

KEY INSTRUCTIONAL POINTS

Skating is to hockey what running is to soccer. Skating is the foundation upon which all other skills are built. The level of performance attained by a player in passing, shooting, checking and stickhandling, are directly related to one's skating ability. The time spent improving a player's skating is a worthwhile investment due to the carry-over value to the many other aspects of the game.

Upon completion of this section, you will be better prepared to:

- Understand and describe the key elements of skating
- Basic Stance
- Edges
- Starts and Stops
- Striding
- Turning
- Pivots

BASIC STANCE

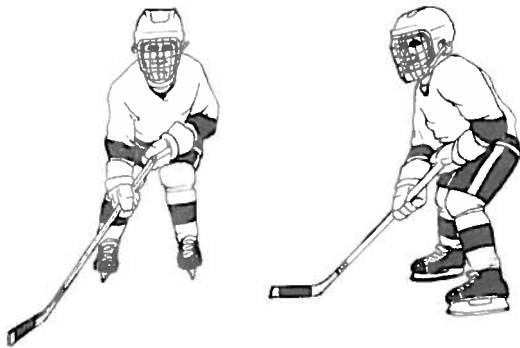
The basic stance, or "ready" position, permits a player to move in any direction from a solid base of support. It is particularly effective during face-off alignments or in front of the net when screening the goaltender or waiting for a rebound. This position is also used when executing many of the basic skills such as passing, shooting and checking.

Key Points

- Feet are shoulder width apart, pointing slightly outward
- Knees and ankles are flexed at approximately 45°
- The upper body leans slightly forward (approx. 45°) with the weight of the body on the balls of the feet
- The shoulders, knees and toes can be joined by a straight line when in the basic stance
- Head up, eyes looking forward
- The stick is held with both hands, blade flat on the ice and slightly to the side of the body

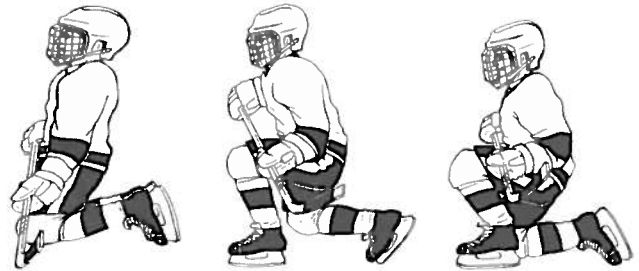
BALANCE

Balance is a basic skill required for the development of all hockey skills. A player who has developed balance can puckhandle, pass, and shoot much easier.



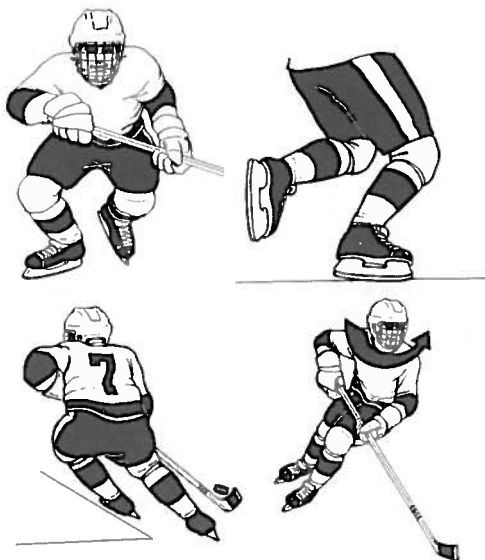
GETTING UP FROM ICE

1. Always come to the knees.
2. Don't place hands on the ice. Keep both hands on the stick.
3. Slide one leg forward so that the blade of your skate is on the ice and follow with the other.



SKATE EDGES

Understanding the basic edges of a skate blade is important to teaching skating. The skate blade has two edges: inside edge and outside edge.



Although both skate edges play a role in propulsion, the inside edge is primarily used for "pushing" or "driving".



Inside edge

Outside edge

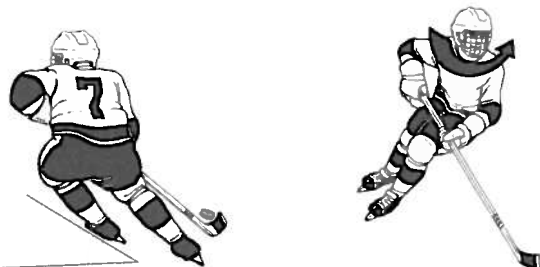


The outside edge, although sometimes used for propulsion purposes, is primarily used for turning and stopping. Figures to the right illustrate the use of both edges during a turn.

Weak skaters have control of only two edges while average skaters have mastered three edges. In both cases, individuals should strive for control of all four edges in order to become proficient skaters.

Inside edge

Outside edge



GLIDING ON TWO SKATES:

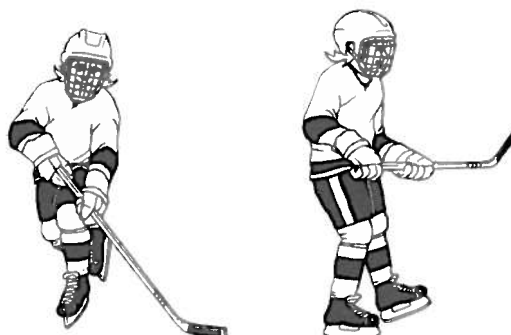
1. Take a few skating strides to gain momentum.
2. Assume the basic stance.
3. Common errors:
 - a) Ankles cave inwards or outwards.
 - b) Knees press in towards each other.
 - c) Legs are straight.
 - d) Body is twisted.
 - e) Upper body leans too far forward.
 - f) Head is looking down at the ice.
 - g) Not having two hands on the stick.
 - h) Stick not close to the ice.



GLIDING ON ONE SKATE

Basic principle in skating is that one foot must be under the body's centre of gravity at all times. Skating involves being on one foot or the other most of the time. It is therefore essential that hockey players learn to balance and glide on one foot.

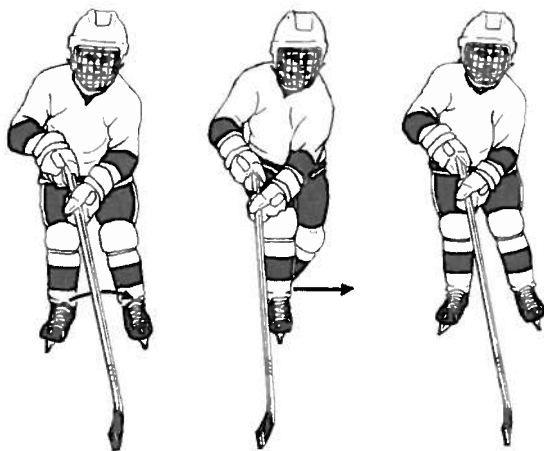
1. Take a few skating strides to gain momentum.
2. Glide on one foot.
 - a) Keep the blade of the supporting skate flat on ice, not on the edges.
 - b) Maintain the basic stance on the supporting leg.
 - c) Glide in a straight line.
3. Common errors:
 - a) Basic stance.
 - b) Weight is not being brought forward on supporting leg.
 - c) Player is on the inside or outside edge of skate.



SKATE EDGES CONT...

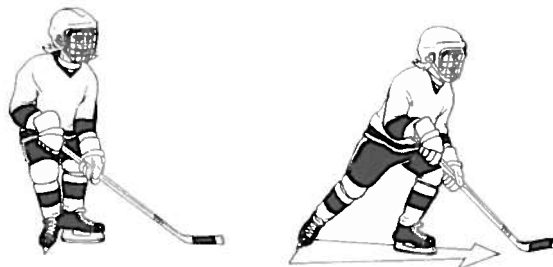
MOVING SIDWAYS

1. Players start from basic stance.
2. The body moves at right angles to the direction of movement. Do not turn body in the direction the player is going.
3. Steps must be taken flat-footed.
4. Keep the stick out in front of you.
5. Walk slowly at first. As the players pick up the drill, speed up the tempo.
6. Progression:
 - a) Put the right skate in front of the left skate.
 - b) Take the left skate from behind the right skate and place it back in the normal stance position.
 - c) Repeat steps one and two as many times as required.



T-PUSH

1. Point the front skate in the direction of movement.
2. Place the back skate slightly behind the front skate, thus forming a "T".
3. Keep the whole blade flat on the ice. Keep weight on the back skate.



SCOOTING

Scooting involves T-push, helps to improve pushing power and leg extension.

1. Place the left skate behind the right skate, forming a T-push with left skate.
2. Push down and out with left leg, fully extend the left leg and glide on right skate.
3. Bring left skate quickly up into T-push position behind right skate before the next push is made.
4. Practice using both skates.

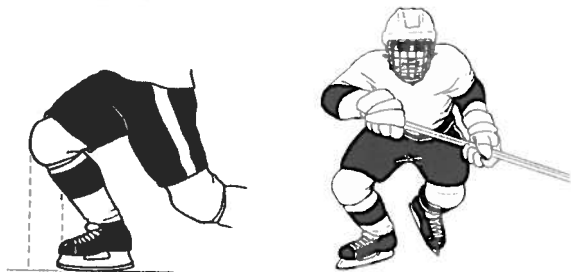


FORWARD STARTS

The ability to start quickly should be one of the first skating skills mastered by young hockey players. There are three types of forward starts used and depending on the game situation: front, crossover and T-starts.

Key Points

1. Basic stance is the starting position.
2. Centre of gravity is shifted forward with the body weight placed on the inside edge of the drive skate.
3. Body weight is placed over the drive leg which is rotated outward at an angle of approx. 90° from the player's chosen course.
4. As the number of strides increases, the player takes progressively longer strides, pushing more to the side rather than to the back.
5. Initial strokes (3 to 4) are short and quick, without gliding.
6. The drive leg is vigorously extended at the hip, knee and ankle.



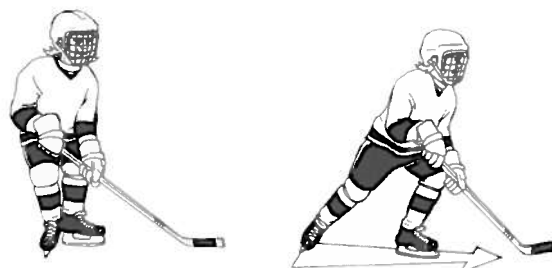
THE T START

The "T" Start is used when a player is stationary and knows beforehand the direction one wishes to travel. This is the case in some face-off situations. It is also used to teach beginners how to start as it is easier to master than the front start.

The primary difference between the "T" Start and the front start is in the positioning of the skates.

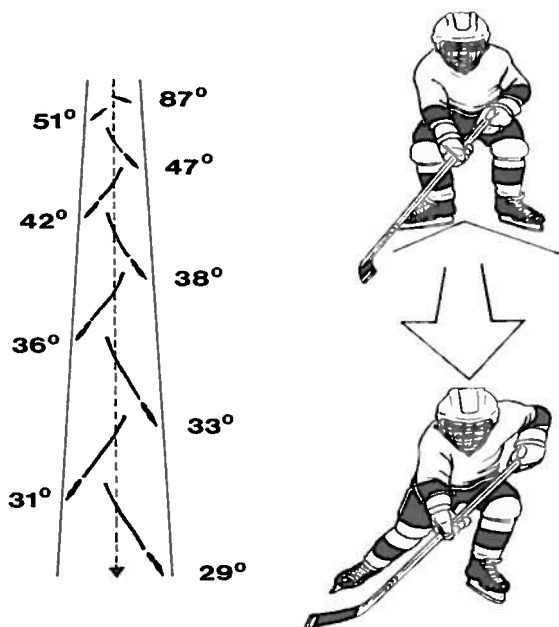
Key Points

1. Both legs are flexed slightly.
2. The driving leg is positioned at a 90° angle to the desired direction of travel, thus creating the "T" position.
3. The start is initiated by a thrust of the driving leg (inside edge).
4. Without any gliding motion, the lead foot is raised and rotated outward ready to perform another driving motion.



