondly to practise your weak skill. Shadow practices help you to groove the movement and develop the different parts of the skill. They also allow you to focus on weak parts of your shot without the distraction of contact/movement and these practices can easily be progressed as you improve.

Single Feed Drills

Allow the performer to focus on the skill itself or aspects of the skill. This gives the performer the opportunity to focus on the movement patterns that need improvement without the distraction of the game and/or other skills.

Repetitive Practices

During practice it is vital that movement patterns are repeated until the body systems (muscle and nerves) have learned to move ‘automatically’ in the newly learned way so that the movement will be grooved into the muscle’s memory. This allows you to focus on weak parts of your shot without the distraction of contact/movement. These practices can also be progressed so that the level of difficulty/pressure can be controlled according to the level of skill/development

Pressure Training

Once a skill has been established in a pressure situation, pressure can be gradually increased to groove the skill whilst considering time and fatigue factors. The chances of the improved skill being used successfully in a game are greatly increased after pressure training.

Conditioned Games

This is when a rule is imposed on the game to encourage the use of a particular shot. For example, to encourage net play, the court can be shortened. It encourages you to apply the skill. It allows you to practice the skill in a game situation and therefore increases the level of pressure and difficulty. It should also help to increase your confidence of using the skill in games and develop your problem tactical skills.

**Methods of Learning**

For a programme to be effective, the correct learning approach must be selected. The method of learning is directly related to the ‘stage of learning’ and ‘open/closed’ situations.

Gradual Build Up

Gradual build up is a way of learning a skill progressively in stages- “bit by bit”. Each stage of the skill is introduced and mastered before another new and more difficult stage is introduced. It allows you to learn the skill in natural progressions, making it easier to learn step by step. Information load is kept to a minimum at early stages – easier to learn. Attention to vital aspects is enhanced and fatigue is minimised.

Whole-Part-Whole

Learning or developing skills using the whole-part-whole method involves practising the **whole** skill and then practising a **part** of it before putting it back into the **whole** skill again. This is an ideal method of learning where only part of the technique is in need of improvement. You are able to work on specific aspects thus not wasting time or being bored by working on areas of strength within the technique. This method allows immediate transfer from working on part of the skill into the ‘whole’ skill to see if success is being achieved. For example **Shadow practice** is a type of whole/part/whole learning we use in Badminton. The movement patterns are learned without the distraction of the shuttle or the game. Movement patterns are practised separately e.g. practising the chasse step and lunging movement towards the net, mimicking net play.

Whole Skill **\*The Method of Learning we mostly use in Badminton\***

Discrete Skills, e.g. golf swing/high jump, should not be broken down; instead they should be practised as a whole, with the individual concentrating on one aspect at a time. With skills in which parts are synchronised in time, whole practice is favoured. Learner will benefit from practices which resemble the whole game or skill.

Principles of Effective Practice

In order to ensure that practices are effective and that improvement will take place, performers need to consider the Principles of Effective Practice.

By considering the list below, performers can plan and carry out an effective training programme that will enable them to achieve their goals.

The Principles of Effective Practice can be easily remembered as **V.P.S.M.A.R.T.E.R.**

**Variable** Practices must be varied so you are motivated to improve and practise.

**Progressive** Practices must show progression. As you improve, you can move on to slightly more demanding practices. You can add to the demands of practices by increasing competition, having to carry out skills quicker, performing longer sequences of work and being able to cope with the demands of performing under pressure.

**Specific** Practices must be specific to the performer, the activity and the stage of learning they are at.

**Measurable** Set measurable targets for improvement. For example, land the shuttle in the back tramlines, 15 out of 20.

**Achievable** Practices must be achievable in order to allow success in practice and keep motivation.

**Realistic** Practices must be realistic to the challenges of the game (game-like). /make training goals attainable. By doing this it is easier to transfer your improvements back into the activity.

**Time-Phased** Practices must have intervals of rest to maintain quality. Consider your work-to-rest ratio. This will avoid fatigue setting in and increase motivation.

