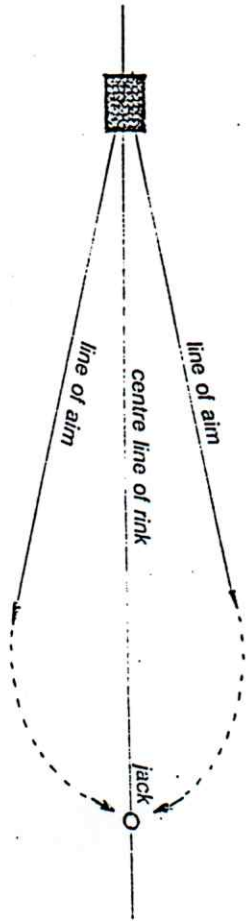


LINE OF AIM FOR A DRAW SHOT TO THE JACK



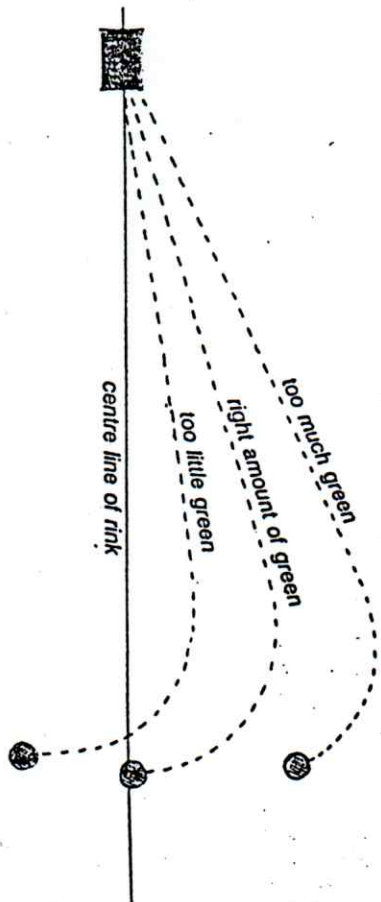
In the diagram, the forehand and backhand paths of the delivered bowl are illustrated. The solid lines radiating from the mat indicate the line of aim, or normal grass line, for a draw shot to the jack. The dotted lines show the curve of the bowl. After delivery the bowl will travel in a straight line for about three quarters of the distance to the jack until it begins to slow down. Then the bias of the bowl will begin to take effect.

Pitfalls to avoid when establishing your line of aim:

- Spot bowling to a shadow or patch on the green. The shadow will move as time progresses thus altering the line of aim. A patch will be constant, but, if the length of the mat is changed greatly during the game, the patch may be rendered useless.
- Beware of using an object on the bank such as a bowl case. The object may be moved by another player.
- Following the green taken by a left-handed bowler or vice-versa, could cause you to misread the green for your own delivery.

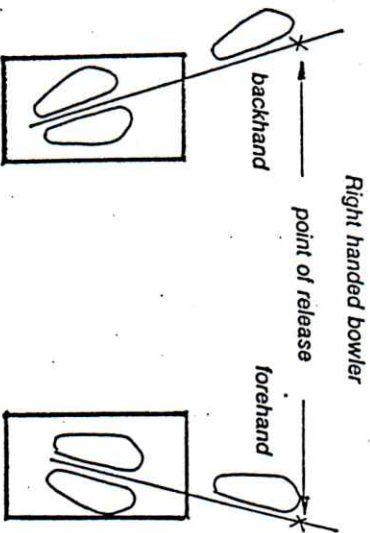
Try to visualize the point where the bowl should start to turn (break) and bowl to that spot. This spot is referred to as the "shoulder" of the green. Although the word green (or grass) refers to the playing surface the word is also used to describe the arc the bowl takes during delivery. When asked to use less green, a player must visualize the line of aim closer to the centre line of the rink. When taking more green, the visualized line of aim would be farther from the centre line of the rink.

The illustration shows the path of the bowl and where it would rest when taking too much green, the correct amount of green and too little green.



Stepping-off Action

Once the grip has been established, the proper stance on the mat taken and the line of aim determined, the next step in the delivery sequence is the release of the bowl down the line of aim to its objective. To achieve this the bowler takes a moderate forward step off the mat along the line of aim and, bending forward, releases the bowl at ground level close to the toe of the forward foot.



