

EDITORIAL

Welcome to issue 17 of ITF Coaches Review. In this issue we include more details on the 11th ITF Worldwide Workshop which will be held in Casablanca (Morocco) from 1st to 7th November 1999. Please see inside for more information. We hope to see you there!

New to Coaches Review is our section on mini-tennis and teaching tennis to beginners. In future issues, we will be including articles by mini-tennis experts as well as examples of mini-tennis sessions taken from the recently published ITF School Tennis Initiative Teacher's Manual.

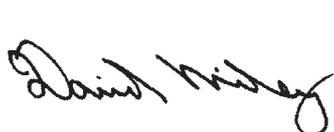
The ITF has recently appointed two new zonal Development Officers for Africa. Prince Madema, from Zimbabwe, is the new ITF Development Officer for East Africa and is based in Kenya. Prince previously worked as Director of Coaching at the Botswana Tennis Association. Karl Davies is the new ITF Development Officer for Southern Africa and is based in Johannesburg. Karl grew up in Southern Africa and played on the ITF junior circuits in Africa before moving to Papua New Guinea where he worked as National Coach for a number of years. Contact details for all ITF Development Officers can be found inside.

For your information, the ITF has relocated one of its Regional Training Centres. On January 12th the new Performance Tennis Academy was opened in Inverrary, Florida. Contact details for all ITF training centres can also be found inside.

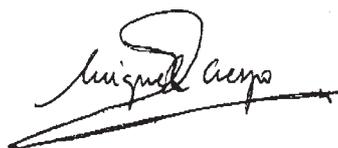
We hope that the articles in Coaches Review continue to generate a lot of discussion among coaches around the world. We would be happy to receive your comments on any of the articles and may decide to publish your letter in a future issue.

Once again we would like to thank all the coaches who have contributed articles for this issue of ITF Coaches Review. If you have any material that you deem relevant and worthy of inclusion in a future issue, please forward it to us for consideration.

We do hope you enjoy our 17th issue of Coaches Review.



Dave Miley
Executive Director, Development



Miguel Crespo
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CONTENTS

How to improve the baseline game	
Juan Carlos Andrade (Spain)	2
Competition: The most desirable form of training	
Josef Brabenec (Canada)	3
Concentration in tennis: Mechanism and exercises	
Antoni Girod (France)	4
Ten ways to prevent neck pains and problems	
Babette Plum (Netherlands)	5
Improving the condition and co-ordination of young tennis players	
Hans-Peter Born (Germany)	7
The online service from the ITF	
ITF Communications Department	8

MINI-TENNIS

The French Approach	
Jean-Claude Marchon (France).....	9
ITF School Tennis Initiative	
Examples of Tennis Lessons at School.....	10

The six progressive steps of learning	
Dan O'Connell (ITF)	13
Player Profile	
Miguel Crespo and Dave Miley (ITF)	14
What tennis research tells us about...	
Biomechanics of volleys and approach shots	
Miguel Crespo (ITF).....	15

GENERAL INFORMATION

ITF Coaches Workshops 1999	17
11th ITF Worldwide Coaches Workshop	18
Contact details for ITF Development Officers	18
Recommended books and videos	19
Contact details for ITF Regional Training Centres	20
General guidelines for submitting articles to Coaches Review	20

HOW TO IMPROVE THE BASELINE GAME

by Juan Carlos Andrade (Spain)

INTRODUCTION

The purpose of this article is to present some ideas and drills which may be used by the coach to help junior and professional tennis players improve their baseline game.

Playing from the baseline is one of the most important tactics especially on clay courts. There are a number of tactical patterns and components that can be used to improve the game, however, I would like to focus on two important aspects of the baseline game: consistency and playing the angles/attacking.

CONSISTENCY

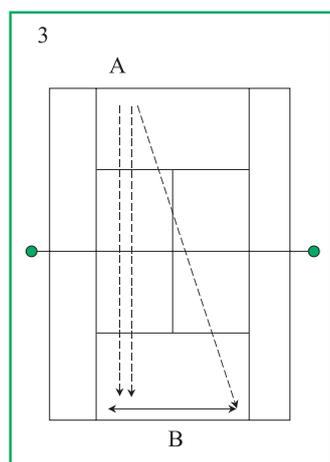
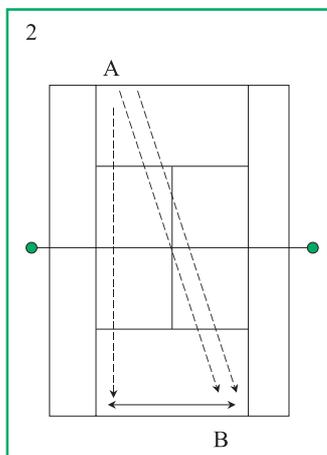
Being a consistent tennis player from the baseline is the key to developing a sound game from the back court and a guarantee to improving a player's level. Below there are several drills that may be used by the coaches to help players in their consistency:

DRILL 1

Players rally from the baseline. The first player to achieve 100 balls passed is the winner. If there is a mistake, the player who did not miss adds to his score the number of balls passed. i.e. Players start to rally, they pass 15 balls. Player B misses the ball and the score is A: 15, B: 0. Second rally: they pass 40 balls. Player A misses the ball and the score is A: 15, B: 40, and so on.

DRILL 2

Players rally from the baseline. Player A hits two cross court forehand shots and one forehand down the line shot while Player B hits to A's forehand. Then the players change roles. Change to the backhand.



DRILL 3

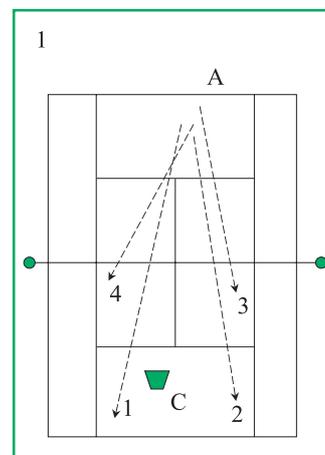
Players rally from the baseline. Same as above but player A hits two down the line forehand shots and one cross court forehand shot while Player B hits to A's forehand. Then the players change roles. Change to the backhand.

USING THE ANGLES AND ATTACKING

DRILL 1

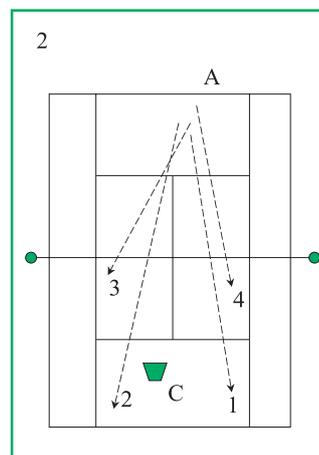
The Coach feeds four balls from the basket. The Player has to hit inside out forehands:

1. To the forehand corner
2. To the backhand corner
3. A short angle
4. A drop shot



DRILL 2

Same as above but the player directs the four inside out forehands wherever he/she thinks it is more appropriate.



DRILL 3

Players rally. After five shots, one player has to hit a high deep ball with a lot of topspin and then put pressure on the opponent by approaching the net when the ball is bouncing on the other side. The point is played out.

DRILL 4

Same as above but, the player tries to put pressure on the opponent by playing a drop shot and then approaching the net when the opponent is about to hit the ball.

DRILL 5

Players rally from the baseline. After five shots, the player scores one point if the shot makes the opponent step into the alley during the point. Play should continue until the point is finished.

CONCLUSION

The drills will help the players to better understand how they should play the points and this will improve their performance and self-confidence when playing in a tournament.

COMPETITION: THE MOST DESIRABLE FORM OF TRAINING

by Josef Brabenec (Canada)

INTRODUCTION

It has been nearly 15 years that I have been criss-crossing the tennis world on behalf of the ITF conducting clinics for coaches and training camps for youngsters. With a few rare exceptions, one major limitation for the more successful development of young players seems to appear in nearly all of the countries I have visited: insufficient opportunities to compete.

It seems that today competition (tournaments) has been substituted by monotonous sessions of drilling with stroke technique being perfected mostly in unmatch like situations. Repeated drill sessions can after a certain time stifle competitive instinct, the desire to compete or worse the “know-how” to compete. All of these indispensable traits of a good tennis player are often being replaced by boredom, indifference and a “going through the motions” type of training. Mind, effort and intensity are absent and only the parts of the body imitate movements of tennis. In a training climate like that it is nearly impossible to develop a true tennis competitor.

It is understandable that, if there are 6-8 selected players in a centre, after a certain time the results of the normal matches among them are predictable and the players will lose the competitive edge. However a creative coach should try to keep the competitive spirit of all players high in order to improve their tournament performance which is the final objective of any coach’s job.

To help coaches in their quest to create competition within a training squad, I have prepared 20 different competitive training match situations which cover not only specific matchlike aspects, but give more chances to different players to succeed.