FRONT START

1. Players in basic stance, skates shoulder width apart, knees flexed, and back straight.
2. Turn heels in to make a "V" with your skates, while leaning slightly forward. This puts weight on front part of blades.
3. Drive off with either the right or left skate on the first stride and alternate legs with each stride. First stride with each foot is a short driving stride. More like running.
4. Next two strides are longer. Angle of the blade nears 35° - 40° at about the third or fourth stride.
5. Skates are low to the ice for quick recovery.
6. Gradually straighten up as speed increases to the maximum.
7. Should be in full stride after the first six strides.

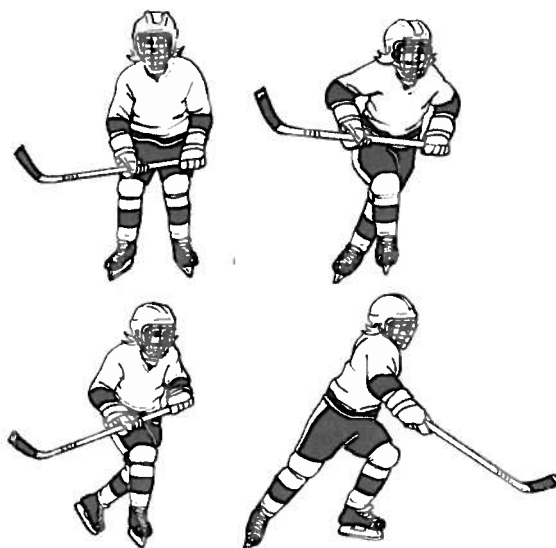


THE CROSSOVER START

A crossover start is used when a player wishes to start rapidly after a two foot parallel stop. It is also used when a player is sideways to the direction one wishes to go. It can be defined as a front start preceded by a crossover action of the leg.

Key Points

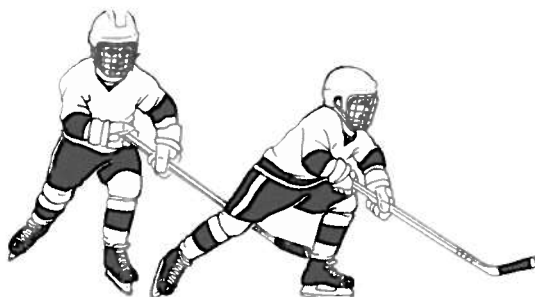
1. Skates are slightly closer together than in the basic stance.
2. Skates are parallel and perpendicular to the desired direction of travel.
3. The head and shoulders are turned in the desired direction.
4. The body leans towards the desired direction.
5. After the crossover, the outside skate is placed at a 90° angle to the desired direction.
6. Perform only one crossover to assume a forward starting position.



STRIDING IN FORWARD SKATING

Power is developed by taking fast, short strides. As speed increases, long and less frequent strides may be taken to maintain speed.

1. Stride starts with feet close together and all weight on the pushing foot.
2. Foot is turned 35° - 40°, and the push is to the side and down, pressing the blade deeply into the ice.
3. As pushing foot is forced out to the side, the knee of the other leg is pushed forward.
4. Push skating leg down and out as far as you can, until completely extended including ankle and foot extension to tip of toe.
5. When stride is finished, the weight is transferred to the forward foot and pushing foot comes slightly off the ice.
6. Knee of back leg is pulled forward with knee bending and pulled close to the gliding foot. Foot is kept close to the ice.
7. You are now ready to start the next stride with the opposite foot.



FORWARD SKATING

The efficiency of the skating stride depends on applying a few fundamental principles and optimum development of the muscles used in skating. Careful attention should be paid to the following key points when teaching forward skating.

Key Points

1. Basic Stance is the starting position.
2. Power is derived from a full and vigorous sequential extension of the hip, the knee and the ankle in a lateral thrust (to the side and not to the back as in the initial stroke).
3. The knee of the gliding leg must be well flexed extending beyond the toe of the skate in the gliding state.
4. The weight of the body is transferred over the striding leg at the beginning of each stride.
5. Recovery is executed in a circular motion, with skate low to the ice, passing under the centre of gravity.
6. Shoulders should be kept perpendicular to the intended direction with the muscles of the upper body relaxed.
7. The stick can be held in one or two hands depending on the game situation. The shoulder and arms muscles should be relaxed.



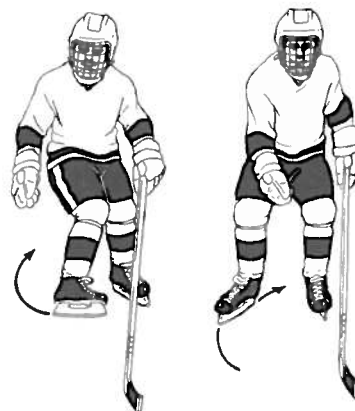
BACKWARD STANCE

1. Skating backwards is like sitting on a chair.
2. Keep the knees bent and back straight.
3. Feet and knees are shoulder width apart.
4. Lower centre of gravity by keeping the butt down.
5. Keep head up, chest out, and shoulders back.
6. Weight evenly distributed along blade of each skate.



C-CUT FOR STARTING BACKWARDS

1. Start from basic stance.
2. Turn heel of right skate (driving leg) outward as far as possible. Rotation of leg at the hip also takes place inwards.
3. From bent knee position and pressing on the ball of foot, extend the leg by pushing hard and making a semi-circle cut in the ice with the blade. Ensure weight is on driving leg.
4. Final thrust comes from the toe of the skate blade as the ankle is flexed.
5. Return the right skate to its original place beside the left skate.
6. The left leg (supporting leg) must stay directly under the players' body.
7. Repeat with left skate.



V-STOP FOR BACKWARD SKATING

1. Spread feet shoulder width apart.
2. The toes of both skates are turned out and the heels are turned in.
3. The body leans forward. This forces the inside edges of skates against the ice.
4. Slight bend in knees during final phase of stop.
5. Legs become extended during final phase of stop. Pressure is thus exerted through the skate blade.
6. When stop is completed the player should end up in the basic stance, prepared to go off in any direction.



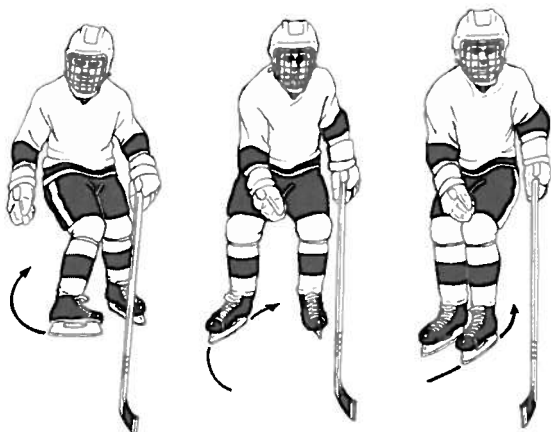
BACKWARD SKATING

1. Players are in basic stance.
2. All weight should be on one foot, with feet close together when stride begins.
3. Using the front part of blade, push straight out to side until pushing leg is straight.
4. When stride is completed step to the opposite foot and lift the foot you have pushed with.
5. Bend knee of free leg and pull it in towards the skating leg keeping the foot close to the ice.
6. As free foot comes close to the skating foot, start striding with the opposite leg.
7. Continue alternating action with both feet. Ensure weight is over striding leg.



BACKWARD C-CUT

1. Start from basic stance.
2. Turn heel of right skate (driving leg) outward as far as possible. Rotation of leg at the hip also takes place inwards.
3. From bent knee position and pressing on the ball of foot, extend the leg by pushing hard and making a semi-circle cut in the ice with the blade. Ensure weight transfer is on to the driving leg.
4. Final thrust comes from toe of the skate blade as the ankle is flexed.
5. Return the right skate to its original position beside the left skate.
6. The left leg (supporting leg) must stay directly under the player's body.
7. Repeat with the left skate.



GLIDING BACKWARDS ON ONE SKATE

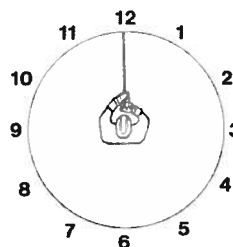
1. Player is in motion backwards.
2. Lift one skate off the ice.
3. Keep supporting leg under player's centre of gravity.
4. Keep blade of supporting skate flat on the ice, not on the edges.
5. Glide in a straight line.



ONE O'CLOCK - ELEVEN O'CLOCK STOPS

One o'clock refers to pushing out with right skate towards one o'clock. Eleven o'clock refers to pushing out with left skate towards eleven o'clock.

1. A stop in which the player remains facing forward.
2. Glide on two skates in basic stance.
3. Turn heel of right skate out and the toe of right skate in. Push skate out and down towards one o'clock.
4. Keep weight on the ball of your foot as you stop.
5. Keep knees bent and the back straight.



FORWARD SKATING CONT...

FRONT-FOOT STOP (INSIDE EDGE)

Technique is essentially the same as the two-foot parallel stop, except the inside leg is held back slightly above the ice.

1. From a regular skating stride, snap the skate of the front leg at a 90° angle to the direction of motion. Initiate with a rotating action of the hips and shoulders.
2. The weight of the body is on the front leg.
3. Pressure on the ice is applied on the inside edge and on the front part of the blade while extending the leg vigorously.
4. Inside leg is slightly off the ice ready to initiate a new movement.



FORWARD STOPS

For safety reasons, the stop should be one of the first skills taught. Use the various lines painted on the ice as stopping points in order to eliminate any unfortunate accidents which may occur close to the boards.

Stops are essential in avoiding checks, shaking off opponents or changing directions. The three types of stops commonly used are: two-foot parallel, outside leg and inside leg stops.

To stop sharply, weight should be distributed as evenly as possible over both skates, and pressure should be exerted on the front part of the blades while extending the legs vigorously – inside skate (outside edge) and outside skate inside edge.

Skates 6-8 inches apart.



Inside skate beyond outside skate.



TWO-FOOT STOP

Will stop more quickly than a one o'clock or eleven o'clock stop.

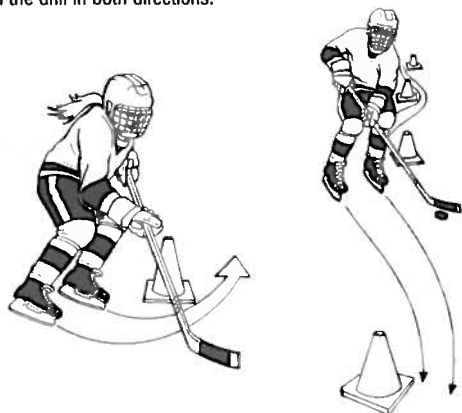
1. Glide on both skates as you approach the stopping point.
2. Basic stance – head up, knees bent, back straight, and feet shoulder width apart. Must turn sideways to the direction of travel, by turning the body to a right angle to the direction of motion. Turn initially to just the strong side.
3. Begin the stop by turning the shoulders first with the hips and legs following.
4. Turning the hips swing the outside leg into braking position. The inside leg acts as a pivot while turning into a braking position. Skates are shoulder width apart with the inside skate slightly ahead of the outside skate. The weight is equally distributed on both skates.
5. Extend the legs vigorously while exerting pressure on the front part of the blades. We are using the inside edge of the outside skate and the outside edge of the inside skate, especially the inside edge of the lead skate.
6. Keep head and shoulders straight.
7. Keep two hands on the stick.