**Exciting** Practices must be exciting and challenging. This makes you want to practice and keeps high levels of concentration and motivation. A short, exciting, and interesting training session is better than an overlong one where you become bored and disinterested.

**Recorded** Make a record of what your training goals are in your training diary. As you achieve your short-term goals make a record of this. This keeps focus and also allows you to keep track of your progress.

Approaches to Developing Emotional Performance

**Team Talks**

Team talks are designed to focus players before a performance and motivate the performer(s) to perform to the best of their ability. Team talks can be very effective at focusing the mind on the task ahead.  Anyone can give a team talk but they are usually given by senior players or members of the coaching team.  Content varies from tactics, to reflecting on previous events or any topic that will motivate players to get them ‘up for’ the game.  However it is not an exact science – different things will motivate different players and what works one time, may not work as well another time. Also, some people feel that motivational team talks don’t have a place in modern, professional times and that nobody listens to them.

**Positive Self-Talk (3R’s-recognise, regroup, refocus)**

The positive self-talk approach can be used to help manage anger or fear. To do this you must develop alternate positive responses to negative triggers. This could be saying key words to yourself or repeating a phrase designed to help you stay in control. By having a pre-rehearsed phrase to say as you perform can significantly reduce the effects of fear. It can also increase confidence and distractions can be shut out. You need to practice this constantly in training by trying time after time to replace negative responses to negative emotions with positive self-talk so you are able to manage your emotions in a ‘live’ performance situation.

**Conflict Management Techniques**

It is crucial to learn how to deal with conflict—rather than avoiding it. When conflict is mismanaged, it can cause great harm to a relationship/team ethos but when handled in a respectful, positive way, conflict provides an opportunity to strengthen the bond between two people or a team. For example:

| Healthy and unhealthy ways of managing and resolving conflict |
| --- |
| Unhealthy responses to conflict: | Healthy responses to conflict |
| * An inability to recognise and respond to the things that matter to the other person
 | * The capacity to recognize and respond to the things that matter to the other person
 |
| * Explosive, angry, hurtful, and resentful reactions
 | * Calm, non-defensive, and respectful reactions
 |
| * The withdrawal of love, resulting in rejection, isolation, shaming, and fear of abandonment
 | * A readiness to forgive and forget, and to move past the conflict without holding resentments or anger
 |
| * An inability to compromise or see the other person’s side
 | * The ability to seek compromise and avoid punishing
 |
| * The fear and avoidance of conflict; the expectation of bad outcomes
 | * A belief that facing conflict head on is the best thing for both sides
 |

Managing and resolving conflict requires the ability to quickly reduce stress and bring your emotions into balance. You can ensure that the process is as positive as possible by sticking to the following guidelines:

* **Listen for what is felt as well as said.** When we listen we connect more deeply to our own needs and emotions, and to those of other people. Listening also strengthens us, informs us, and makes it easier for others to hear us when it's our turn to speak.
* **Make conflict resolution the priority rather than winning or "being right."** Maintaining and strengthening the relationship, rather than “winning” the argument, should always be your first priority. Be respectful of the other person and his or her viewpoint.
* **Focus on the present.** If you’re holding on to grudges based on past resentments, your ability to see the reality of the current situation will be impaired. Rather than looking to the past and assigning blame, focus on what you can do in the here-and-now to solve the problem.
* **Pick your battles.** Conflicts can be draining, so it’s important to consider whether the issue is really worthy of your time and energy.
* **Be willing to forgive.** Resolving conflict is impossible if you’re unwilling or unable to forgive. Resolution lies in releasing the urge to punish, which can never compensate for our losses and only adds to our injury by further depleting and draining our lives.
* **Know when to let something go.** If you can’t come to an agreement, agree to disagree. It takes two people to keep an argument going. If a conflict is going nowhere, you can choose to disengage and move on.

**Trust Games**

Trust games are all linked to promoting and establishing the positive social and emotional heath of the team. If you look at cohesion and getting to know games you'll see how these are all linked and about getting the most from your team. For example;

* [**Trust Circle**](http://www.dramatoolkit.co.uk/drama-games/item/trust/trust-circle)

An exercise that requires a great deal of trust between the members of the circle and the person inside the circle

* [**Trust Falls**](http://www.dramatoolkit.co.uk/drama-games/item/trust/trust-falls)

Develop pair work with a trust exercise.