EXAMPLES OF MATCHPLAY SITUATIONS IN PRACTICE

1. Play matches from 4:4 in each set in order to learn to play the final stages of a set. The round robin system is very efficient for this type of competition.
2. Play tie-break matches. Again the round robin system is the best.
3. Play matches where players use only one serve so as to improve the second serve.
4. Play matches where the server always begins at 0:30. It provides experience of the conversion of break-points for the returner and come back effort for the server.
5. Play sets (matches) where the server should play only serve and volley.
6. Play sets where one of the players (or both) can take up to 3 points (maximum 2 points at a time) anytime during the set.(eg at 15:30 - take 2 points to make the score 40:30). It shows the tactical intelligence of the player.
7. Play sets singles or doubles where both the players keep serving from the same side throughout the set (forehand or backhand court) and they should play all points only cross court. Excellent training for doubles.
8. Organise doubles tournaments.
9. Play sets where the players should hit deeper than the service line. If they hit short they lose the point.
10. Organise tournaments with regular handicapping (+15, -15, etc.).
11. Play sets where the server must finish the point before the 5th shotpoint (or they lose the point).
12. Play sets where a player wins two points when winning the point at the net.
13. Play sets where a player loses 2 points when hitting the ball in the net.
14. Organise team competitions – a tie consists of 2 singles and 1 doubles.
15. Organise challenge matches or an intersquad tournament where all participants put some money in (prize money pressure).
16. Keep an active ladder where a player should play at least one match in two weeks.
17. Organise placement, depth and pace competition of individual strokes. This is very popular for the younger age categories. Have as many winners as possible.
18. Regroup, challenge matches should be played once in 6-8 weeks.
19. Play sets where the player loses 2 points when he commits a mistake on the first or second shot in a rally (returns missed from a powerful serve excluded).
20. Play sets where a player wins a game if he wins 3 points in a row. (Series of three points in a row offers a high probability to win a game).

CONCLUSION

In a situation in which young players train in a tennis centre 4-5 times weekly or in some cases they live in the centre, it is extremely important to keep “sharp” the competitive spirit before boredom, complacency and indifference sets in. A good coach should try to organise these types of competitions on a regular basis as specific training or as a substitution for tournaments if those are not available.

CONCENTRATION IN TENNIS: MECHANISM AND EXERCISES

by Antoni Girod (France)

INTRODUCTION

1997 Italian Open - Foro Italico - After snatching victory in the third round against Monica Seles in what had been a tough battle, Mary Pierce went on to win the final over Conchita Martinez. Pierce had had to wait for a year and a half to register a tournament victory. Her greatest satisfaction was that she had managed to **stay focused** during the entire match as well as the entire tournament. The following are some quotes from her post-match press conference:

"I've worked a lot on my concentration and I'm now starting to improve this aspect of my game. (...) I think the key is not to worry about the future or the past, not to think about whether you are going to win or lose. Before, I could not help thinking about those things. Now the only thing I think about is giving my very best. And when I can do that, I play well." (L'Equipe - 12/05/97)

KEEPING FOCUSED

According to Mary Pierce, the ability to stay mentally in the present tense is the key to being focused in a match, i.e. the ability 'not to worry about the future or the past'.

Basically, focusing means obeying the rule of the three unities:

1. **Unity of person:** I am centred on myself.
2. **Unity of place:** I am here.
3. **Unity of time:** I am in the present tense.

It is not rare to hear players explain their lack of concentration by saying things such as:

"I paid too much attention to the public", or "Today, I was somewhere else", or "During the whole of the second set, I completely lost my concentration because I could not stop thinking about that easy volley I missed towards the end of the first set."

In these three examples, the **unity of person (me)**, the **unity of place (here)**, the **unity of time (now)** are not respected. Hence the player's attention starts wandering. This is what we call loss of concentration.

The following chart summarises the mental mechanism of concentration:

CONCENTRATION

- | | |
|-------------------------|--------------------------------|
| Unity of person: | me - others |
| Unity of place: | here - elsewhere |
| Unity of time: | past - present - future |

Or to summarise this further:

ME HERE AND NOW

Every time I fail to focus during a match, it means that there is a leak in one or more of the three unities. It is then important to identify where the leak comes from.

- Are people surrounding me monopolising my attention: the public, my opponent, the umpire, the players on the adjacent court, my parents, my friends, my coach, etc.?
- Are my thoughts wandering to a place different than that of the match: the adjacent court, my house, the school, the office, my club, etc.?
- Am I mentally going back to the **past** (the point that I've just lost) or am I projecting myself into **the future** (the next tournament that I intend to play, if I lose, I won't be selected)?

Realising that there is a leak and identifying its origin is the first step towards recovering one's concentration. The second step consists in switching back to:

ME HERE AND NOW

How can something as intangible as concentration have such an impact on the game? What role does concentration play for a tennis player?

The role of concentration is quite simply to concentrate at all times on the technical, tactical, physical and mental resources that the player possesses. Take a diffused beam of light for instance. Focus it on a spot. Condense it. Concentrate it to the maximum: what you will get is a laser beam. Laser is so powerful that it can pierce and cut steel. The power of mental concentration can be compared to that of a laser beam. Concentration helps to increase tenfold the usual resources of the conscious and make the connection with the resources of the unconscious, the creativity, and the intuition which only need to be activated. When a player says: "I was in a trance", or "I was playing in the zone", or "It was like in a dream", it simply means that he/she experienced a level of extreme concentration. The real champions reach this degree of concentration more frequently than other players. This is the reason why they are able to surpass themselves, go beyond their conscious limits and excel.

What does it take to reach this degree of concentration? Could it be a gift sent from heaven? Of course, every person is born with a mental configuration that predisposes to concentration or not. But as Mary Pierce would say, it is possible to work on concentration and improve in this field. The only thing you need is practice.

PRACTICE.

I need to practice to focus my mind on a single object. All my attention has to be centred on this unique object. The fundamental rule is:

ONE OBJECT AND ONE ONLY

The following are various objects that you can focus on during a match:

- While the ball is in play:**
- the ball
 - the sound of the ball when it bounces and when it is hit
 - my breathing
- Between points:**
- the strings of the racket
 - a word or a sentence that you repeat to yourself
 - your breathing

The player's mental space needs to be fully monopolised by his/her attentional object. No other conscious thought must be present in his/her mind.

DRILLS

Five drills for improving your concentration off the tennis court

Drill 1: Take a tennis ball. Place it in front of you. Stare at this motionless ball. Focus your attention on it. Let it take up the whole of your mental space. Increase progressively the duration of the exercise. (External Visual)

Drill 2: Close your eyes. Visualise on your 'mental screen' that same tennis ball. Focus on this virtual image. Increase progressively the duration of the exercise. (Internal Visual)

Drill 3: Take a metronome. Start the metronome. Focus your attention on its regular beats. Let the rhythm take up the whole of your mental space. Should any thoughts come to your mind, let them go past just like a passing cloud. (External Auditive)

Drill 4: Choose a word (or sentence), preferably a positive one. Repeat it to yourself. Go over it in your mental space as if you were playing the same record over and over again.

Increase progressively the duration of the exercise. (Internal Auditive)

Drill 5: Be attentive to your breathing. Feel the air coming in and out of your lungs. Let your breathing lull you. Each time you breathe in, you amplify the level of your concentration. Each time you breathe out, you chase away the thoughts that could interfere. Breathe in using your nose. Breathe out using your mouth. (External Auditive + Internal Kineasthetic)

Five drills for improving your concentration on the court

Drill 1: Focus your attention on the ball in play. Let the moving ball fill the whole of your mental space. Let any interfering thoughts go past. Keep focusing on the ball and on it only. (External Visual)

Drill 2: Focus your attention on the sound of the ball when it bounces and when you and your opponent hit it. Let yourself be taken up by this rhythm. (External Auditive)

Drill 3: Breathe in using your nose when your opponent hits the ball. Breathe out when you hit the ball. Focus on your breathing. Let your breathing lull you. (Internal Kineasthetic + External Auditive)

Drill 4: While the ball is in play, mentally repeat to yourself a word such as: 'step in', 'attack', '100%', or any other word, before you hit the ball. Let this word fill the whole of your mental space. (Internal Auditive)

Drill 5: Between points, let a motionless or moving virtual image pop up on your mental screen. Focus on this image. The image can be a specific tactical plan or a positive image of yourself. You can also visualise on your mental screen a written word such as: 'CALM', '100%', 'COME ON', etc. In order to focus more easily on this written word, you need to choose a short word.

TEN WAYS TO PREVENT NECK PAINS AND PROBLEMS

by *Babette Plum*

Medical advisor to the Royal Dutch Lawn Tennis Association

A stiff and painful neck, without radiating pain to the arms, is a common ailment among players and non-players alike. It is generally thought to be an acute strain of one of the muscles in the neck and can last from a couple of days to more than a week. It may develop acutely after a sudden movement of the neck during a serve or more slowly, e.g. after sleeping in an unnatural position or after carrying heavy weights on the shoulders. Usually, the pain is on one side, localised in the paravertebral muscles and the trapezius. The pain gets worse when moving the head. Even though it is a minor problem, for a tennis player it can be very annoying. Serving and hitting a backhand may be close to impossible. What can be done to prevent it from happening? First of all, it is important to keep the neck loose and supple, both before and after a tough workout.