FORWARD STOPS CONT...

GLIDE TURNS

1. Skates are shoulder width apart.
2. Lead with the inside skate.
3. Head and shoulders initiate the turn.
4. Bend knees and lean inside.
5. Rock back slightly on the heels.
6. Follow the stick.
7. Perform the drill in both directions.



TIGHT TURNS

Permits a player to change direction in a very limited space while expending the least energy. Must be mastered to both sides.

1. Stop skating and let yourself glide into the approach.
2. Head up, knees bent, and feet shoulder width apart.
3. Place the skate on the side you wish to turn directly in front of the other, heel to toe.
4. Turn your head and shoulders in the direction you want to go and bring your arms and stick to the same side.
5. Lean well from the hips down inside the half circle that your skates will trace on the ice.
6. Weight should be as evenly distributed as possible on both skates. Pressure is on the outside edge of leading foot and inside edge of following foot.
7. Skates should be close together and centre of gravity ahead of skates, in order to be able to crossover after the tight turn and to accelerate rapidly.
8. Do not sit back on your blades.
9. Once skates have traveled a complete half moon on the ice, player executes a crossover start by bringing the back leg over the front leg in order to accelerate out of the turn.



FORWARD TURNS

To change direction, turns are more energy efficient than stops and starts. It is essential that individuals learn to turn equally well in both directions because of the nature of today's game (e.g. flow and rapid transition). The three types of forward turns are: sharp, crossover and forward-to-backward pivot.

Key Points

1. The skate on the side of the desired turn is placed slightly ahead of the other skate.
2. The head, shoulders, arms and stick are turned in the desired direction of travel.
3. The body leans significantly in the desired turning direction; the upper body leans slightly forward.
4. The outside leg then crosses over the inside leg in order to accelerate out of the turn.
5. Weight should be placed on the outside edge of the lead foot and the inside edge of the back foot.
6. For a sharper turn, more weight will be placed on the back of the blades.
7. The amount of knee bend will be determined by the desired quickness of the turn.

SHARP TURN

The sharp turn is one of the most difficult techniques to master, but it is also one of the most useful. The player must execute a change of direction of 180° in a very limited space while attempting to maintain the highest possible speed.

A glove, a puck or a face-off spot on the ice are good markers for teaching sharp turns. Avoid teaching sharp turns around tall cones as it prevents players from leaning well into their turns.



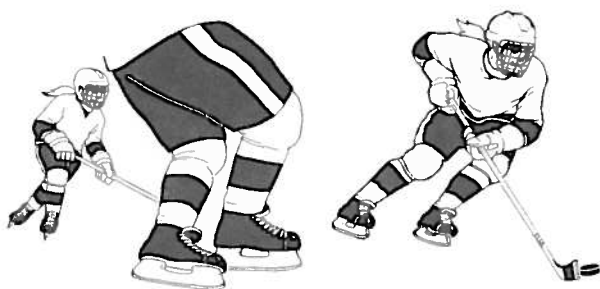
FORWARD TURNS CONT...

FORWARD CROSSOVER TURN

Forward crossovers are used to change direction while attempting to gain speed.

Key Points

1. Rotate the head, shoulder, arms and stick in the desired direction of travel.
2. The body leans well into the circle with the trunk bent slightly forward.
3. The weight is transferred from the inside to the outside leg which now thrusts by an extension of the hip, knee and ankle.
4. To increase speed, bend the knees as much as possible before extending the driving leg.
5. Body thrust is alternately carried out by both legs, while the body weight is kept above the drive leg.
6. Following a vigorous extension of the hip, knee and ankle of the inside leg (outside edge), the outside leg (inside edge) crosses over the inside leg.



CROSSOVER PUMPING

Used to keep speed or to increase speed while skating on a curve.

1. Skating on the circles.
2. Push outside skate out toward the side keeping the blade in contact with the ice until the leg is fully extended.
3. Push down on the ball of your foot at the end of the push so that you are using your ankles to get that little extra push from each stroke.
4. Lean into the circle from the waist down by pushing your hips into the circle and keeping your inside shoulder up.
5. After extension in step 2, swing your outside leg over the skate and place outside skate parallel to the inside skate.
6. The inside skate then pushes to full extension outward under the body (using outside edge).
7. When fully extended, return it quickly to its original position under the body and beside the outside skate.
8. Repeat the sequence in a continuous manner, pushing with equal force with both strokes.
9. Repeat in both directions.



BACKWARD TURNS

Backward turns in both directions are essential for mobility and positioning, and are skills that should be mastered by all players.

Backward lateral crossovers permit a player to move laterally in order to remain in front of an attacker. They can be executed from a stopped position or while skating backward. The mechanics of this movement are similar to those used during the backward crossover start. (See previous)

Key Points

1. Basic stance is the starting position.
2. The hips and trunk turn slightly towards the direction of the crossover; the head remains straight.
3. Facing the play, the body is moved in the desired direction of travel by the extension of the outside leg (inside edge) followed by an extension of the inside leg (outside edge).
4. The outside leg crosses over in front of the inside leg and is brought down on the ice. This action is repeated until the desired position is attained.
5. The body weight is shifted to the leg that remains on the ice.

BACKWARD CROSSOVER TURNS

The backward crossover turn is used to shift from backward to forward skating without having to come to a complete stop.

Key Points

1. Basic stance is the starting position.
2. Head and shoulders open in the direction the player intends to pivot.
3. The outside leg extended, and exerts force (inside edge) on the ice by a vigorous extension of the hip, knee and ankle.
4. The inside leg (outside edge) extended and the outside leg (inside edge) is brought back to begin the final stage of backwards to forwards transition.
5. The inside leg (outside edge) completes its final thrust, the weight is now on the outside leg (inside edge), when the pivots to assume a forward skating position.

One-leg backward stop



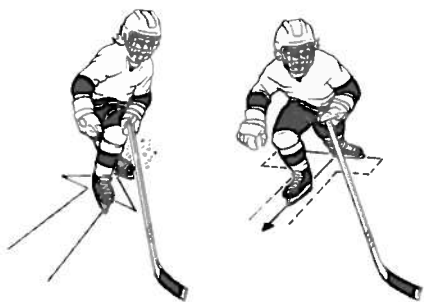
REVERSING DIRECTIONS

1. Perform a two-foot stop.
2. Perform a T-push to get started in the reverse direction.
 - a) Place front skate in the direction of movement.
 - b) Place the back skate slightly behind the front skate, thus forming a "T". Keep the whole blade flat on the ice. Keep weight on the back skate.
 - c) Give a strong push with the back skate. This involves a straightening of the back leg pushing the skate down against the ice.
 - d) Stress the head up, knees well bent, leg fully extended, and recovery skate close to the ice on recovery.
3. After T-push resume striding to gain speed.



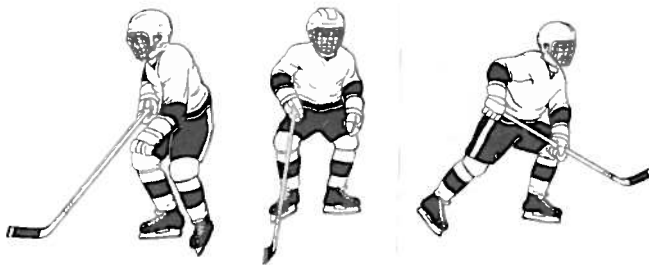
BACKWARD ONE-FOOT STOP AND T-PUSH

1. Player is in motion backwards.
2. Left leg extends and transfers weight to right leg.
3. Left leg now being weightless begins to swing back.
4. Shoulders, hips, and legs turn in a counter-clockwise direction as the left skate is planted in a braking position.
5. Left knee is bent and the weight is transferred from the right leg to the left leg.
6. The majority of resistance comes from the left skate.
7. Right skate and knee move under the body.
8. Skates are now in a position for T-push start.



PIVOT (BACKWARDS TO FORWARDS)

1. Players are in motion backwards.
2. To turn to the left, transfer the weight to the right skate.
3. Turn is started by rotating the left shoulder backward. The torso and hips will follow.
4. Lift the left skate off the ice and turn it as close to 180° as possible. Glide straight back on right skate.
5. Transfer the weight to the left foot to complete the turn.
6. At moment of weight transfer, the player must dig in his right skate and push hard, fully extending the right leg.
7. You are now ready to start forward striding.
8. It is important to accelerate out of the turn.
9. Must learn to turn to both sides.



PIVOTS (FORWARD TO BACKWARD):

1. Players gain forward momentum and coast on the left skate.
2. The player straightens up and rotates his right skate outward (as close to 180° as possible) in almost a heel to heel position. Turn is started by rotating right shoulder backwards. The torso and hips will follow.
3. Transfer the weight from the left skate to the right skate; step down on right skate and unweight yourskates by going from bent knees to straight legs. This will help in transferring from left to right skate.
4. Finish pivot by turning the left skate so that it is parallel with the right skate.
5. Push to side with right skate and start to skate backwards.
6. Must learn to turn both sides.



BACKWARD TURNS CONT...

PUCKHANDLING STANCE

1. Stick length.

When on skates, the stick should come up to an area between the collar bone and chin, so that free movement of the top hand in front of the body is possible.

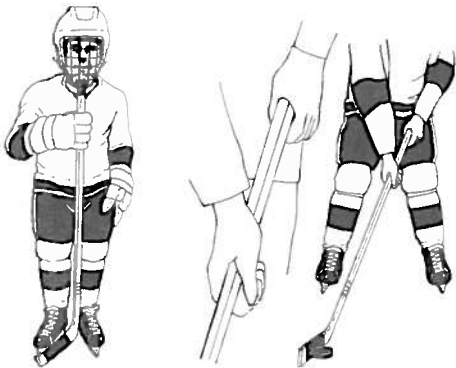
2. Stick lie.

When assuming the correct skating stance, the blade should be flat on the ice.

3. Younger players should have junior size sticks that have narrower shafts and shorter blades.

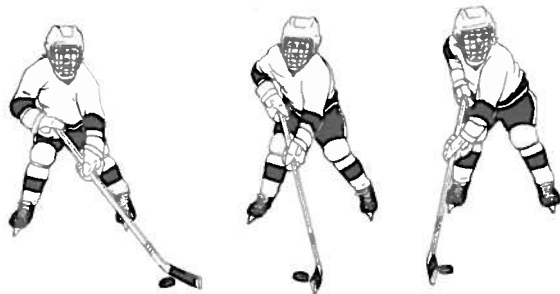
4. The grip.

- a) The top hand must be right at the end of the stick.
- b) The lower hand should be 20 -30 cm down the shaft.
- c) The "V" formed by the thumb and the forefinger should be pointing straight up the shaft.
- d) Blade of stick is flat on the ice.
- e) Keep the head up and use peripheral vision to look at puck. Younger players should be allowed to look and feel for the puck.



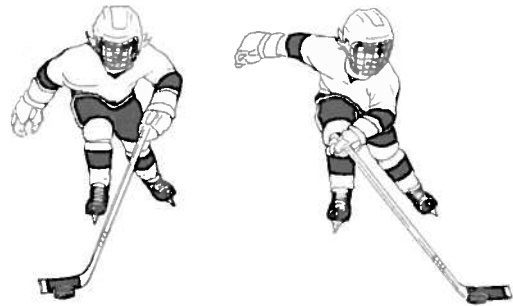
STATIONARY PUCKHANDLING

1. Assume puckhandling stance.
2. Move the puck from side to side by rolling the wrists. This cups the stick on both the forehand and backhand, thus, allowing better control.
3. To roll the wrists, turn the toe of the blade inwards and the heel outwards, then reverse direction.
4. Puck is handled in the middle of the blade.
5. Keep arms and upper body relaxed.
6. Puck control must be smooth, rhythmical, and quiet.