## [Trust Lift](http://www.dramatoolkit.co.uk/drama-games/item/trust/trust-lift)

Lift a person above your heads with this trust exercise.

**Visualisation** is split into two types:

1. Mental Imagery
2. Mental Rehearsal

Mental Imagery

This allows a performer to visualise and imagine how they will perform in an activity/event.

Mental Rehearsal

This allows a performer to visualise the correct pattern of movements or set sequences before they have to be performed. For example, in the Triple Jump an athlete will always take time to focus on the movements needed for the jump ahead.

These techniques help a performer to control their level of arousal and make their mind concentrate on their performance and the decisions they are about to make. It also helps to build up confidence.

**Deep Breathing**

Deep breathing has been used in many different walks of life to help manage anger and fear. This method is only really possible in a situation where you can stop, pause and take deep breaths. This allows you to control your rate of breathing and enable you to focus your concentration on whatever you have to do. It clears the mind of mistakes and allows appropriate decisions to be made.

Developing a Training Programme

Identify a skill in Badminton and develop up a relevant training programme that will improve your performance in this skill.

You must consider the following:

* Your stage of learning for this skill
* Principles of Effective Practice
* Methods of Practice
* Timescale and number of repetitions
* Influential factors that affect performance

**Exemplar Training Programme**

|  |  |  |  |
| --- | --- | --- | --- |
| Stage of Learning | Method of Practice | Session | Description |
| All stages | Repetition | All | Each practice is repeated 10 times to groove the skill into the muscle memory. |
| Planning Stage | Shadowing | AllWarm-Up | Shadow your identified skill concentrating on the weak subroutines highlighted in PAR analysis observation schedule. |
| Skill in isolation | All Warm-Up | Single accurate feed practice to perform identified skill with little pressure (Teacher Feedback). |
|  |
| Planning moving towards Practice Stage | Skill in isolation | 1 | Multiple feed to different areas of the court.(Scatter Graph) |
| Target Drills | 2 | Single feed practice. Goal set 6/10 in back tramlines (Scatter Graph). |
|  |
| Practice Stage | Co-operative Rally | 2 | With partner – continuous co-operative rally |
| Combination Drills | 3 | Practice combination of different skills in a controlled environment.(Video and PAR Analysis – midway test) |
| Skill in isolation | 3 | Watch a video of model performerMultiple Feed Practice (Scatter Graph) |
|  |
| Practice moving towards Automatic Stage | Pressure Drills | 4 | Multiple feeders play shots to different areas of the court. Place a time restriction.  |
| Conditioned Game | 4 | Begin game with combination of certain skills(Scatter Graph) |
|  |
| Automatic Stage | Pressure Drills | 5 | Same as in session 4 only set goals where you have to score a certain amount in a limited time.(Scatter Graph) |
| Conditioned Games | 5 | 2 points for a winning point with identified skillProtect identified skill within the gameManipulate court (e.g. net play - shorten court) |
| Unconditioned Game | 6 | Warm Up -Shadow, single/multiple feed/combination drills.Game up to 11 (Scatter Graph, Video, PAR Analysis and Match Analysis) |

Monitoring Performance

**Methods used to monitor practices**

* Training diary (performance or feelings).
* Monitoring of goals (goal-setting) and whether or not they are being met.
* Technical feedback (teacher or partner observes technique during practice).
* Trigger words (can help monitor efficiency of technique)
* Statistical feedback (measuring performance during practice i.e. Scatter Graph to show accuracy and consistency in performance).
* Interim games against players of a similar ability.
* Compare performance at start with present.