STRETCHING/MASSAGE

1. Stretch the muscles on the side of your neck by bending your head towards one shoulder. Hold for 15 seconds. Repeat on the other side. (Photo 1)



Photo 1

Photo 2



2. Stretch the muscles in the back of your neck by bending your neck forwards and looking down. (Photo 2)

Photo 3



3. Roll your head all the way from the left, down, to the right and then back again. Avoid bending the head all the way backwards, since this may cause dizziness. (Photo 3)

4. After a really tough workout have somebody massage the tight muscles of your neck and shoulders.

5. Take a shower after every workout. In case you want to watch another match, wrap a towel around your neck, especially on cold and windy days. This helps to prevent the muscles from cooling off too quickly.

Your neck and shoulder muscles can be exercised, like all the other muscles in your body, especially the larger muscle groups. All you need are light weights.

STRENGTHENING

1. Shoulder shrugs. Hold a weight in each hand. Raise your shoulder, hold for 15 seconds, repeat on the other side. Perform these exercises slowly and repeat five times.

2. Front raises. From a standing position with your knees slightly bent, raise the dumbbells alternately to shoulder height and return to down position.

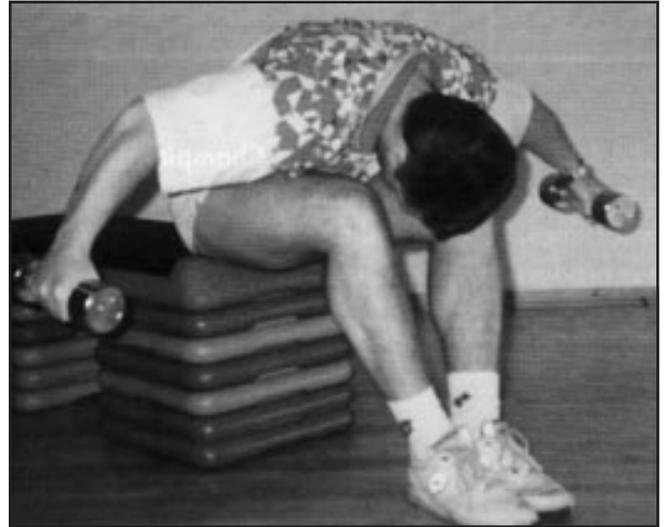
3. Lateral raises. Stand upright, bend your elbows slightly, dumbbells waist high in front of you, palms facing each other.

Photo 4



Lift the arms outward at a 90 degree angle and return to the starting position. (Photo 4)

Photo 5



4. Bent over dumbbell raises. Sit down and bend forward, torso almost parallel to the ground. Hold the dumbbells down, palms facing each other. Raise the dumbbells up to the side with the elbows slightly bent, until the forearms are in a position parallel to the floor. Return to the starting position. (Photo 5)

Photo 6



5. Upright rowing. Place the hands close to each other on the bar. Hold the bar close to the body at arm's length. Pull the bar upwards in a straight line to the chin. Keep the elbows high and beside the head. Lower to the starting position. (Photo 6)

IMPROVING THE CONDITION AND COORDINATION OF YOUNG TENNIS PLAYERS

by Hans-Peter Born (Germany)

INTRODUCTION

In modern tennis athleticism is becoming more and more important. In order to succeed in the future, top players will have to have above average capabilities in the areas of physical fitness and coordination. This can only be accomplished by focusing on these areas early on in the training of young players. Of special importance is the development of a broad athletic base. Before and during the technical training phase a solid general athletic education is essential. Just as a house needs a solid foundation, so do top level athletic performances. The integration of coordination and condition training is a must in all phases of the development of top players.

By observing the movements of a player on the court and by posing the question, what is required of a player, we can come up with the following answer:

A player needs to: make constant explosive movements on court, run quickly to the ball, slow down and stop, hit the ball fast and with control, start quickly, constantly change direction, and jump. This must be done very often and over a period of 1 to 3 hours with several pauses in between. Taking this into consideration it becomes clear that tennis players need to be trained in all of the different aspects of physical fitness: speed, strength, endurance, agility flexibility and coordination.

Due to the many different factors which need to be considered it is difficult to plan and implement a good training program. The objective of this article will be to provide you with several ideas on how this can be done. I will specifically focus on answering the following question:

Which physical attributes need to be developed first by the player in order to be able to run faster and hit the ball harder?

Almost all muscles are involved in running or in hitting. In order to be able to run quickly to the ball and hit it hard with control, the player needs to be able to coordinate all muscles involved.

Knebel divides the body into different functional-circles. Each circle represents a partial system which is strongly related to its neighboring functional-circle.

THE FUNCTIONAL-CIRCLE PRINCIPLE

Functional circle 1: Head and vertebrae of the neck, vertebrae of the breast up to the 5th thoracic vertebra.

Functional circle 2: Vertebrae of the breast area from the 5th to the 12th thoracic vertebra plus the lower back and hips.

Functional circle 3: The lower back and lower extremities.

Functional circle 4: The shoulders, scapula and upper extremities.

Although the parts in each circle are listed separately, they form a functional unit. The coordinated movement of each muscle as part of a biomechanical chain is very important in achieving the quality of movement. As in most athletic

movements, the movements in tennis begin from low to high. Running, throwing and jumping are essential components of tennis, and should be taught and trained throughout the player's careers. They are essential for the development of a player.

The functional-circle 3 (lower back and lower extremities) plays a central role. The energy created through the movements in this functional-circle is usually transferred to the upper functional-circles. The optimal training of the functional-circle 3 (lower back and extremities) is extremely important for the tennis player, since this muscle group is the energy centre for many specific tennis movements.

WHICH EXERCISES WILL AID IN THE DEVELOPMENT OF THE LOWER BACK AND EXTREMITIES?

A variety of jumps are the main tools which are used to improve the jumping ability of the players. The exercises may include the following:

- Over a line with both legs, back and forth.
- Over a line with both legs, left and right.
- From the net to the baseline jumping with both legs.
- Over a line with one leg, left and right.
- In the alley zig zag from net to the baseline.
- Jump rope with several variations (both legs, alternating legs, one leg right, one leg left, forwards and backwards, apart and together).

Different types of jumps:

- A quick jump with a small angle on the knee in order to improve the reaction speed.
- Jumping high and far (larger angle of the knee) to improve the amplitude.

In order to perform these exercises with the necessary quality, it is important to achieve stability in the lower limb and to limit arm movement.

TRAINING THE UPPER BODY

The training of the upper body (functional circle 1, 2 and 4) is often neglected in tennis. However, the muscles of the mid section are very important in the effective execution of several movements. In addition a strong mid section is essential in keeping the body injury free. Injuries to the lower back due to weak abdominal and shortened back muscles are very common in tennis players. Strengthening and stretching the upper body is essential in achieving effective movements and a healthy tennis player.

Which exercises help improve the muscle structure of functional-circles 1, 2 and 4?

Training of the back and abdominal muscles should be an integral part of the daily training. The upper body needs a strong midsection to support it. Exercises using the elastic band are very useful to strengthen the shoulder muscles (scapula) and stretching of the chest muscles (pectoralsis):

- Pulling the elastic band in two directions. This exercise has a great relationship with the movement of the serve.
- Back exercises to strengthen the whole dorsal area.

The upper body, the hips and the legs stabilize the movement. The stability comes from the strengthening of the muscles on the one hand and from the coordination of the muscles on the other, with the ability to balance being very important. Stability will only be achieved with all athletic factors working together.

STRENGTH AND BALANCE

Which exercises will improve strength-based balance? We can mention several examples:

- Climbing wood: Player stands on small wooden boxes. He/she changes the position of the boxes and tries to step on them while keeping balanced.
- Agility board: Player stands on an agility board trying to maintain his/her balance.

- Jump and stop on one leg: Player performs several jumps. He/she has to stop on one leg and balance holding that position.

CONCLUSION

The player needs to learn to master and control his/her body. Especially important in the game of tennis is the ability to lower the centre of gravity and control the upper body.

In summary, one could build a solid athletic base training the following skills:

- Coordination, especially balance.
- Strength in all muscles involved (legs, mid section and upper body)
- Mobility in the hips, legs and upper body.

THE ONLINE SERVICE FROM THE ITF

by the Communications Department ITF

The International Tennis Federation (ITF) has one of the most authoritative databases on tennis at a single location on the Internet, the definitive tennis website: www.itftennis.com

This service, which was launched on June 15 1998, is giving sports fans all the latest information on players, national teams and competitions including the Davis Cup by NEC, the KB Fed Cup and all four Grand Slam tournaments.

The International Tennis Federation consists of a network of **201** National Associations, many of whom are directly linked to www.itftennis.com through their own sites.

Reflecting the ITF's role within the international game, www.itftennis.com has been designed to be the leading authority on the game of tennis to complement existing dedicated tournament sites. www.itftennis.com offers a wide range of information which has been produced to appeal to a number of different audiences within the game and beyond, including sports fans, the media, players and National Associations. Published online every Tuesday, This Week contains the latest news from the tennis world.

Since its launch last June, ITF Online has attracted an increasing number of users and now has 20,000 visitors every week.