OPEN-ICE CARRY

1. Players have control of stick with top hand only. The puck is pushed ahead with the bottom edge of the stick blade.
2. Arm action is in a slight forward thrust by straightening the arm at the elbow.
3. The puck should be pushed alternately with the blade pointed to the left then to the right.
4. Push the puck only slightly ahead.

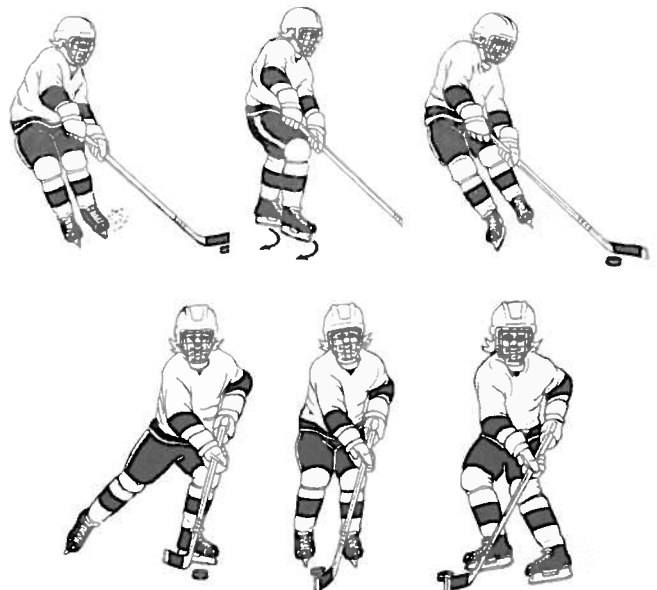


USE OF FEET TO CONTROL THE PUCK

1. Turn toe out so that puck can be controlled by the skate blade.
2. Players should take a quick look down but not for too long. Try to keep head up.
3. Keep puck within one metre of skates.

STOPPING WITH PUCK

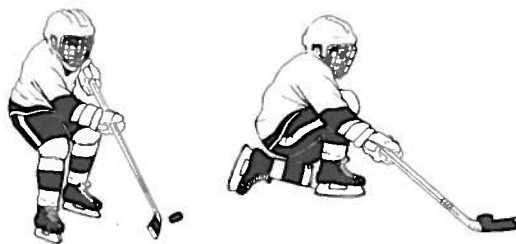
1. When stopping, the puck is kept under control by cupping the stick blade over the puck.
2. Keep two hands on the stick.



BACKWARD TURNS CONT...

TOUCHING KNEE TO ICE WHILE CONTROLLING THE PUCK

Player should slide bottom hand down the shaft of stick, this keeps blade flat on the ice.



PASSING

Passing is a skill that requires a great deal of practice. Introducing your players to all aspects of this skill is essential.

Key Points

1. The hands should be in a comfortable position, similar to that used when dribbling the puck.
2. The arms should be held out in front of the body.
3. The eyes are fixed on the target. (Note: the head does not necessarily turn to face the target, as this would telegraph the pass.)
4. The stick blade is perpendicular to the target upon releasing the puck.
5. The stick blade follows through towards the target.

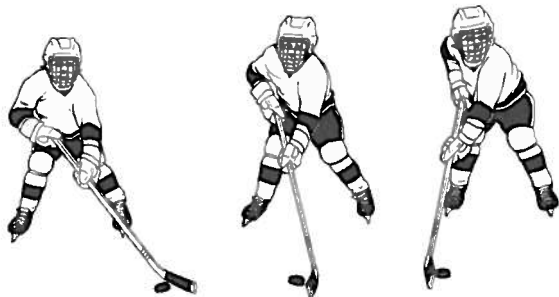
Here are some other considerations with respect to passing:

A. The passer should use the appropriate type of pass in a given situation.

B. A pass should not force the receiver to slow down. A passer should "lead" a receiver in motion, thus permitting reception in full stride.

C. When it is not possible to pass to the stick of the receiver, pass to the skates, behind the receiver, or to an open space.

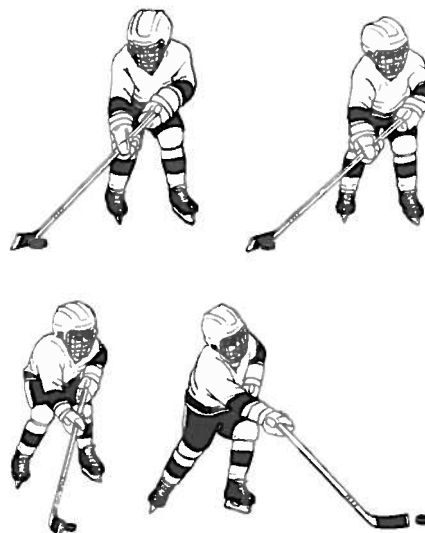
D. The passer ordinarily does not stop skating after making the pass, but moves to a position of support.



PASSING - FOREHAND SWEEP PASS

NOTE: It is very important that each player has a stick which is not too long.

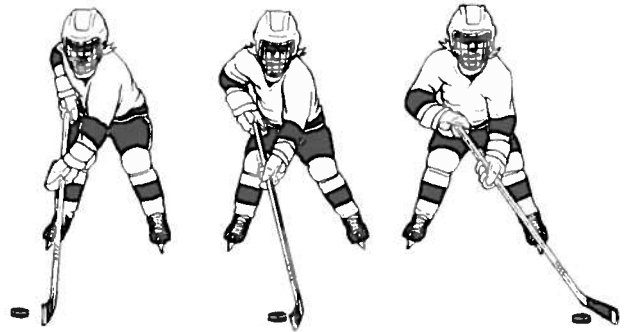
1. Player is in the normal puckhandling stance.
2. Bring the puck beyond the plane of the body. Puck is in the middle portion of the stick blade.
3. Stick blade should be at right angles to the target.
4. Body weight is on the back leg.
5. Head is up looking at the target.
6. Puck is propelled toward target with a sweeping action of the arms. Pull with the top hand and push with the bottom hand.
7. As the puck is propelled, the weight is transferred from the rear leg to the front leg.
8. Follow through low and towards the target.
9. Be prepared to receive.



PASSING CONT...

RECEIVING A PASS

1. Head up looking at the puck.
2. Present a target, stick blade on the ice.
3. Keep blade at 90° toward direction of puck.
4. As the puck contacts the blade, some give is allowed providing a cushioning effect.
5. Be prepared to pass.



TYPES OF BACKHAND PASSES

It is essential that the backhand pass be perfected. As it is a very difficult skill, it should be given special attention.

Key Point

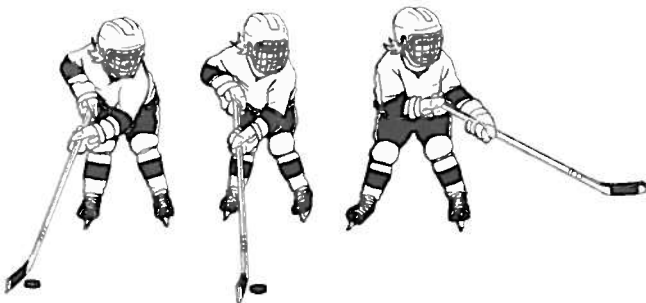
A player must be able to execute a backhand pass without cutting down on skating speed, changing direction or excessively rotating the shoulders.

BACKHAND PASS

Like its forehand counterpart, this is perhaps the most often used backhand pass.

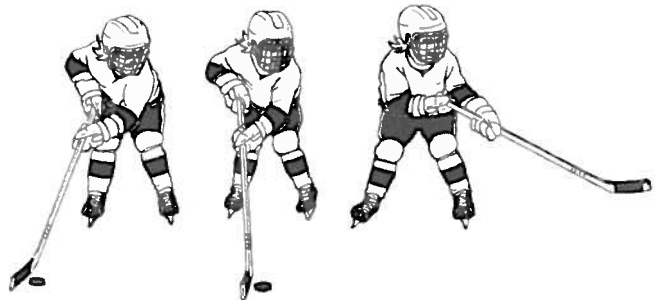
Key Points

1. The grip on the stick is similar to that used when stickhandling and tightens during the passing action.
2. The weight of the body should be transferred from the leg furthest from the receiver to the closest leg.
3. The upper hand must move in front of the body to maintain the blade perpendicular to the target.
4. The length of the sweep will depend on the time available and the distance of the receiver.



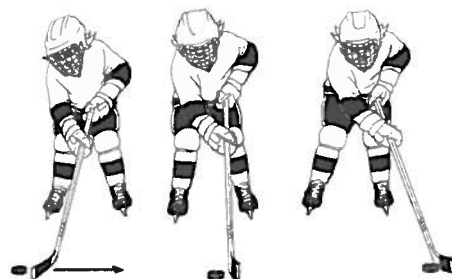
BACKHAND SWEEP PASS

1. Hands are well away from the body.
2. Bring the puck beyond the plane of the body.
3. Shift the weight to the back leg.
4. Head up, looking at target.
5. Cup the blade of the stick over the puck.
6. Sweeping action of stick across the body to slide the puck.
7. Shift weight to the front foot.
8. Snap and roll wrists.
9. Follow through low.
10. Be prepared to receive.



RECEIVING PASS BACKHAND

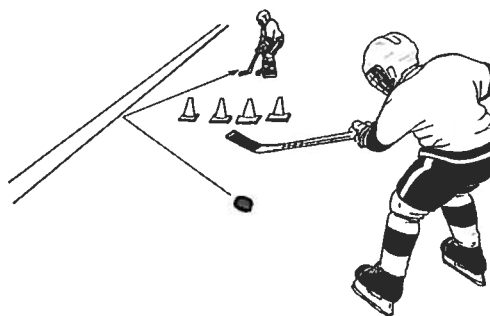
1. Head up watching puck.
2. Stick is on the ice for a target.
3. Cup your stick and cushion the impact by relaxing the wrists.
4. Be prepared to pass.



TYPES OF BACKHAND PASSES CONT...

BOARD PASS TO PARTNER

1. Make boards work for you in passing the puck.
2. Used frequently by defenseman in their own zone.
3. Useful when a defender is between you and your receiver.
4. A puck passed off the boards rebounds away at the same angle. In other words, the angle onto the boards equals the angle off of the boards.



SHOOTING

The ability to shoot the puck in various situations that arise during a game of hockey is an invaluable skill. Hockey players should have a complete arsenal of shots from which to choose. An incomplete player is limited to only one or two types of shots.

Key Points

1. Accuracy is the most important. (Hard, quick shots that miss the net are not much of a threat).
2. Get the stick blade traveling as fast as possible.
3. Speed of execution (i.e. quick release) is as important as the speed of the puck. The element of surprise is a very important factor in shooting.
4. When advantageous, make use of possible screens when shooting at the goal.
5. Always keep the stick close to the ice around the net, and react to the movement of the puck after each shot (e.g. a rebound).
6. Master the various shots in order to have the right shot for any game situation.

For a better understanding of shooting skills, each shot can be broken down into three phases: preparatory, execution and follow-through. This breakdown also permits a better and more complete analysis of the skill, and thus facilitates corrections.