**Why these methods are appropriate**

* Monitoring allows you to adapt practices, if there is limited improvement.
* Training diary keeps a record of progress which can be reflected upon.
* Goal-setting monitors the progress being made practice by practice. A short term-goal should be made every practice. Long-term goals can also be reviewed by considering the level of progress to date.
* Technical feedback – if technique is not improving, the performer may have to go back to planning stage.
* Trigger words keeps focus and provides an internal check for monitoring the improvement of technique.
* Statistical feedback is an objective and reliable method for monitoring practice as it provides evidence/scores throughout the programme. If score is improving, practice is working.

Evaluating Performance

**How to evaluate improvement in…**

Technique Observation schedule/checklist (PAR analysis)

Accuracy/ConsistencyScatter Graph(Accuracy Plot Sheet)

Effectiveness Match Analysis sheet

Range & AdaptivenessMatch Analysis sheet

Effectiveness, Technique

and Adaptiveness Video

**How to evaluate the effectiveness of practice (course of action)**

* Use same methods of analysis as you used in 1st analysis.
* Use same test conditions
1. Size of sample
2. Ability of opponent
3. Length of rest
* Compare performance of 2nd analysis to 1st analysis
* Give detailed description of how performance is better.
* Give specific examples and comparisons of performance before and after practice in terms of:
	+ - Technique
		- Effectiveness (accuracy/consistency)
		- Adaptiveness

 And what methods of analysis evaluated these aspects of performance.

Badminton Dictionary

**Backcourt**: Back third of the court, in the area of the back boundary lines.

**Backhand:** The stroke used to return balls hit to the left of a right-handed player and to the right of a left-handed player.

**Base position**: The location in the centre of the court to which a singles player tries to return after each shot; also called "centre position".

**Baseline**: The back boundary line at each end of the court, parallel to the net.

**Carry:** An illegal stroke in which the shuttle is not hit, but caught and held on the racket before being released; also called a "sling" or "throw".

**Centre line**: A line perpendicular to the net that separates the left and right service courts.

**Clear**: A shot hit deep into the opponent's court.

**Doubles**: A game where a team of two players play against another team of two.

**Doubles sideline**: The side boundary of a doubles court.

**Drive**: A fast and low shot that makes a horizontal flight over the net.

**Drop shot**: A shot hit softly and with finesse to fall rapidly and close to the net in the opponent's court.

**Fault**: A violation of the playing rules.

**Feint**: Any deceptive movement that disconcerts an opponent before or during the serve; also called a "balk".

**Flick**: A quick wrist-and-forearm rotation used to surprise an opponent by changing an apparently soft shot into a faster passing shot.

**Forecourt**: The front third of the court, between the net and the short service line.

**Forehand**: The stroke used to return a ball hit to the right of a right-handed player and to the left of a left-handed player.

**Game**: The part of a set completed when one player or side has scored enough points to win a single contest.

**Halfcourt shot**: A shot hit low and to midcourt, used effectively in doubles play against the up-and-back formation.

**High clear**: A defensive shot hit deep into the opponent's court.

**Kill**: Fast downward shot that cannot be returned.

**Let**: A minor violation of the rules allowing a rally to be replayed.

**Long Service Line:** In singles, the back boundary line. In doubles a line 2-1/2 feet inside the back boundary line. The serve may not go past this line.

**Match**: A series of games to determine a winner.

**Midcourt**: The middle third of the court, halfway between the net and the back boundary line.

**Net shot**: A shot hit from the forecourt that just clears the net and drops sharply.

**Passing shot**: A shot which passes the opposing player or team.

**Push shot**: A gentle shot played by pushing the shuttlecock with a little wrist motion.

**Rally**: The exchange of shots that decides each point.

**Serve**: The stroke used to put the shuttlecock into play at the start of each rally; also called a "service".

**Service court**: The area into which a service must be delivered. Different for singles and doubles.

**Set**: To choose to extend a game beyond its normal ending score if the score is tied with one point to go

**Short service line**: The front line of the service courts

**Singles:** A game where one player plays against another player.

**Singles sideline**: The side boundary of a singles court.

**Smash**: A hard-hit overhead shot that forces the shuttle sharply downwards into the opponent's court.

**Wood shot**: A legal shot in which the shuttle hits the frame of the racket.