All visitors to the site are able to conduct research into an extensive library of current and archived data about male and female players, teams and tournaments. Information and research options available on the site include:

- Archive results of 260,000 professional tennis matches and 9,157 tournaments

- The ability to target individual players and bring up full career match results against other specified players
- Reference to the surface that specific matches were played on
- Information on Grand Slam Champions extending back to 1968
- The ability to discover exactly who won the US Open Ladies Singles Trophy in 1970, as well as the year in which Bjorn Borg, for example, won the first of five consecutive Wimbledon titles
- The latest Grand Slam information on Pete Sampras or Andre Agassi

Investigation can also be made into the number of times certain nations have met in the Davis Cup and Fed Cup and the result or the career results of certain players within either national competition.

The site offers more than just results and career records. For the benefit of players, the ITF has posted worldwide event calendars and entry forms which, over the course of time, will mean that players will be able to email their entry to certain tournaments. Up to date news from the National Associations is another feature that makes the site the leading 'authority' on the whole game at international level.

As the international governing body, the ITF has included pages on the rules and regulations of the game. Information on Wheelchair, Junior and Veterans tennis can also be found on the site.

For further information please contact Alun James, International Tennis Federation, Tel: 44 181 878 6464 Fax: 44 181 878 7799.

MINI TENNIS

THE FRENCH APPROACH

by Jean-Claude Marchon (France)

How can we draw children to tennis and maintain their interest for the sport? This was the challenge set to the Direction Technique Nationale of the French Tennis Association.

To succeed in this project, we based our reasoning on two key ideas:

- 1 It is not **CHILDREN** who have to adapt themselves to tennis, but **TENNIS** which has to be adapted to children.
- 2 A more educational concept: 'children first, students second'.

From these two ideas, we drew the following four lines for our work:

A - defining a strong concept

B - organising the playing surfaces for Mini-tennis

C - adapting the equipment and facilities

D - training the teachers

A - DEFINING THE CONCEPT

There are four different intervention spheres:

↳ The emotional sphere

At an age when children play and marvel, it is essential that enjoyment is central to the learning process. Children can only make progress in a climate of confidence and safety. They constantly require the help, approval and affection of their teachers. The younger they are, the greater this need of affection is likely to be. However, children aged 5 do not have the same needs as children aged 7. Teachers will therefore have to take into account the individual differences inherent to each age year.

↳ The motor sphere

Psychomotor teaching has to be one of the main educational concerns, especially between the ages of 5 and 7 when children have not yet been able to:

- become aware of their bodies
- complete brain lateralization
- achieve spatial perception
- have control of time

As they do not have enough dexterity or co-ordination yet to reproduce precise movements, workshops with various games (hockey, football, Frisbee...) are the best way to help them develop their motor skills through a high number of quality exercises. These three years (from age 5 to age 7) are crucial to their future progress. If children have not developed sufficient motor skills during this period, they will experience more difficulties in acquiring the various techniques. For children, play is a natural and essential function which contributes to personality formation and helps the learning process. Therefore it is by using games, and also by defining specific goals, that teachers will be able to design a programme aimed at developing the potentiality of children.

↳ The social sphere

It is a period when individual differences are very strong. At the same time, children need playmates and if they agree to play in groups, it is mainly to achieve very individual ends.

The use of a variety of games, relay exercises and stories as teaching tools helps to integrate a child into a group.

↳ The intellectual sphere

The language used by children differs from that used by adults. Instructions need to be clear, short and specific. Teachers must try and use simple and concrete words.

B - ORGANIZING THE PLAYING SURFACES FOR MINI-TENNIS

One could easily say that a tennis court is like a playground. It can be divided into three zones.

- 1) One half of the court (from the fence to the net: 18 x 18m) can be used to create three playing surfaces of 12 x 6m.
- 2) One quarter of the court (18 x 9m) will be used for short-distance runs, agility and co-ordination drills, exercises aimed at developing motor skills...
- 3) One quarter of the court (18 x 9m) will be used to practise team sports (football, hockey, basketball...)

With this kind of organisation, it is possible to have 6 children per workshop or 18 children on the whole surface of the tennis court. Of course, the teacher will be in charge of the three workshops. He will be personally responsible for conducting the tennis workshop and assisted by initiators (Assistant Coaches) for the other two workshops.

C - ADAPTING THE EQUIPMENT AND FACILITIES

The implementation of our concept could not be done without adapting the equipment and facilities. In relation to the average height of children and their physical abilities, it is obvious that the size of the court, the height of the net, the size and weight of the rackets and above all the speed of the balls are a major handicap.

This is the reason why we focused first on the balls and rackets of which the features have been described below:

References	Diameter	Weight	Bounce
Floater/balloon ball	20 to 25cm	90g	/
Foam ball	9 to 11cm	25g	/
Mini-tennis ball	60 to 65mm	36 to 40g	The ball has a bound of 1m to 1.15m when dropped 2.54m (100 inches)
Transition ball	63.5 to 66.7mm (2 ^{1/2} to 2 ^{5/8} in.)	48 to 52g	The ball has a bound of 1.18m to 1.28m when dropped 2.54m (100 inches)
Competition ball	63.5 to 66.7mm (2 ^{1/2} to 2 ^{5/8} in.)	56.70 to 58.50g	The ball has a bound of 1.35m to 1.47m when dropped 2.54m (100 inches)

Rackets

References	Length	Frame width	Grip length	Balance	Weight
Racket n°1	43cm	21.5cm	11cm	0.19	170g
Racket n°2	50cm	23cm	13 to 14cm	0.22	220g
Racket n°3	54cm	24.5cm	14cm	0.26	230g
Racket n°4	59cm	26cm	15cm	0.275	235g
Paddle	35 to 36cm	20cm	/	/	250g

Then we focused on the courts and the height of the net:

court of 12 x 6m - height of the net: 0.65m
court of 15 x 6m - height of the net: 0.75m
court of 18 x 8m - height of the net: 0.85m
normal tennis court and net.

All these elements are linked together. It is not possible to play with a foam ball if the court is too big. Likewise, it is hard to play correctly on a small court with a high-performance racket.

TRAINING THE TEACHERS

It is essential to have an adequate teaching method. At an age

when everything is a game, children only think about playing, but also learn while playing.

In order to prepare teachers to this new approach, the Direction Technique Nationale of the French Tennis Association has produced teaching manuals and tapes which have been widely distributed to training centres and tennis clubs.

In view of the success of this operation, it has now been extended with the follow-up junior development programme called 'junior club'.

Our tennis schools are enjoying a new boom. We no longer need to convince, we only need to act.

ITF SCHOOL TENNIS INITIATIVE

When programming the tennis lessons at school it is important to structure them in a series of progressive skills that the students can achieve in order to be introduced to tennis.

On the following pages there are two examples of 2 one hour lessons at school. The first example is for children up to 8 years old approximately. It may be defined as a pre-tennis class. The second example is for children aged 8 to 12 years old approximately and can be defined as a mini-tennis class.

In the examples, the objective of the session is included so that the teacher or coach knows which is the most important aspect of each lesson. In addition, they also include some drills for skill improvement and a game for the specific objective of the lesson.

All sessions should start with a warm up which is included in the examples below, and should finish with a cool down.

The objectives, warm-up exercises, drills for skill improvement and games shown in both "age-group" examples can be adapted so that the ones used for one age category may be applied to the other one provided the coach or teacher adapts them appropriately.

The classes can vary in length from 30 minutes to 1 hour.

If lessons are 30 minutes the structure could be as follows:

- Warm up is 5 minutes approx.
- Main part is 20 minutes approx. (including drills and games)
- Cool down is 5 minutes approx.

If lessons are 1 hour the structure could be as follows:

- Warm up is 5-10 minutes approx.
- Main part is 40 minutes approx. (including drills and games)
- Cool down is 5-10 minutes approx.

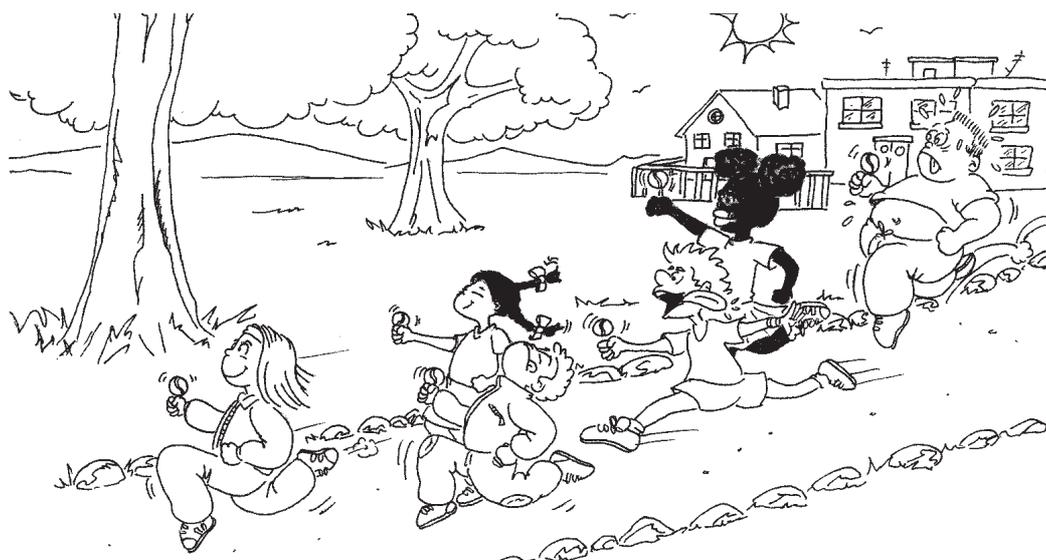
Note: Equipment needed:

- balls (soft and/or regular)
- rackets (mini-rackets, bats, etc)
- hoops, cones, walls, cords or nets, etc

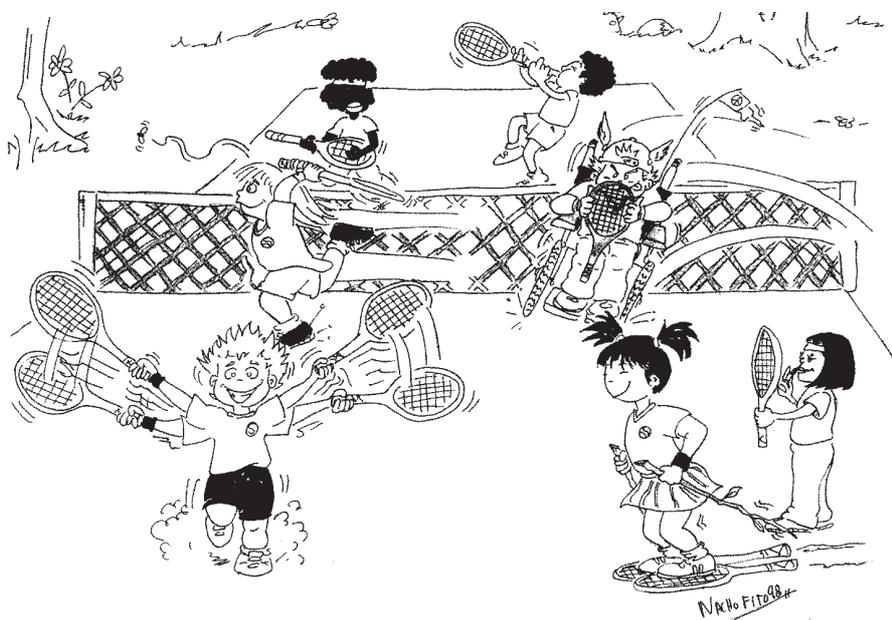
For further lesson examples and information on this subject please refer to the **ITF School Tennis Initiative: Teacher's Manual** written by Miguel Crespo and Dave Miley, International Tennis Federation 1998.

2 ONE HOUR LESSONS FOR CHILDREN AGED 5-8 YEARS OLD

LESSON 1	Theme: HANDLING THE BALL
Objective	To explore various ways of handling a ball.
Warm Up	<u>Following the Ball</u> : Teacher rolls a ball and student has to follow it running or walking depending on ball speed and he has to stop close to the ball when it stops.
Games/Exercises	<u>The ice-cream relay</u> : Students hold the ball with the hand held in a cone shape. The first student to complete the relay wins.
Variations	Send the ball from one place to another, hold the ball in various ways, pass the ball, discover the ball bounce and trajectory, etc.

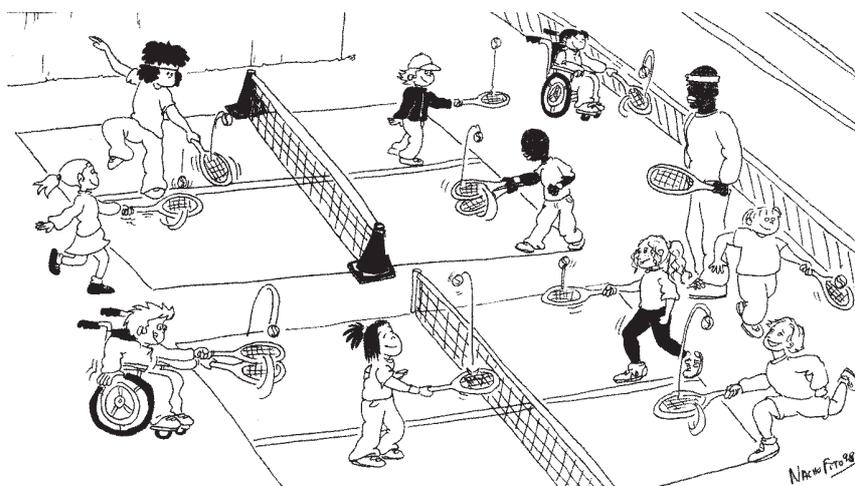


LESSON 2	Theme: HANDLING THE RACKET
Objective	To explore various ways of holding a racket.
Warm Up	<u>Jumping with the ball</u> : Teacher throws the ball up and the student has to follow the ball and he has to jump when the ball bounces. Height of the jumps should be according to height of the ball bounces.
Games/Exercises	<u>The inventor</u> : Student who invents the most uses for the racket wins the contest.
Variations	Carry the racket from one place to another, hold the racket in various ways, pass the racket, discover the different parts of the racket and its different uses etc.

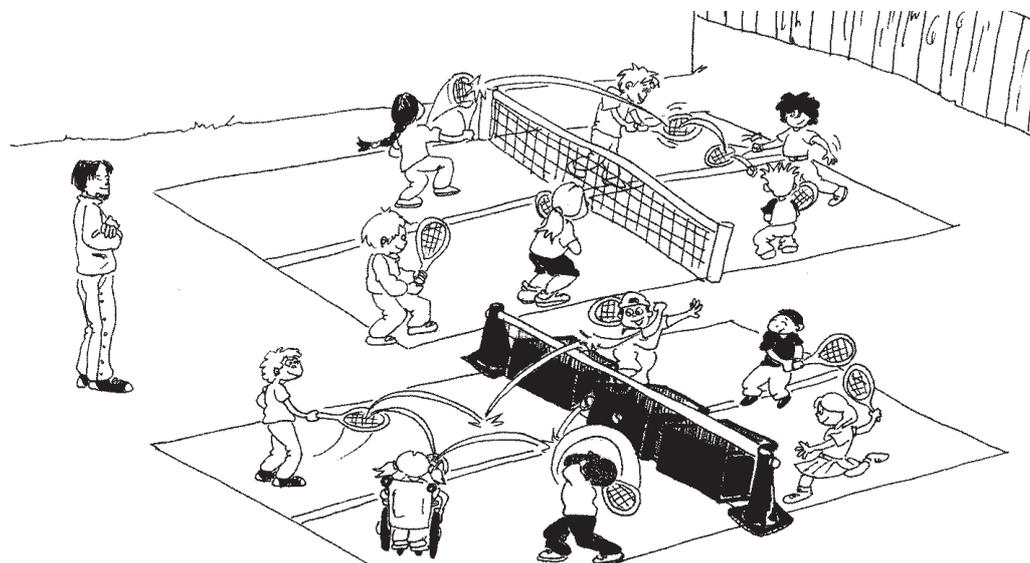


2 ONE HOUR LESSONS FOR CHILDREN AGED 8-10 YEARS OLD

LESSON 1	Theme: HANDLING BALL AND RACKET INDIVIDUALLY
Objective	To familiarise students with their equipment, to develop hand eye co-ordination exercises and to help the instructor to regroup students of similar ability.
Warm Up	Billiards: Two teams facing one another. Each student has a ball. The teacher rolls a ball that passes in the middle of both teams. Students roll the balls to hit the one rolled by the teacher.
Games/Exercises	The tiger: Students hit the ball with racket with palm up and down, single hit, single hit from bounce, continuous upward hit, upward hit with a bounce, walking upward hit, shuffle and upward hit with a bounce. The one who lasts the longest is the tiger.
Variations	Individually: bounce the ball continuously downward with the hand or with the racket, walking, bounce and catch, dribbling. Individual competition: throw and catch with bounce, without bounce, alternate hands, etc.



LESSON 2	Theme: HANDLING BALL AND RACKET IN PAIRS (CO-OPERATION)
Objective	To familiarise students with their equipment, to develop hand eye co-ordination exercises and to help the instructor to regroup students of similar ability.
Warm Up	Blow out: Students lie on stomach facing each other with hands under chins, and elbows out to the sides. Ball is placed between two lines. On signal, students blow ball over line or into opponent to score a point. No hands permitted.
Games/Exercises	Pass the ball: Students are grouped in two teams. They have to hit the ball with the racket and pass it to all partners before hitting it over the net to other team. The ball can be hit after the bounce. Teams play points.
Variations	In pairs: bounce the ball continuously downward with the hand or with the racket, walking, bounce and catch, dribbling. In pairs: throw and catch with bounce, without bounce, alternate hands, use 2 balls, etc.



THE SIX PROGRESSIVE STEPS OF LEARNING

I CAN'T NEVER SELDOM SOMETIMES OFTEN ALWAYS

by Dan O'Connell (ITF Development Officer for the South Pacific)

This article is reprinted with permission from the United States Professional Tennis Association, Inc. It appeared in the May 1998 issue of ADDvantage magazine.

The evolution of learning is the same, whether it is learning how to hit a tennis ball, drive a car or operate a computer. The progressive examples of a baby learning how to crawl, then walk and finally run, or evolving from baby talk to saying a word to constructing a sentence can provide hope and understanding for a developing tennis player learning for example, how to serve and volley. In order to serve and volley successfully, there are progressions that must be mastered, one step at a time.