PHASES OF SHOOTING

PREPARATORY PHASE

1. Preparation to release the shot (e.g. backswing in a slap shot).
2. Movement of 4 joints into position.

EXECUTION PHASE

1. Forces generated in the direction of the shot.
2. Impact of the stick with the puck.
3. Body movements (e.g. trunk rotation, weight transfer and shoulder flexion).

FOLLOW-THROUGH PHASE

1. Begins once the puck leaves the blade of the stick.
2. A good follow-through ensures that body segments do not decelerate too soon.

TYPES OF FOREHAND SHOTS

The sweep shot, so named because of its motion, is a valuable tool to players of all ages. This is one of the more accurate shots as the puck is in contact with the stick throughout the shooting motion. The sweep shot can also be deceptive, as a pass can be made from the same sweeping motion.

Key Points

1. The spread of the hands on the stick is somewhat wider than that used when stickhandling.
2. The puck is brought to the side of the body, and should be well behind the left skate.
3. Maximum force is transferred to the stick by bending the trunk forward and shifting body weight from the back to the front leg.
4. The grip should tighten and the wrists should snap before or as the puck reaches the forward leg.
5. The puck is propelled with a snap of the wrists. In one motion, the top hand snaps forward then back towards the body while the wrist is rapidly extended. The bottom wrist flexes and whips the stick through towards the target.

TYPES OF FOREHAND SHOTS CONT...

WRIST SHOT

The wrist shot is a surprise shot which depends on the quickness of release. It is a useful shot around the opponent's net, where space and time are often limited.

FLIP SHOT

A technique used to hit the upper corners of the net is to close in, or to lift the puck over the sprawling goalkeeper.

1. Puck is on the toe of the stick blade which is near the front foot.
2. Lift is given by tilting the blade so that only its bottom edge contacts the puck.
3. Deliver from in front of the body with a scooping action of the stick by the wrists.
4. Need a quick snap of the wrists and a high follow through.

Backhand is similar, except puck is closer to the heel of the blade to get better action.



FOREHAND WRIST SHOT

1. Basically the same grip as passing.
2. Bring puck beyond plane of the body.
3. Keep the puck in contact with the stick blade.
4. Weight is on the back foot.
5. In the process of sweeping the puck forward, the weight is transferred onto the front foot.
6. Snap and roll the wrists. Pull the top hand and push the bottom hand.
7. Follow through low for a low shot, and high for a high shot.

TYPES OF BACKHAND SHOTS

SWEEP SHOT

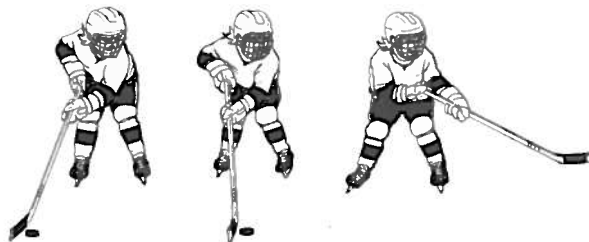
The sweep shot is perhaps the most commonly used backhand shot. It is both fast and accurate.

Key Points

1. Grip is usually wider than in the stickhandling position.
2. With the skates directed at the target, the shoulders are rotated sideways and the trunk is slightly bent over the puck.
3. The front knee is well flexed.
4. The sweeping action is directed at the goal by a vigorous rotation of the trunk and shoulders, a forceful extension of the legs, followed by a dynamic action of the arms and wrists.
5. During this action, the weight of the body is transferred from the back leg to the front leg as the puck travels from the heel to the toe of the stick blade.

BACKHAND SWEEP SHOT

1. Basically same grip as passing.
2. Bring puck beyond plane of the body.
3. Weight is on the back leg.
4. In the process of sweeping the puck through the weight is transferred to the front foot.
5. Head up looking for opening.
6. Snap and roll the wrists. Push the top hand and pull the bottom hand.
7. Release the puck and follow through low.



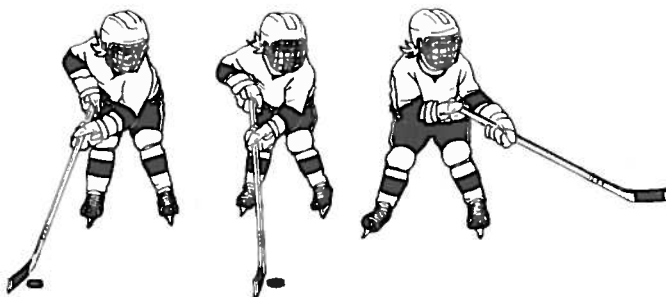
TYPES OF BACKHAND SHOTS CONT...

WRIST SHOT

The backhand wrist shot is usually used by a player who has faked a move to the forehand side to bring the puck to the backhand for a quick shot on the goaltender. Since the player is in a forward skating position, the wrist shot becomes the best tool in this particular situation.

Key Points

1. The hands are spaced slightly farther apart than during the dribble.
2. The puck is placed on the heel of blade to the side and slightly in front of the player.
3. The puck is then whipped in the direction of the goal by a vigorous rotation of the shoulders and a dynamic action of the arms and wrists.
4. There is a limited transfer of weight.



DEKES

The deke is a second means accessible to a player who wishes to become free of an opponent and maintain possession of the puck. It may also precede a pass or shot in order to mislead an opponent.

Key Points

1. A fake must be based on deception by having all the appearance of reality.
2. Dekes should be initiated at a sufficient distance from an opponent to avoid being stick checked.
3. Change of speed and directions are important factors to the success of any deke.
4. Acceleration after completing the deke is often important (be certain that drills allow for practice of this).
5. If possible, dekes should be based on a knowledge of the opponent's weaknesses.
6. A deke must give the opponent enough time to go for the fake before the player undertakes the intended action.
7. While deking an opponent, the player would make an effort to remain fully aware of the whereabouts of teammates and opponents.

It is important to remember that dekes are a creation of the imagination that can be perfected through practice. Here are some basic dekes which can be modified or combined in many ways to suit the situation, the skills and needs of each player.

TYPES OF DEKES

BODY FAKES

1. **Change of Direction:** the player feints with the head and / or shoulders in one direction, then goes in the other direction.
2. **Between the legs:** After a deke with the head, shoulders or stick, the player slips the puck between the opponent's legs and recovers it behind the opponent.

SKATING FAKES

1. **Stop and Start:** the player skates at full speed as if to outskate the opponent, then stops abruptly and starts in another direction.
2. **Change of Speed:** the player slows down, forcing the opponent to do the same, then accelerates rapidly, catching the opponent flat-footed.
3. **Directional Skating:** the player does crossovers in one direction, and when the opponent moves to cover, cuts back in the other direction.
4. **Using the Boards:** the player acts as if to skate between the player and the boards, but cuts around the opponent, banks the puck off the boards and then retrieves it.

STICK FAKES

1. **Fake a Shot:** the player fakes a shot, waits until the opponent reacts, then skates around the opponent.
2. **Fake a Pass:** The player fakes a pass with the head or the stick, then shoots on goal, or dekes the opponent.

SKATING FAKES

Two types of skating fakes:

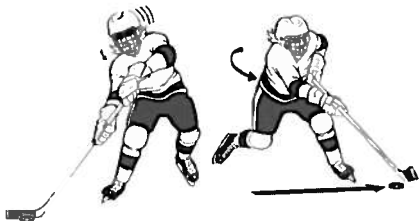
1. **Change of pace:**
 - a) To change pace, increase or decrease the shove your pushing leg
2. **Body deke:**
 - a) Drop your head, shoulder, or hips, one way, then move the other.



TYPES OF DEKES CONT...

BODY FAKES

Body fakes may include movement of the head, upper or lower body, in a deceptive movement designed to get the defender to adjust position or lean in the wrong direction. When this occurs, the puck carrier accelerates quickly in the opposite direction before the defender has time to recover. These fakes are normally initiated just outside the checking range of the opponent. This allows the puck to be moved through the defensive triangle which is formed by the skates and stick of the defender.



LOOK AWAY

The puck carrier, by looking or glancing at a teammate and indicating a passing intention may force the defender to momentarily adjust position in the direction of the potential pass receiver. This results in the creation of space or an avenue for the puck carrier to attack the net.

Keeping body between opponent and puck



DRIVING THE NET

An offensive player, with an initial outside position on a defender, uses strong crossover strides or leans heavily with an extended inside leg and arm in order to cut to the front of the net for a potential scoring opportunity. The attacker attempts to drive to the far post and maintains one's body position between the puck and the defender so as to protect the puck.



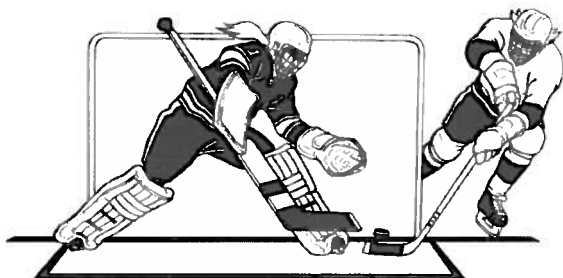
SHOOTING AND PASSING FAKES

FAKE SHOT

The attacker, by initiating a shooting action, may force the defender to momentarily 'freeze' in a shot blocking response. This allows the puck carrier to accelerate past the defender and attack the net.

WALKOUTS

When in possession of the puck in the offensive zone (behind the goal line or along the side boards), a player should take advantage of any seam or lane to attack the net. The puck carrier fakes a pass to force the defender to adjust one's position and then accelerates through the open lane to a potential scoring position. In the same way, a player receiving a pass should fire through an open lane created by a defender who fails to adjust one's position.

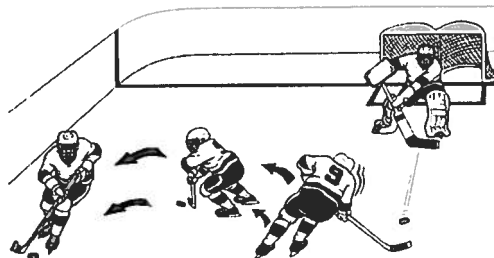


SHAKING A DEFENDER ONE-ON-ONE

The puck carrier must also be able to maintain possession of the puck when under checking pressure by a defender. Use of the body, skates and stick, as well as evasive skating movements, are required to shake a defender one-on-one, quickly enough.

TURN UP

This is an offensive manoeuvre used by players who have just recovered a loose puck while skating in the direction of their own net. It may also be used by puck carriers who are momentarily forced to retreat towards their own net. The offensive player first executes a fake by dipping the shoulder and angling the skates as if to turn in one direction. The puck carrier then rapidly makes a tight turn (preferably towards the near boards) with the puck in the opposite direction and accelerates as the turn is completed. The attacker is now in a position to pass to a teammate or skate with the puck.

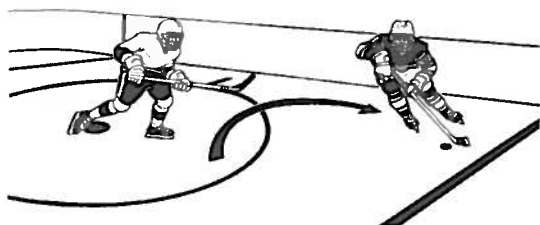
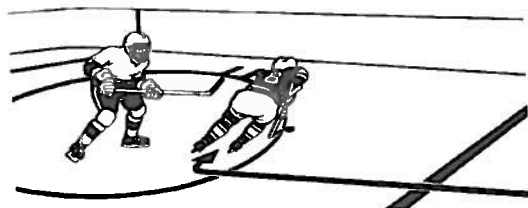
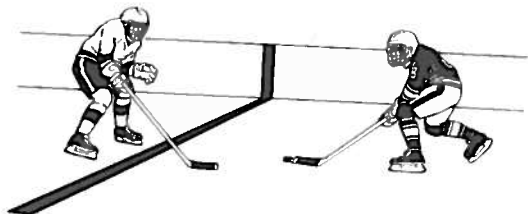


SHOOTING AND PASSING FAKES CONT...