Delivery Checklist

Coaching for All: Level 2, pps 19, 31-33; Level 3, pps 4 (No. 5), 8-11, 30
1-15 of coach reference card

“ . . . consistently smooth, fluent, rhythmic delivery, with the bowl held correctly, a straight-arm-swing, with the bowl released at the right-time and in the right-place, with the arm following through after release in the direction the bowl was intended to travel.” [Level2, pp28]

Feet: Comfortable, balanced, relaxed stance, feet apart

Body alignment: Shoulders square to line of delivery
Leading foot facing line of delivery
Eyes focussed on the line of delivery
Bowl is held to the side of the body

Grip: Discuss grips, e.g. cradle, claw, variations
Bowl is an extension of the arm
Middle finger is ideally in line with the running surface
Thumb is in a comfortable position and controlling bowl or jack

Delivery: Discuss stances, e.g. fixed, athletic, David Bryant and variations

NB: points that follow do not relate to all stances

Transfer of body weight is coordinated
Non-bowling arm is not causing imbalance (hand on knee)
Back leg relaxed and balanced
Back knee bent (usually) to lower body and raise head
Forward step straight along delivery line
Forward step is a comfortable length (walking pace) to help stability

Arm action: Pendulum – smooth swing close to the body
Straight arm/wrist [wheelchair analogy]
Follow through – open palm
Speed of arm

Release: At correct point, not too soon nor too late, ideally level with toes
of leading foot
Keep head still

Instil 'cockpit drill' and 'take your time'

Principles of Head Building and Reading the Head

Analyse the advantages and disadvantages of playing each hand / shot

Keep things simple ~ the shot to play as well as instructions

If you cannot win an end, then the main aim is to lose it by the least number of shots

Make sure you have more than one bowl in the head. If they present a target, try to get a 3rd bowl in the head, but away from the other 2

Make sure you have strategically placed covering bowls

Do not be greedy; it is better to hold 2/3 shots and cover, than to go down 5 shots because you have not asked for covering bowls. Covering bowls are usually more effective, and easier to play, than blockers

Sometimes it is advantageous to play the hand your opponent will play so you play his/ her shot before s/he does

Keep a head narrow if you are holding shot, and create a target if you are down by drawing close

When you are down, don't be short or too wide

Know the characteristics of your team's bowls so you don't ask them to play impossible shots

Be aware of the playing ability of each member of your team, so you do not ask them to play shots they don't know how to play

Take into account your opponents' capabilities, and generally expect that their next attempt will be successful

At times it is a good idea for a skip to look at the head from the front to see it from the point of view of the player who is on the mat

There are times when it is good to let a player bowl on the hand they think they can best achieve the result you need

It may be advantageous to call up a player to see the head in a competitive game

Whenever possible involve your team in the decision making of which shot to play, etc (it is a team game, and there is often more than one way to achieve a result, but the skip should have the *final* say, especially when he/she is going to bowl!)

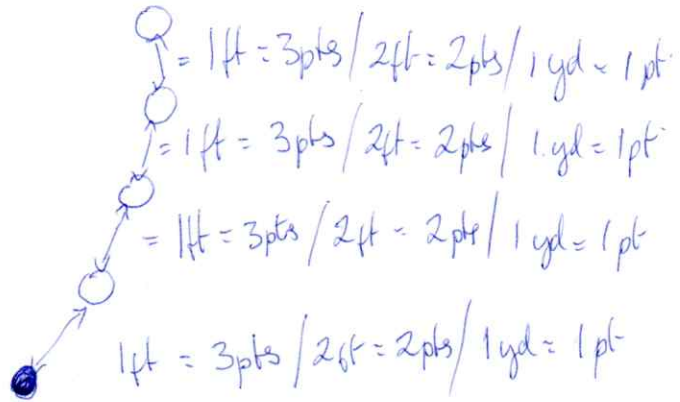
Near the end of a match you *may* need to play some risky shots so that you / your club win, but otherwise flash shots could cause your downfall!

Be able to give clear **hand** signals to your players for distances, which hand to play, what weight to play, where you want their bowl to finish, number of shots, etc ~ because skips/3s often play with people who are deaf, or there may be a lot of background noise from people, trains, planes, etc. Give **accurate** distances!

SKILLS



FINE ADJUSTMENT



NO JACK = quiet length skill.

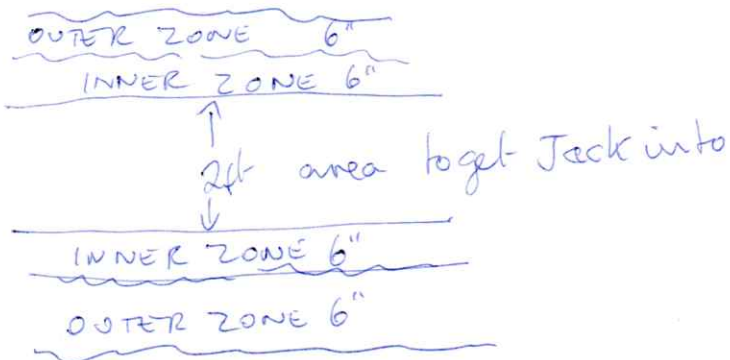


Deliver 1st Bowl so that it comes to rest on centre line if possible.
 Deliver 2nd Bowls to match on same hand.
 Repeat to use all 4 Bowls on same hand.
 Do exercise on forehand + backhand.