Learning involves the successful transfer of knowledge from a teacher to a student. Learning for students involves transitions through six progressive stages. Normally, one expects that only the student will learn and grow, but the role of the teacher and the teacher's growth also evolve as the student progresses step by step along the learning path.

Learning is usually difficult, and students often experience a lack of confidence and an **"I CAN'T DO IT"** attitude, or a feeling that they **"NEVER"** will be able to learn. At this stage, their self-esteem can be low. Motivation to learn usually comes from an outside source, such as parents or a teacher. As motivators, teachers must be creative and adapt their individual teaching methods to the different styles of learning and the unique personality of each student. Therefore, the teacher's role evolves as the student progresses from "I can't do it" to "I'll never learn that" to "Maybe I can."

To overcome the "I can't" or the "I'll never learn how to do this" level requires an encouraging language to foster the student's trust. The student must realize that his teacher believes he can succeed. In this encouraging atmosphere, a student begins to think that there is the possibility of success. At younger ages, often the student and teacher will laugh together during this mistake-prone portion of the learning process, while the older student might quickly become frustrated. This requires an understanding and patient teacher to help them progress through this difficult stage. Again, the teacher should will use creative techniques to lighten the student's misery if he/she makes error after error.

Especially in the beginning it is important for the teacher to instill in the student the thought that patience and persistence will always lead to progress. A 3-foot tall, 5-year old will not shrink into a 2-foot tall 9-year old. With proper diet, physical growth will develop naturally, but the student's minds must be nourished as well as their bodies. A teacher can achieve wonders with students when he/she implants in their minds the power of positive thinking. Mental growth will also develop if the teacher continues to nourish student's minds with encouragement and the suggestion that they can succeed.

After much effort, just as a plant sprouts through the ground to see sunshine for the first time, when the learning progression finally reaches the **"SELDOM"** stage, confidence is born. The students begin to understand that when they use positive effort, their performance begins to improve. Now they seldom

think, "I can't." They begin to see that when they think positively, sometimes their performance is excellent. More often than not, they see improvement, seldom make mistakes and gain confidence that they can succeed. During this stage of the learning process, the teacher and student must work long and hard before signs of further progress are achieved.

In this stage of the learning evolution, once the **"SELDOM"** and **"SOMETIMES"** levels are reached, the teacher's role begins to change once the "seldom" and **"SOMETIMES"** levels are reached. Success energizes the students, and to keep up with the students' enthusiasm, the teacher draws on all of his/her creativity. Once the "I can" attitude becomes prevalent, learning occurs quickly. Teaching methods are now able to progress from an elementary motivator or cheerleader level to an advanced stage in which the students are ready to learn detailed techniques. This challenges the teacher to create stimulating methods to challenge students whose enthusiasm may begin to waiver. At the same time, a teacher should must monitor students who are overconfident.

In the final learning stages of **"OFTEN"** and **"ALWAYS"** the source of motivation has shifted from the teacher to the student. Independence from the parents and teacher, one of the main goals from the beginning of the learning process, can now take place. Students proceed to hitting their goals often using the techniques they learned and practiced. When students develop confidence and master techniques, the final progression is for them to learn to manage behavior and control concentration.

On a bad day, students may fall back to the **"SOMETIMES"** level. On a good day, however, excellent concentration will allow the students to reach the **"ALWAYS"** stage. At this level, the teacher becomes a passenger, and it is the students who control their own destinies. Eventually, they feel that they can always achieve what their teacher has inspired them to learn. At last they are working independently and with positive frames of mind that they will achieve what they are setting out to do. They are confident of success. And, at this stage, the students are successful.

If a teacher succeeds during the learning process, the students progress from beginners with little confidence to experts with total control. As the students' learning evolves, the role of a teacher changes from motivator and cheerleader to a creative instructor of techniques and finally, to an adviser and friend.

Teachers and students work to develop a win-win relationship. The teacher's role and the students' roles are fulfilled. The students have struggled through all six learning stages and achieved their goal to perform at the peak of their powers. The teacher has achieved his/her goal to create positive, striving, successful individuals. The greatest gift a teacher gives to his/her students is to lead them to realize their potential – to help them perform with confidence at the top of their abilities.

PLAYER PROFILE

by Miguel Crespo and Dave Miley (ITF)

Profiling usually involves the coach assessing the strengths and weaknesses of the player. The fundamental use of a player profile is to show to the player his/her own potential and to assist them in setting goals for future improvement.

Players who aspire to succeed in tournament tennis should have a profile made by their coach. Assessment is an ongoing process and as such profiles should be made again as the player develops.

Below is a player profile worksheet which can be filled in at different times (eg quarterly) by the coach.

Player's Name: _____ Coach's Name: _____

Length of time coaching player: _____ Date profile completed: _____

TECHNICAL/TACTICAL		STRENGTHS	NEEDS TO IMPROVE
When Serving (1st & 2nd)			
Ritual	Spin & Power		
Balance	Attacks weaknesses		
Toss	Serve & Volley		
Kinetic Chain	Disguise, Variety		
Consistency	Serve & Groundstroke attack		
Direction	Right/Left service boxes		
When Receiving (FH & BH)			
Preparation	Chip & charge		
Against power serve			
Against spin serve	Putting ball back into play		
Against serve & volley			
Against weak serve	Right/Left service boxes		
When stretched	First/Second serve		
Counter attack/hitting early			
When Both Back (FH & BH)			
Consistency	On the run		
Placement	Ability to attack/defend		
Depth	Rhythm, change of pace		
Variety & tempo	Hitting early & inside		
Use of spin	Power		
Exploits weaknesses	Recovery under pressure		
When Approaching or at the net (FH & BH)			
Sees opportunity	Reacts quickly		
Balance	Footwork on way in		
Placement	Put ball away		
Positioning at net	Touch		
Volley & Smash (variations),	approach shots		
When opponent approaches or is at net (FH & BH)			
Variety of passing shots	Hitting early		
Lobs (offensive/defensive)	On the run		
Hitting low over the net	Counter attacking		
PHYSICAL		STRENGTHS	NEEDS TO IMPROVE
Speed	Strength & Power		
Flexibility	Endurance (Aer./Anaerobic)		
Agility	"Scrambling"		
Response	Balance		
Explosive movement	Co-ordination		
Recovery	Footwork		
PSYCHOLOGICAL		STRENGTHS	NEEDS TO IMPROVE
Concentration	Routines		
Committed to excel	Self-talk		
Competitive spirit	Motivation		
Reactions under pressure:	emotional control		
Enjoyment of tennis	Reactions to environment		
"Image projection" on court:	confidence		
Gives 100% effort	Decisive on court		
Ability to learn	Overall Behaviour		
Intelligence	Love for practice		
Personality	Desire to be a pro		
MATCHPLAY		STRENGTHS	NEEDS TO IMPROVE
Gamestyle	Patterns of play used		
Stroke range	Use of variations		
Match preparation (technical, tactical, physical.)			
Match plan, changes & adaptations			
Anticipation, momentum, shot selection			
Overall understanding of the game			
Doubles tactics			
Other comments / notes:			

WHAT TENNIS RESEARCH TELLS US ABOUT . . .

BIOMECHANICS OF VOLLEYS AND APPROACH SHOTS

compiled and summarised by Miguel Crespo (ITF)

A series of articles on the biomechanics of volleys and approach shots which have appeared in sport scientific publications are summarised below. Coaches interested in obtaining more information from these articles can find them using the relevant references.

ANALYSIS OF TENNIS VOLLEY TECHNIQUES

The purpose of this study was to analyse the techniques of the volley of professional players. Five professional players took part in the research. Results showed that:

- a) The power in the stroke came from the legs thrusting the body forward, the turning of the shoulders and extension of the forearm at the elbow, or the power came from the movement of the upper limb as a unit from the shoulder.
- b) No decision was possible to identify a single-volley technique based on the five professional players filmed.

Turner, J.M. (1966). An analysis of tennis volley techniques. Unpublished Master's thesis. San Diego State College. San Diego, California.

A KINEMATIC AND KINETIC ANALYSIS OF THE TENNIS VOLLEY IN 12-15 YEAR OLD CHILDREN

In this study the authors investigated the characteristics of the volley in intermediate and advanced tennis players. The subjects in this study were chosen from a year-round junior development and training programme. Five subjects were filmed from the advanced group and five subjects from the intermediate groups. Standard biomechanical procedures were used to digitize 13 body segments and kinetic energy analysis was accomplished through appropriate computer software. Results showed that: advanced players produced a great amount of kinetic energy and greater segmental velocity measures while using a shorter swing than the intermediate players. The advanced players also tended to use a Continental grip while the intermediate players tended to use an Eastern forehand grip.

Roetert, E. P. & Garrett, G.E. (1987). A kinematic and kinetic analysis of the tennis volley in 12-15 year old children. Proceedings of the XI International Congress of Biomechanics, 267. Free University Press. Amsterdam.