DELAYING

When an attacker is cut off from moving to the net with the puck, a delay movement can create time and space for the attacker by:

1. Tight turn towards board to create space between puck carrier and defender.
2. Player as off wing 'fades' to outside and momentarily creates space for self-skate or laterally. Quick stop – facing inside of rinks.



TURN AWAY PIVOT

When the outside drive to the net is cut off by a defender, the puck carrier pivots away from the defender by 'driving' out towards the boards. This involves a semi-glide turn to the outside and is completed with the puck carrier facing towards the middle of the ice looking for a potential pass receiver.



QUICK STOP

As another option, the attacker may execute a quick stop facing the in direction of the middle of the ice. If the defender is not able to stop as quickly, the puck carrier will have space and time in order to look for a passing option or attack the net. Against a skilled defender, it will be necessary for the puck carrier to move laterally with the puck immediately after the quick stop, in order to gain the necessary space.

PROTECTING THE PUCK

In tight checking situations, it is necessary for the offensive player to protect the puck. This involves use of the skates and stick maintain possession of the puck, while using the body to establish position, thereby keeping the defender away from the puck. If unable to break loose from the checker, the attacker may attempt to hold off the defender until a teammate moves in to provide support. In some cases, it may be necessary to freeze the puck to force a stoppage in play.

CHECKING SKILLS

Checking is carried out to gain possession of the puck. However, before teaching checking, it is imperative that skating skills be taught as they are the base upon which checking skills are built. Elements of skating skills, speed, agility, balance and strength are key skills required in the art of checking. The coach must recognize that before checking skills can be taught or developed, the player must be introduced to and have functionally mastered the basics of skating.

Upon completion of this chapter, you will be better prepared to:

- Relate skating skills to checking skills
- Instruct or teach checking skills in a progressive manner
- Instruct or teach protection skills
- Instruct your players in the rules pertaining to checking
- Checking from behind
- Curbing stick infractions

SKATING SKILLS & THEIR RELATIONSHIP WITH CHECKING

Each of these skating skills has a direct relationship with checking skills. The majority of mistakes made when checking an opponent stem from incorrect body position on the skates, which is directly related to skating skill.

For example, when a two foot stop is completed, both legs must be in a position to initiate the drive into the new skating position. If the legs are not in a proper flexed position, both time and power are lost. The drive should be initiated by the back leg, so that at no time are the legs crossed. If the legs are crossed over at the precise time of a check, the attacking player has only to move to the side to beat the checker.

Fundamental body position errors and leg movements errors such as this example creates compounding problems in all other forms of checking skills, from the poke check to the body check. Therefore, skating should be taught in a progressive fashion (i.e. the basics of the forward and backward skating stride switch to speed of leg movements, correct body position for two and one foot stops both forward and backward, quick starts, lateral movements, forward and backward crossovers, pivots from forward to backward) and once mastered, a coach should start teaching checking.

CHECKING WITHOUT MAKING CONTACT

Angling can be considered as a player's first line of defense. Body and stick positions are important in checking without making contact. This section will examine angling as one technique of checking without making contact.

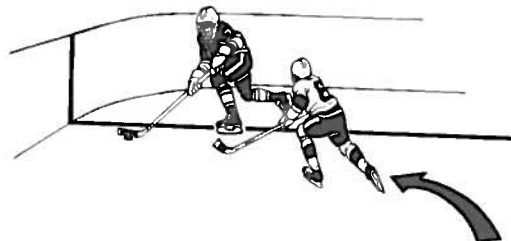
ANGLING

Angling is the ability to force an opponent to go in the direction you want. This would normally be towards the board or to the outside of you.

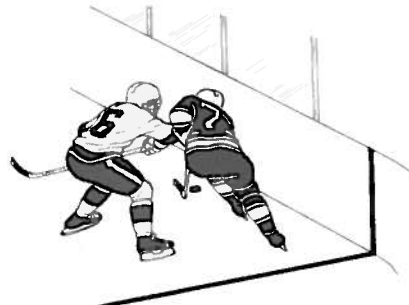
Key Points

1. Remain between the puck carrier and the pass receiver, gradually reducing the puck carrier's space.
2. Skate parallel to the opponent or in an arc or circular movement, but not in a straight line.
3. Skate slightly behind the opponent, thus not allowing the opponent to turn up ice to the inside of you.
4. Adjust your speed to the opponent's speed.
5. Your stick is always on the ice in the position to intercept a pass, and as a decoy to force the opposition to the desired direction.

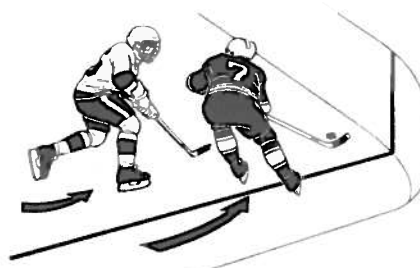
Angling



Angling: Closing the gap



Angling: Establishing contact



Angling: The pin



STICK CHECKING

Stick checking may be considered the second line of defence as angling forces the opposition to a position where contact can be made with the stick.

When you stick check, you must maintain control of both yours' and your opponent's sticks. Stick checks can be effective to:

1. Delay the advancement of the opposition
2. Force a loss of puck control by the opposition
3. Control the puck (become the offensive team) yourself (or a teammate)

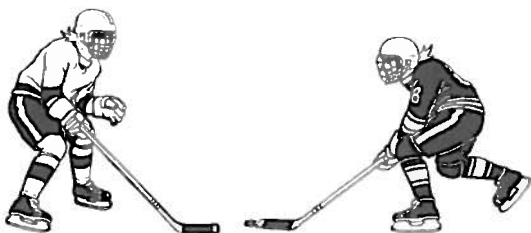
This section will examine six types of stick checks: poke, sweep, hook, hit, stick lift, and stick press.

POKE CHECK

Key Points

1. Primary vision is on the player: peripheral vision is on the puck.
2. Stick is held with one hand.
3. Keep the elbow slightly bent and close to the body.
4. Perform a quick extension of the forearm to poke the puck.
5. Legs always remain in a flexed (bent) position.
6. When required, keeping skating.
7. Maintain balance throughout the check.

Major Problem: Player lunges at the opponent, causing the legs to straighten, therefore leaving the defending player in a poor body position to react if the poke check is missed.



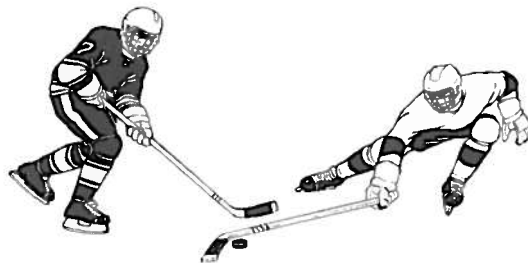
SWEEP CHECK

This check is valuable in many different situations, yet is often overlooked in the checking arsenal.

Key Points

1. The hockey stick and blade should be on the ice.
2. Sweep the ice surface in a circular motion.
3. Maintain movement while performing this check, as it will enable you to back check or pin the opponent along the boards, should you miss the sweep check.
4. You should control this check with either hand when possible.

The disadvantages of the sweep check are that if you miss the puck, and trip the opponent, you may be called for a tripping penalty. Also, you're out of position if you get beat by the puck carrier.



HOOK CHECK

Key Points

1. One hand is on the stick.
2. Stick blade is flat on the ice.
3. The puck will be controlled by trapping it in the curve where the shaft meets the upper part of the blade.
4. Hook the puck towards you.
5. Can be executed from both a forward position and backward skating position.
6. To lengthen your reach, you can perform this check while on one knee.



STICK CHECKING CONT...

HIT (THE BLADE OF THE STICK)

Key Points

1. Skate parallel to the puck carrier.
2. When the puck is on the puck carrier's stick blade, on the opposite side of you, hit the stick to provoke the loss of puck control.
3. To be effective, you must forcefully hit the stick near the heel of the stick blade.

Blade contact

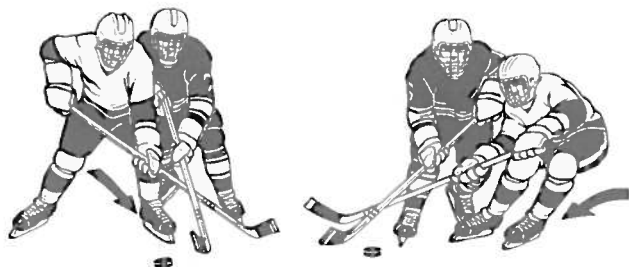


STICK LIFT

Key Points

1. Approach the puck carrier from behind.
2. When close enough, lift the shaft of the opponent's stick near its heel and compete for possession of the puck.

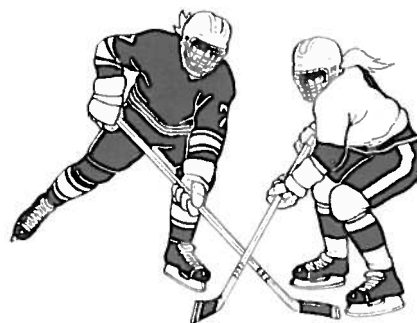
Note: If you are close enough to the puck carrier, you should position your body in front of the puck carrier. The stick lift may be done when approaching the opponent from an angle. Surprise and strength are key requirements for this skill.



STICK PRESS

Key Points

1. The stick is placed over the shaft, below the opponent's bottom stick hand.
2. Just as the opponent is to receive a pass, or move to redirect the puck, press down firmly.



PROTECTION IN BODY CHECKING

It is very important to have the ability to avoid or prepare oneself for a check.

To avoid being checked:

1. Keep the head and eyes up, scanning the play.
2. Maintain movement or motion.
3. Don't reach back for a pass unless you are sure there is no opposition player in front of you.

To prepare to receive a check:

1. Maintain a wide stance by bending the knees and leaning in the direction from which the check is coming.
2. Initiate movement towards the checked just prior to impact and ensure low contact.
3. Wear the appropriate protective equipment.
4. When falling down or colliding with the boards, absorb the shock with the largest available portion of the body.
5. Avoid falling on extended body parts.
6. During off-ice sessions, enhance your strength and flexibility.

GLOSSARY OF TERMS

The following terms and definitions can be found in the Skills of Gold DVD set.

Reference number indicates the skill presented in this DVD set.

SKATING

BALANCE AND AGILITY

1.01 BASIC STANCE

Balance starts with the basic stance, or "ready" position. This is the starting position for many of the basic skating skills. In the forward stance, the player's feet should be shoulder width apart with the toes pointing slightly outward. Knees and ankles are flexed at approximately 45 degrees. The upper body leans slightly forward with the weight on the balls of the feet. Make sure the head is up and eyes are looking forward. With the stick held in both hands, the blade should lay flat on the ice and slightly to the side of the body. The backward stance is very similar to the forward stance, except the body is slightly more upright and the weight is placed more to the front of the foot.

1.02 GETTING UP FROM THE ICE

Getting up from the ice is one of the first skills players need to learn. Players should rise to a kneeling position, then raise one knee forward to act as a brace. With both hands on the stick, push down on the raised knee and lift up to the ready position.

1.03 BALANCE ON ONE FOOT

Being able to balance on one foot is a fundamental skating skill. As with the basic stance, the player must keep the knees and ankles flexed to maintain balance. However, all of the player's weight will be transferred to the one foot remaining on the ice. Make sure the stick is out in front of the body so it cannot be used as a means of support.