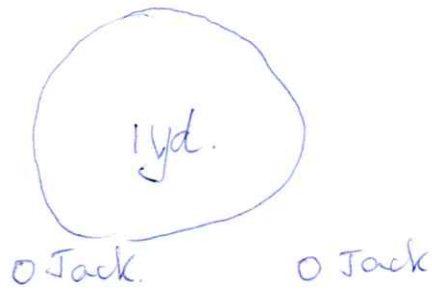
3pts for Jack ZONE
 2pts " INNER ZONE
 1pt " OUTER ZONE



Rolling a Jack. use 4 or 6 for practise.



Training the Jack.



- 3pts Jack + Bowl in ○ ↑
- 2pts " only in ○ [diagram of a square with diagonal lines]
- 1pt Bowl in ○

DRIVE

2 Bowls each hand.
Nominate

- 3pts for a strike.
- 2pts for Bowl between
shuttles + discs
- 1pt beyond discs



Shuttle cocks 1 bowl width apart.

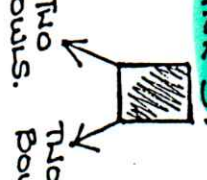
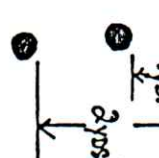
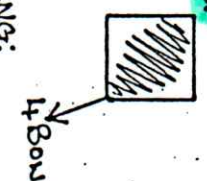
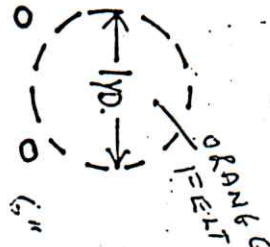

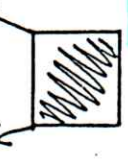
- ① ② ③ ④ Discs. 1 bowl width apart.

STUFF OF CHAMPIONS.

SECTION 'A'

SKILLS LINE MARKING PROCEDURE

SHOT BOWL. 1/2 TO 1 1/2 FT. 15. 1/2 TO 3/4 FT. 16

<p>RINK 3.</p>  <p>TWO BOWLS. TWO BOWLS.</p> <p>MARKING: 3PTS. OVER INNER INTO ZONE. 2PTS. OVER INNER MISSING ZONE. ② OVER OUTER INTO ZONE. 1PT. OVER OUTER MISSING ZONE. 1PT. INTO ZONE ONLY.</p> <p>INNER. ——— OUTER.</p> <p>LINE & LENGTH.</p> <p>3yd. ZONE.</p> <p>→ BOWLS TO NEXT RINK.</p>	<p>RINK 4.</p>  <p>1yd. 2yds.</p> <p>MARKING: 3PTS. BEAT SHOT BOWL. 2PTS. BEAT SECOND BOWL. 1PT. BEAT THIRD BOWL.</p> <p>Each Bowl DELIVERED IS REMOVED WHEN STOPPED & MARKED.</p> <p>BEAT THE SHOT.</p> <p>4 BOWLS.</p>	<p>RINK 5.</p>  <p>4 BOWLS.</p> <p>MARKING: 3PTS. BOWL 1. (WITHIN 1FT OF JACK) 2PTS. WITHIN 2FT. 1PT. WITHIN 1YD.</p>	<p>RINK 6.</p>  <p>1 YD. 6" RADIUS.</p> <p>MARKING: 3PTS. BOWL & JACK INTO CIRCLE. 2PTS. JACK INTO CIRCLE. 1PT. BOWL INTO CIRCLE.</p> <p>TRIAL THE JACK.</p> <p>2 BOWLS. 2 BOWLS.</p>	<p>RINK 7.</p>  <p>4 JACKS.</p> <p>MARKING: 3PTS. JACK IN 2FT ZONE. 2PTS. INNER. 1PT. OUTER.</p> <p>JACK ROLLING.</p> <p>INNER 6" OUTER 6" INNER 6" OUTER 6" 2FT ZONE.</p>	<p>RINK 8.</p>  <p>2 BOWLS. 2 BOWLS.</p> <p>MARKING: 3PTS. STRIKE. 2PTS. BETWEEN DISCS & SHUTTLE. 1PT. OVER DISC.</p> <p>DRIVING.</p> <p>1. 2. 3. 4. SHUTTLECOCKS. DISCS. 1. 2. 3. 4. BOWLS.</p>
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2. TRIAL BOWLS ON EACH RINK OTHER THAN 8. WHICH YOU GET 4 BOWLS

ASTHEAD