THE MECHANICS OF THE PUNCH VERSUS THE DRIVE VOLLEY FOR SKILLED PLAYERS

The study was designed to analyse the mechanics of the punch versus the drive volley for skilled competitors. High-speed films were taken as these players attempted either punch or drive volleys towards a specific target located near the baseline. The results showed that the skilled players were more accurate with the punch volley than they were with the drive volley.

It was concluded that although more force can be created with the drive volley by increasing the range of motion of the

upper limb and racquet head, accuracy is lost in creating more force.

Kernodle, M., Groppe, J.L., & Campbell, K. (1982). A kinematic analysis of the forehand drive volley. In J.Groppe (Ed.) Proceedings of the Fourth International symposium on the effective teaching of racquet sports, Champaign, Il. University of Illinois Conferences and Institutes.

MUSCLE ACTIONS AND GROUND REACTION FORCES IN THE FOREHAND VOLLEY

This study investigates the action of nine muscles during the execution of the volley. The purpose of the research was to determine which muscles are active and in what sequence and to what extent they participate in the execution of the volley. Besides muscle action it was informative to know the overall force action of the human body during the volley. Muscles studied were the following: Flexor pollicis brevis, Brachioradialis, Deltoideus, Triceps, Pronator teres, Pectoralis major, Biceps brachii, Latissimus dorsi and infraspinatus. Results showed that:

- a) During the acceleration phase all nine muscles exhibit a strong activity with the exception of the M.Triceps Brachii and M. Brachioradialis.
- b) This would indicate that there is less elbow flexion during a volley when compared to a forehand groundstroke.
- c) This is reasonable since during a volley there is less swing of the arm, therefore putting less demand on the elbow flexors.
- d) The anterior part of the M.Deltoideus shows strong activity for the whole of the volley.
- e) This is not the case for the M.Pectoralis major, the alternative anteflexor, during ball impact and follow through, where only minimal action is displayed.
- f) When comparing the muscle activity between the forehand groundstroke and the forehand volley, data has shown that the volley (generally assumed to require less forceful muscle action than the forehand) still demands strong muscular effort in order to be executed properly, except for the elbow flexors.
- g) The force patterns for the forehand volleys are not very consistent. There are wide variations within and between players. For the players in this study the volley does not exhibit any characteristic force pattern. However, it was found that the ground reaction forces were relatively low. The upward thrust was observed to be the strongest, but it did not surpass one-third of the body weight.

Van Gheluwe, B. & Hebbelinck, M. (1986). Muscle actions and ground reaction forces in tennis. International Journal of Sport Biomechanics, 2, 88-99.

THE MECHANICS OF THE VOLLEY: A CINEMATOGRAPHIC ANALYSIS

High speed photography was used to record forehand and backhand volleys of both advanced and intermediate tennis players. The study also compared volleys hit at the service line and closer to the net. Results showed that:

- a) The length of the backswing varies for volleys hit at the service line compared to those closer to the net.
- b) The racket was positioned behind the hitting-shoulder for volleys played at the service line by high level players, while in volleys played closer to the net the racket was relatively closer to the shoulder.
- c) The racket was logically always displaced further behind the body for backhand volleys than for forehand volleys.
- d) Advanced players recorded greater wrist and tip of racket velocities when compared to the intermediate group.
- e) The advanced players moved their racket forward and downward after impact while the intermediate players moved their racket using an action where the racket face opened and moved more in a downward trajectory.
- f) It was showed that the racket has to move in the direction of the hit for an effective volley.

Elliott, B.C., Overheu, P.R. & Marsh, A. P. (1988). The service line and net volley in tennis: a cinematographic analysis. Australian Journal of Science and Medicine in Sport, 20, 10-18.

THE FOREHAND APPROACH SHOT IN TENNIS

High speed photography was used to record forehand approach shots of elite tennis players. The purpose of the study was to compare the characteristics of the topspin and the backspin approach shots. Results showed that:

- a) The mechanics of the topspin and backspin forehand approach shots are significantly different.
- b) Players used a variation of grips that lay between an Eastern forehand and a Semi-Western. No players changed their topspin grip to a Continental grip to hit their backspin shot. However, all players were able to align their racket with the ball at impact by re-adjusting the grip.
- c) A similar method of preparation was used initially for both shots in that the players ran to the vicinity of impact while turning the body and the feet so that they were perpendicular to the line of flight of the ball.
- d) A variety of backswing techniques (rotation about the elbow or looped backswing) were used to take the racket back in both strokes.
- e) A more continuous movement occurred in the topspin stroke with the racket past a line drawn perpendicular to the back fence as the backswing flowed into the forward swing.
- f) A reduced backswing is needed compared to the regular forehand groundstroke.

- g) The backspin was characterised by a reduced backswing when compared to the one used in the topspin.
- h) An increased trunk rotation and smaller shoulder angle caused by the hitting limb being positioned closer to and more behind the body were two further characteristics of the preparation for the topspin forehand approach when compared to the backspin.
- i) The forward swing of the racket was preceded by the forward movement of the left foot towards the ball in both strokes so that a semi-open stance was adopted for impact.
- j) The velocity of the hip remained relatively constant through the forward swing and follow through. Values show that while a stable and yet dynamic base was needed for impact, it was important to keep moving towards the net in an approach shot especially in the topspin shot.
- k) The individual segments play more of an individual role in the topspin approach shot (elbow flexion is needed to produce the required racket velocity and trajectory), while the backspin shot is more characterised by the upper limb moving forward as a single unit.
- l) A low-to-high trajectory was recorded for topspin strokes while in the backspin the racket moved in a downwards path.
- m) During impact, the body moved down in the backspin shot. A lower body position at impact is needed in the backspin shot when compared to the topspin.
- n) At impact the racket was kept a comfortable distance from the trunk. The upper limb was near full extension and the wrist was laid back at impact irrespective of the type of approach shot played.
- o) The topspin shot was hit further forward than the backspin one. The angle of the racket face at impact was 6° open for the backspin shot and 7° closed for the topspin one.
- p) The racket velocity was higher in the topspin shot than in the backspin one.
- q) In the follow through of the backspin shot the racket moved downwards and then upwards prior to adopting a position in front of the body ready for the ensuing shot.
- r) In the follow through of the topspin shot the racket moved upwards and finished above the left shoulder.
- s) The topspin shot approached the court at a steeper angle and rebounded at a steeper angle than the backspin stroke. The data supports the common belief that the backspan approach shot “keeps low” while the topspin shot “rises” after bouncing.
- t) The higher post-impact ball velocity of the topspin shot means that the opponent will have less time to cover this stroke than the backspin shot that is hit with a significantly lower velocity.

Elliott, B.C., & Marsh, T. (1990). The forehand approach shot in tennis: a coach's perspective. Sports Coach, July-September, 11-15.

ITF COACHES WORKSHOPS 1999

Date	Country	Level and Type of course
4 - 14 January	Macedonia	Level I Coaches' Course
10 - 13 January	South Africa	Level I Tutors' Course
23-30 January	Pakistan	Players' Workshop
1 - 10 February	Vietnam	OS Level I Coaches' Course
1 - 11 February	Cameroon	Level I Coaches' Course
15 - 28 February	Cote d'Ivoire	Regional (French speaking Africa) Level II Coaches' Course
24 Feb - 6 March	Yugoslavia	Level I Coaches' Course
March	Honduras	Level I Coaches' Course
10 - 19 March	China	Level I Coaches' Course
2 - 13 March	India	Level I Coaches' and Tutors Course
13 - 20 April	Argentina	OS Coaches' Course
23 - 29 April	Malta	OS Player training
10 - 20 May	Uganda	OS Level I Coaches' Course
12 - 19 May	Nauru	OS Coaches' Course
15 - 26 May	Uzbekistan	Level I Coaches' and Tutors' Course
1 - 10 June	Sudan	OS Level I Coaches' Course
14 - 27 June	Guatemala	OS Regional (Central America) Level II Coaches' Course
3 - 15 August	Kenya	OS Level II Coaches' Course
9 - 22 August	Malaysia	OS Level I Coaches' and Tutors' Course
21 - 30 August	Guyana	OS Coaches' Course
27 September - 8 October	Peru	OS Level II Coaches' Course
September	Uruguay	Regional (South America) Level II Coaches' Course
September	Liberia	OS Level I Coaches' Course
October	Bangladesh	OS Level I Coaches' and Tutors' course
1-7 November	Morocco	11 th ITF Worldwide Coaches' Workshop
1999	Botswana	OS Coaches' Course
1999	Chile	OS Level II Coaches' Course
1999	China	OS Player training
1999	Czech Republic	OS Coaches' Course
1999	Djibouti	Level I Coaches' Course
1999	FS Micronesia	OS Coaches' Course
1999	Papua New Guinea	OS Coaches' Course
1999	St Kitts & Nevis	OS Coaches' Course
1999	St Vincent & the Grenadines	OS Coaches' Course
1999	Saudi Arabia	OS Coaches' Course
1999	Sri Lanka	OS Coaches' Course
1999	Vanuatu	OS Coaches' Course

NOTE

- OS = Olympic Solidarity
- Please note that all applications to attend any of the above coaches' courses must be made via your National Association (**not via the ITF**). Coaches' courses are only open to residents of the country concerned (except in the case of the ITF Worldwide Coaches' Workshop which is open to all countries and Regional Workshops which are open to coaches from the respective region).
- More courses may be organised throughout the year so please keep in contact with your National Association in order to be informed of new events.
- Details as of 1 April 1999.