1.04 JUMPING - ONE FOOT

Once players can balance on one foot, they can progress to jumping up and down. Keeping constant flexion in the knee will help to develop greater agility and leg strength.

1.05 GLIDING - ARM PUMP

Gliding using the arms to propel the body is not a skill typically used in hockey, but it does show players the importance of using the arms in skating and the extra speed that a strong pumping action of the arms generates.

1.06 GLIDING ON TWO SKATES

Gliding on two skates can happen many times throughout a practice or game. It is usually the preliminary movement in which the player begins striding, turning or stopping. Gliding on both skates is simply a moving hockey stance. Performing this drill backward is basically the same, with the exception that the body will be in a more upright position.

1.07 GLIDING ON ONE SKATE - FORWARD

Learning to balance and glide on one foot is essential, because proper skating technique requires that one foot must be under the body's centre of gravity at all times. This is done by maintaining the basic stance on the supporting leg while picking up the opposite foot.

1.08 GLIDING ON ONE SKATE - BACKWARD

Gliding backward on one skate is essentially the same as gliding forward with the main difference being that the body is more upright instead of bent slightly forward. Again the supporting leg is kept in the basic stance position, with the skate blade flat on the ice, not the edges.

1.09 GLIDING WITH KNEE BEND

The next progression for gliding on one foot is to add a deep knee bend. Not only will this help to develop balance, but it also prepares the player for forward striding.

1.10 GLIDING - ONE FOOT - TOE ON PUCK

Placing the toe on a puck helps players develop their balance while moving. When players perform this exercise, they are constantly changing their balance points; therefore they must keep their weight on the planted foot.

1.11 LATERAL CROSSOVERS - STEP AND PLANT

Lateral crossovers are an excellent way for players to learn and develop their balance. Proper execution of this drill requires that the feet and shoulders remain perpendicular to the direction of the movement. It is important that the upper body is kept as still and level as possible throughout the drill. To maintain balance during this drill it is critical to keep the blades flat on the ice.

1.12 LATERAL CROSSOVERS - CONTINUOUS

The next progression for lateral crossovers is to take three steps in each direction. Make sure to finish and hold in the ready position before changing directions. Increasing the speed of this drill will become easier with practice.

1.13 LATERAL CROSSOVERS - OVER STICK

The final progression of lateral crossovers is to perform continuous steps over a stick. This adds an obstacle for the players to step over and it's an excellent way to develop balance, agility and coordination.

1.14 SHOOT THE DUCK - FORWARD AND BACKWARD

Shooting the duck both forward and backward is a difficult skill requiring leg strength, flexibility and great balance. The key to this drill is that the player must lean forward as they are bending down. Not only is it a great exercise for many other skills, but players will have fun trying to master it as well.

EDGE CONTROL

2.01 FIGURE 8'S - FORWARD - INSIDE EDGE

Figure 8's on the inside edge are a fundamental method for players to learn inside edge control. When performing this exercise the emphasis should not be placed on speed, but rather the importance of the knee bend and a controlled upper body. Younger players may find it easier to place their stick on the ice to better maintain their balance.

2.02 FIGURE 8'S - FORWARD - OUTSIDE EDGE

Executing Figure 8's on the outside edge is more difficult than on the inside, but again a deep knee bend and quiet upper body will help to develop better edge control.

2.03 FIGURE 8'S - BACKWARD - INSIDE EDGE

Performing backward figure 8's on the inside edge requires a quiet upper body, a strong push with the non-gliding leg and a deep knee bend with the support leg. Mastering this skill is critical to executing many of the other skills built on this movement such as backward crossovers, open pivots, and changing directions to a forward skate.

2.04 FIGURE 8'S - BACKWARD - OUTSIDE EDGE

The next progression for backward Figure 8's requires that the majority of the weight is placed on the ball of the foot while still maintaining a deep knee bend. It is also important that a player has a quiet upper body and is leaning slightly forward. This will enable the player to remain in control and ready for any subsequent movements.

2.05 ONE LEG WEAVING - FORWARD

Weaving on one leg allows players to feel the inside and outside edges of their skates. The age and skill level of a player can have a noticeable effect on their ability to perform this exercise. Younger players tend to move from inside edge to outside edge as they turn, but because they are using more of a gliding motion they will typically lose momentum. Older players will usually create propulsion and pick up speed by bending their knee going into the turn and then straightening their leg coming out of the turn.

2.06 ONE LEG WEAVING - BACKWARD

Weaving on one leg backward is even harder for players to master than the same skill forward. When weaving backward, it's necessary to place pressure more on the toe in order to maintain balance, versus putting pressure on the heel when going forward. Typically, younger players won't have the balance, or leg strength to master this skill backward, but it will come with time and practice.

2.07 FORWARD SCISSOR SKATE - SMALL

Small forward scissor skates are a great exercise for working on outside edge control and coordination. It is critical for the players to keep their glide leg bent and to only use their outside edges when performing this skill.

2.08 FORWARD SCISSOR SKATE - LARGE

The technique for this skill is similar to the small scissor skate, with the main difference being that the glide is held much longer. This helps players get a better feel for their outside edges.

2.09 BACKWARD SCISSOR SKATE - SMALL

A difficult skill to master, the backward scissor skate requires a great deal of agility due to its unnatural skating motion. Again it's a great exercise for outside edge control, as almost the entire skill is performed on the outside edges of the skate. The body should be leaning slightly forward and the support leg needs to be bent in order to maintain balance.

2.10 BACKWARD SCISSOR SKATE - LARGE

Increasing the length of the glide is the next progression of the backward scissor skate. To maintain balance during this exercise the upper body must face forward and remain square. It is important to maintain a deep knee bend.

2.11 SLALOM - ALTERNATING LEAD FOOT

Performing slaloms by alternating the lead foot is another great exercise for improving edge control. It's important that each time they go into a turn, the players' feet exchange front and back positions and never leave the ice.

2.12 SLALOM - STICKS ON ICE

Another good exercise for edge control is the slalom with sticks on ice. Players need to focus on using a deep knee bend to keep them moving. It's an exaggerated move, but it helps players master the proper slalom technique. The sticks are there to prevent any momentum that may be gained by forward striding.

STARTING AND STOPPING

3.01 T - START

The "T" Start is normally the first start taught to beginners because it's relatively easy to demonstrate and explain. The upper body should lean slightly forward with the weight over the drive leg. The drive leg should also be rotated outwardly approximately 90° to the direction of travel. The start is initiated by thrusting off the inside edge of the drive skate, with full extension of the hip, knee and ankle.

3.02 FRONT V-START

The front "V Start" is an explosive start that allows a player to quickly reach maximum speed. The players' centre of gravity should be shifted forward with weight placed on the inside edges of the toes of the skates. The heels of the skates need to be close together, with the knees and ankles flexed. As the number of strides increases, the player takes progressively longer strides, pushing more to the side rather than to the back. The body should gradually straighten up as speed increases.

3.03 CROSSOVER START

The crossover start is basically a V-Start preceded by a crossover action of the leg. Players will usually use a crossover start when need to start rapidly after a two-foot parallel stop or from a stationary position. It is also used when a player is perpendicular to the direction they wish to go.

3.04 BACKWARD C-CUT START

A Backward C-Cut is used to initiate backward skating from a stationary position without turning one's back to oncoming opponents. Starting from the basic stance, the heel of the driving leg should be turned outward as far as possible. The thrust of this start comes from the toe of the skate.

3.05 BACKWARD CROSSOVER START

The backward crossover start is a very effective method of accelerating rapidly from a stationary position. Starting from the basic backward stance, the hips and trunk turn slightly toward the direction of the crossover while the head remains facing forward. The outside leg starts with a c-cut and then crosses over in front of the inside leg.

3.06 ONE O'CLOCK - ELEVEN O'CLOCK STOP

This skill gets its name because the right skate pushes out toward a one o'clock position and the left skate toward an eleven o'clock position. To properly execute this stopping technique, the heel of the skate needs to be turned outward and the toe of the skate turned inward. The player should maintain a deep knee bend while keeping their back straight and their weight on the balls of the feet.

3.07 OUTSIDE LEG STOP

The outside leg stop is a common stop used by many beginner skaters. To execute this stop correctly, the players' weight must be on the inside edge of their outside leg. Their inside leg should be held above the ice, ready to initiate a new stride.

3.08 TWO-FOOT PARALLEL STOP

The two-foot parallel stop is an excellent way to stop quickly. At the beginning of the stop, the knees should be bent beyond the toes of the skates and the weight distributed as evenly as possible over both skates. There should not be any upward extension of the body before rotating as this makes it difficult to apply sufficient pressure to the blades.

3.09 INSIDE LEG / OUTSIDE EDGE STOP

The inside leg outside edge stop is primarily used as a learning exercise for players having difficulty with their outside edge in the two foot parallel stop. This stop is rarely seen in game situations because it's very difficult to execute at high speed and it leaves the player in an awkward position to initiate another skill.

3.10 ONE-LEG BACKWARD STOP

The one leg backward stop is commonly used because upon completion the player is in a forward T-start position. To properly perform this manoeuvre the body should be bent forward with the weight of the body on the rear leg. At the end of the stop, the knee of the back leg should be flexed and ready to move in any direction.

3.11 TWO-LEG BACKWARD STOP

The two-leg stop is the most efficient and commonly used backward stop. It permits quick stopping and resistance against an opposing force while placing the player in an excellent position to initiate a forward start. At the end of the stop, the toes should be pointed outward and the skates should be in a V position.

FORWARD SKATING AND STRIDING

4.01 C-CUTS - LEFT FOOT / RIGHT FOOT

C-cuts are a basic skill that can help younger players with their forward skating. The c-cut is an important skill to master because it's a necessary component of many other skills such as crossovers and propulsion while turning. The basic c-cut involves using one leg as the glide leg and the other, as the drive leg. The drive leg must recover directly under the body next to the glide leg.

4.02 C-CUTS - ALTERNATING

The next progression of the basic c-cut is to alternate the legs.

4.03 C-CUTS - BOTH FEET

The third progression of basic c-cuts is for both feet to perform the action simultaneously.

4.04 C-CUTS - PULLING PARTNER

Having the players pair up and pull each other while performing c-cuts is an easy way to offer resistance. If done properly, the added resistance will help players perform a more precise c-cut allowing them to concentrate on doing the technical aspects of the skill correctly.

4.05 SLALOM - C-CUTS NARROW

Slalom c-cuts narrow is a similar motion to downhill skiing. It is in fact an unnatural skating motion because the feet are always together and parallel. This is a great skill for helping players develop their coordination and achieve better control of their skates.

4.06 SLALOM - C-CUTS WIDE

This exercise is similar to slalom c-cuts narrow. The difference is, a wider pattern for the slalom, and the c-cut is more exaggerated.

4.07 SLALOM - PULLING PARTNER

Using the slalom technique while pulling a partner is a great exercise that adds resistance while also building strength.

4.08 C-CUTS - BACK FOOT CROSSUNDERS

This combination skill involves two actions. The first is a simple c-cut on the inside edge, the second is a c-cut on the outside edge of the same skate. This second action is a difficult skill because creating the additional propulsion requires that the entire skate blade remain in contact with the ice while the outside edge of the heel is driving downward.

4.09 C-CUTS - ALTERNATE CROSSUNDERS

The next progression of c-cuts is both feet taking turns performing the c-cut and crossunder.

4.10 C-CUTS - HEEL ONLY

A good exercise for improving quickness of the feet is to perform C-Cuts with the heel of the skate. By concentrating on only using their heels, players can greatly improve the strength of their push.