11TH ITF WORLDWIDE COACHES WORKSHOP - NOVEMBER 1999

The ITF is happy to confirm that the 11th ITF Worldwide Coaches Workshop will take place at the Meliá Riad Salam in Casablanca, Morocco from 1st - 7th November 1999. The event will be organised by the ITF in conjunction with the Fédération Royale Marocaine de Tennis.

Further details of the Workshop and application procedure will be available through all National Associations by June 1999, but coaches interested in attending may wish to put the first week of November in their diaries immediately. As in the past, all entries must be approved and submitted to the ITF by the relevant National Association.

The four-star Meliá Riad Salam is directly on the seafront in Casablanca - on the Atlantic coast of Morocco - and offers the following facilities:

- "Le Forum" excellently-equipped convention centre accommodating up to 500 delegates, where indoor presentations will take place

- Four outdoor clay courts with spectator seating, for exclusive use for on-court presentations, and for participants' use during leisure time
- Excellent hotel accommodation for all delegates with buffet meals in the hotel restaurant
- Paradise Club, with Olympic-sized pool, bowls, mini-golf etc.
- Seafront location, within walking distance of a wide range of restaurants, shops, night clubs etc.
- 25 minutes drive from Casablanca International Airport

Following on from the success of the 1997 ITF Worldwide Coaches Workshop in Puerto Vallarta, Mexico the ITF looks forward to organising another successful Worldwide Workshop in 1999!

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RECOMMENDED BOOKS AND VIDEOS

BOOKS

101 Tennis Programs

by the United States Tennis Association

Year: 1995. Level: Adult and senior. Pages: 120. Language: English. This book is a collection of programs and events for adult players. The book meets the needs of activity directors, teaching professionals, club managers, recreational leaders, and community tennis organisers who require a resource book on running adult and senior recreational tennis events.

The book is divided into four sections: I. Attracting new players, II. Keeping them playing (social round robin events, match makers, wild and crazy tennis events), III. Offering competitive events (tournaments, leagues and team events, handicapping) and IV. National programs. An appendix on resources, round robin rotations and score sheets.

For more information contact: United States Tennis Association, 7310 Crandon Blvd., Key Biscayne, Florida 33149, Tel (1) 305 365 87 07, Fax (1) 305 365 87 00. Price approx.: \$10.

Advanced Techniques for competitive tennis

by Richard Schonborn

Year: 1999. Level: Advanced. Pages: 280. Language: English and German. This book sets out to change the way tennis is taught and coached by making technique training more relevant to what happens in a match.

The book provides a detailed analysis of technique and how it is learned. It then places technique training into the context of an overall tennis training programme.

For more information contact: Meyer & Meyer Verlag, Von-Coels Strasse 390 D-52080 Aachen, Tel (0241) 95 81 00, Fax (0241) 958 10 10. Price approx.: \$29.

Tennis: The physical training

by Frédéric Roche, Jean Claude Perrin and Fabrice Laigret

Year: 1996. Level: All levels. Pages: 178. Language: French. This book tries to give the keys of physical conditioning adapted to modern tennis. It is directed at players of all levels, coaches, and P.E. Teachers. It proposes individual programmes of physical conditioning adapted to the available time, the level of the player and the phase of training.

The structure of the book is as follows: 1. The four basic axis, 2. The key periods, 3. Endurance, 4. Speed, 5. Balance, 6. Co-ordination, 7. Power, 8. Stretching, 9. Nutrition and 10. Mental preparation.

For more information contact: Editions Amphora, 14, rue de l'Odeon, 75006 Paris. Price approx.: \$25.

Ball in play (Balle en jeux)

by The French Tennis Federation

Year: 1998. Level: Beginners. Pages: 88. Language: French. This book is directed to 7-10 year old tennis players. It tries to introduce them to tennis in a fun and motivating way. It includes a great number of photos, drawings and illustrations, which makes it very nice to read.

The structure of the book is as follows: 1. Your club, 2. Tennis has changed, 3. Technique, 4. Tactics, 5. Rules, 6. Competition, 7. Physical conditioning, 8. Equipment, 9. Workbook games, 10. Spirit-Sport Diploma.

For more information contact: Fédération Française de Tennis, 2, Avenue Gordon Bennett, 75016 Paris, France.

Talent selection in tennis (La selección de talentos en tenis)

by Delfin Galiano

Year: 1992. Level: Advanced. Pages: 111. Language: Spanish. This book covers the fundamentals on talent selection applied to tennis

players. It is addressed to coaches, medicine doctors, psychologists and Physical Education tennis specialists.

The structure of the book is as follows: 1. Methodological criteria when selecting tennis players (medical, psychological, physical and technical-tactical areas), 2. Morphological profile of the developing tennis player, 3. Physiological profile at young ages, 4. Physical profile and control of on court performance, 5. Psychological profile and factors influencing the player's evolution, 6. Technical factors in beginner players, 7. Periodisation of training cycles according to players' ages, 8. Nutrition for tennis, 9. Warm-up, 10. Energetic metabolism in tennis

For more information contact: Editorial Paidotribo, C/ Consejo de Ciento, 245 bis, 1º, 1ª, 08011 Barcelona. Tel 34 93 323 33 11, Fax. 34 93 453 50 33. [Http://www.paidotribo.com](http://www.paidotribo.com) Email: paidotribo@paidotribo.com Price approx.: \$25.

Tennis tactics (Tácticas del tenis)

by United States Tennis Association

Year: 1998. Level: Advanced. Pages: 249. Language: Spanish. This book is the translation into Spanish of the USTA book on Tactics: Winning Patterns of Play.

The structure of the book is as follows: 1. Patterns for singles, 2. Patterns and drills for baseline game, 3. Patterns and drills for mid court game, 4. Patterns and drills for net game, 5. Patterns and drills for defensive play.

For more information contact: Ediciones Tutor S.A., C/ Andrés Mellado, 9, 1º, D, 28015 Madrid. Tel 34 91 543 21 72, Fax 34 91 549 96 53. Email: tutor@autovia.com Price approx.: \$25.

Physical Preparation for tennis (Preparación Física para el tenis)

by José Antonio Aparicio

Year: 1998. Level: All levels. Pages: 229. Language: Spanish. This book is a simple but very comprehensive manual, which covers the physical training of tennis players with the goal of educating coaches on this matter. The book analyses the physical demands in a tennis match and studies the physical qualities necessary for high performance, its training systems and its application to tennis.

The structure of the book is as follows: 1. Introduction to the sports performance, 2. Physical qualities of a tennis player, 3. The warm up, 4. Endurance and its training, 5. Strength and its training, 6. Speed and its training, 7. Co-ordinative qualities and its training, 8. Mobility and its training, 9. Assessment of the physical qualities of a tennis player and 10. Planning the physical preparation in tennis.

For more information contact: Ediciones Gymnos, c/ García de Paredes, 12, 28010 Madrid. Tel. 34 91 447 82 97. E-mail: editorial@gymnos.com. www.gymnos.com. Price approx.: \$20.

VIDEOS

USTA's Teaching Group Tennis. Teaching tennis lessons to large groups. Colour. 35 min. **USTA's Backboard Tennis.** Practice plans for solo practices. Colour. 25 min. For more information contact: Human Kinetic Publishers. PO Box 5076. Champaign. Illinois, USA. Only available in English.

Le jeu des Champions: Retour de service. Fédération Française de Tennis. Analysis of the mechanics of the modern return of serve. Jean-Claude Massias. Colour. Approx. 30 min. Available in French.

Le jeu des Champions: Revers. Fédération Française de Tennis. Analysis of the mechanics of the modern backhand. Jean-Claude Massias. Colour. Approx. 30 min. For more information contact: Fédération Française de Tennis, 2, Avenue Gordon Bennett, 75016 Paris, France. Only available in French.

ITF REGIONAL TRAINING CENTRES

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Head Coach: Sanjeev Tikaram (Fiji)

GENERAL GUIDELINES FOR SUBMITTING ARTICLES TO COACHES REVIEW

Coaches Review is published 3 times per year by the ITF. If you wish to submit articles for consideration, the general guidelines are as follows:

Length: Short articles not more than 4 pages.

Author (s): Name, nationality, academic degree if any, position in an institution or organisation.

Topics: Latest tennis topics (technique, teaching methodology, tactics, psychology, physical conditioning, medicine, training, drills and games, development, etc.).

SUBMISSION OF ARTICLES:

By mail: To ITF Development Department, Bank Lane Roehampton, London SW15 5XZ
(ATT. Miguel Crespo, Research Officer), or to Miguel Crespo, C/ Pérez Bayer, 11, 10-A, 46002 Valencia, España.
Please attach a printed copy of the article and a floppy disk.

By e-mail: To Miguel Crespo <dualde@xpress.es>

Text: Use any word processor (Word 7.0 is preferable) **Font:** 12 (any type) **Graphs:** Use any graph software (Power Point is preferable).

Photos: 2 photos max. per article can be attached.

We hope this information will be useful to you. In case you may need any further details, please contact the ITF Development Department.



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