4.11 FORWARD STRIDING

Taking fast, short strides helps to develop powerful skating. The basic forward stride is derived from a sequential extension of the hip, knee and ankle in a lateral thrust. The knee of the gliding leg must be fully flexed, extending beyond the toe of the skate. The weight of the body needs to transfer over the striding leg at the beginning of each stride. The ankle and foot of the striding leg should be completely extended to the tip of the toe. The skate of the recovery leg should be kept low to the ice, passing under the centre of gravity. It is common to see younger players use a high heel kick after the stride, but this makes the recovery time longer. As speed increases, longer and less frequent strides may be taken to maintain speed.

4.12 EXAGGERATED STRIDE

The exaggerated stride is a good technique for getting players to slow down and lengthen the movements of the forward stride. This not only helps them get a better feel for how these movements should flow together but they can also put more focus on the push, glide and recovery stages.

4.13 FORWARD STRIDING - PULLING PARTNER

Forward striding while pulling or pushing a partner is another technique that will force a longer stride. The player doing the pulling typically leans forward more which causes them to use longer strides. The resistance also helps build leg strength.

4.14 WEAVE - CROSSOVERS WITH PYLONS

A good exercise for working on edge control is performing crossovers while weaving around pylons. It helps players concentrate on gliding on their outside edges and the pylons keep the players in controlled movements where speed is not important.

4.15 WEAVE - CROSSUNDERS WITH PYLONS

This drill can be used to help develop edge control. It promotes agility and coordination. The feet are constantly crossing each other and alternating pushes off the inside and outside edges.

4.16 FORWARD STRIDING – HANDS ON STICK ON ICE

This is a good technique for both starting and forward striding because keeping the hands on the ice forces a strong toe push and a long stride. As players further develop they should be able to stand up from this position in one motion and continue on in a full stride.

4.17 STRIDE AND BEND

The stride and bend technique is a great exercise for developing leg strength and balance. As players continue to practice this technique they will naturally adopt the deep knee bend and incorporate it into their normal stride.

4.18 JUMP STRIDE

The jump stride is a plyometric skating technique used to develop agility, leg strength, and an explosive stride. The key to this exercise is to jump from the inside edge of one skate to the inside edge of the other without taking a stride in between jumps.

BACKWARD SKATING

5.01 C-CUTS – LEFT FOOT / RIGHT FOOT

C-cuts are a basic skill that can help players develop their backward skating. The c-cut is an important skill to master because it is a necessary component of many other skills such as crossovers and propulsion while turning. The basic c-cut involves using one leg as the glide leg and the other as the drive leg. After a strong push by the toe of the skate, the drive leg must recover directly under the body next to the glide leg.

5.02 C-CUTS – ALTERNATING

Alternating c-cuts are the foundation of backward striding. It is important that players maintain a quiet upper body and resist leaning too far forward. Maintaining a deep knee bend in the glide leg allows a long thrust from the drive leg. Players should also avoid swinging their hips from side to side. Swinging the hips causes an improper transfer of weight from one skate to the other.

5.03 GLIDING ON TWO SKATES - BACKWARD

Gliding backward on two skates is simply a moving backward stance. It isn't often done during a game, but players will usually use this technique when they are either relaxed or not involved in the play.

5.04 GLIDING ON ONE SKATE - BACKWARD

Gliding backward on one skate is the preliminary move for many other skills. As in forward skating the basic principle in backward skating is that one foot must be under the body's centre of gravity at all times. The blade of the glide skate should be flat on the ice, not on the edges.

5.05 SLALOM – C-CUTS NARROW

Adding a narrow slalom pattern when performing c-cuts is great for helping players develop their coordination and achieve better control of their skates.

5.06 SLALOM – C-CUTS WIDE

This exercise is similar to slalom c-cuts narrow. The difference is that the slalom will cover more of the ice, and the c-cut is more exaggerated.

5.07 C-CUTS – PULLING PARTNER

Having the players pair up and pull each other while performing c-cuts is an easy way to offer resistance. If done properly, the added resistance will help players perform a more precise c-cut allowing them to concentrate on doing the technical aspects of the skill correctly.

5.08 SLALOM – PULLING PARTNER

Using the slalom technique while pulling a partner is another method of adding resistance while also building strength. It may be useful to have the partner give instructions such as "head up" or "eyes forward".

5.09 SLALOM – ALTERNATING LEAD FOOT

Just as in forward skating, alternating the lead foot when performing a slalom is another great exercise for improving edge control. It is important that each time a player goes into a turn, that the feet exchange front and back positions and never leave the ice. This is a great exercise for developing agility and coordination.

5.10 BACKWARD SCULLING

Backward sculling is simply combining a series of c-cuts. A quiet upper body, without excessive arm movement is the key to performing this drill efficiently.

5.11 JUMP STRIDE – BACKWARD

The jump stride is a plyometric skating technique used to develop agility, leg strength, and an explosive stride. The key to this exercise is to jump from the inside edge of one skate to the inside edge of the other, without taking a stride between jumps.

TURNING AND CROSSOVERS

6.01 GLIDE TURNS

Glide turns typically happen when a player is either not involved in the play or is getting ready to react to what is happening around them. It begins with the skates shoulder width apart and is initiated by the head and shoulders. Using a proper knee bend, the body must lean in the direction of the turn. It is important to follow the stick into the turn.

6.02 TIGHT TURNS

Tight turns permit players to change direction in a very limited space while expending the least amount of energy. During a turn, pressure should be kept on the outside edge of the lead foot and the inside edge of the following foot. The weight should be distributed as evenly as possible on both skates. By keeping the skates close together and the centre of gravity ahead of the skates, players will be able to cross-over after the turn and accelerate rapidly. Players should learn to master tight turns on both sides of their body.

6.03 TIGHT TURN – DIVE INTO TURN

This exercise involves 4 tight turns, two in each direction. Because the pylons are staggered the player has to dive into each turn. It's an easy drill to set up for players to practice their tight turns as well as their speed and agility coming out of a turn.

6.04 360'S – LEFT AND RIGHT

360's to the left and right are essentially tight turns without using a pylon for guidance. Players should concentrate on leading with their front foot and digging it into the ice during the turn. It is important to lean into the turn and then accelerate out of the turn with one or two quick crossovers.

6.05 360'S – ALTERNATING

Alternating 360's not only helps to develop a player's tight turns, but also their speed and agility after changing directions. Players should master the ability to perform tight turns in both directions, as well as their ability to pick up speed following the turn.

6.06 C-CUTS – AROUND CIRCLE – OUTSIDE FOOT

The motion for performing c-cuts around a circle with the outside foot is essentially the same for c-cuts in a straight line. The only difference is that the glide leg uses the circle as a guide. It's the push from the inside edge of the outside foot that propels the player in a circular motion. The heel should turn outward and push into the ice, with the recovery occurring close to the glide foot.

6.07 C-CUTS – AROUND CIRCLE – INSIDE FOOT

When performing c-cuts around a circle with the inside foot, it is the push from the inside edge of the inside foot that propels the player in a circular motion. The power comes from turning the heel outward and pushing it into the ice.

6.08 C-CUTS – AROUND CIRCLE – BOTH FEET

A combination of the previous two exercises, this is not a natural skating movement, but it does help to develop a strong push equally from each skate.

6.09 C-CUTS – AROUND CIRCLE – CROSSUNDERS

This is a preliminary movement for the crossover, where the inside leg extends and pushes off. It begins with a normal c-cut, but instead of recovering next to the glide leg, the drive leg crosses behind the glide foot and executes a c-cut with the outside edge of the skate. The crossunder motion is how players can develop extra power from their inside drive leg.

6.10 CROSSOVERS – FORWARD

Crossovers are a method of turning while maintaining or picking up speed. The crossover begins by extending the outside foot back and to the side. The player then pushes off the inside edge and brings the outside foot over and in front of the inside leg. At this point the inside foot also extends sideways and backward by pushing off the outside edge. The steps are repeated as the player continues to turn.

6.11 CROSSOVERS – GRAB STICK LOW

Grabbing the stick low while performing crossovers is a great exercise to help players who don't have a deep enough knee bend during their crossovers. This positioning helps the players create a stronger push, and also forces greater flexion in the knees.

6.12 CROSSOVERS – THREE QUICK - LEFT AND RIGHT

This drill is a great way to improve a player's agility and foot speed. By doing three quick crossovers to the left and right, the player is constantly changing directions. Younger players often forget to complete the crossover when attempting this exercise with speed. However, note that technique is more important than speed when performing this drill.

6.13 C-CUTS - AROUND CIRCLE - OUTSIDE FOOT - BACKWARD

Performing c-cuts around a circle with the outside foot is essentially the same when going backward as it is forward. Again, it is the push from the inside edge of the outside foot that propels the player in a circular motion. The power comes from turning the heel outward and pushing the toe into the ice.

GLOSSARY OF TERMS

6.14 C-CUTS - AROUND CIRCLE - INSIDE FOOT - BACKWARD

Just as in doing c-cuts with the outside foot, this drill has the inside foot following the same pattern. The heel must turn outward and a strong push with the toe will initiate the arc like motion. The drive leg should then recover next to the glide leg.

6.15 C-CUTS - AROUND CIRCLE - CROSSUNDERS - BACKWARD

Just as with the crossunder movement in forward skating, the crossunder going backward is designed to isolate the inside foot and generate more power from the outside edge of the toe.

6.16 CROSSOVERS - BACKWARD

Crossovers backward are usually used only by defensemen during games, but it is important that all players be able to perform them as equally well as forward crossovers. The skill starts by picking up the outside foot and bringing it across and in front of the inside foot. At the same time, the inside foot extends back and to the side creating a pushing force with both feet. The outside foot, which is now on the inside of the body, pushes outward.

6.17 CROSSOVERS - BACKWARD - REACHING

This technique helps to increase a player's speed when skating backward. When a player initiates a crossover move the outside foot should reach out as far as possible. Once the toe is planted, the reaching aspect forces the player to pull the rest of the body to the outside. This creates more power and momentum for the player to perform additional crossovers.

6.18 CROSSOVERS - HI AND LO

This drill develops a great deal of foot speed by performing 3 or 4 quick crossovers in one direction and then 3 or 4 in the other. It is done around the top of one circle, and then the bottom of another. Performing the drill in this way is more relevant to an actual game situation than performing crossovers around a complete circle.

6.19 CROSSOVERS - FOUR PYLON RACE

A great way for getting maximum effort out of players in practice is to set up a relay race or competition style drill. This drill consists of 4 pylons placed in a square, with one player at each pylon. On the coach's signal, the players take off in the same direction, and try to catch the person in front of them. The pylons should be placed so that the players are constantly crossing over.

6.20 BACKWARD ONE-FOOT STOP AND T-START

This skill is a great way to transition quickly from backward skating to forward skating. As the player is about to stop, it is important for the skate blade to rotate outward before positioning itself 90° to the desired stopping direction. The weight of the body should be on the front portion of the rear skate blade. This enables the player to dig deeply into the ice and get in position for a forward T-start.

6.21 PIVOTS - BACKWARD TO FORWARD AND FORWARD TO BACKWARD

Backward to forward and forward to backward pivots allow a player to change directions without modifying speed. Before a player performs either of these pivots, their weight must be over the glide leg. To make a backward to forward pivot, a player must rotate their drive skate 180° outward, and place it down on the ice. Following a simultaneous rotation of the head, shoulders, and hips the weight is then transferred rapidly to the rotating skate while the glide skate rotates 180° becoming parallel to the rotating skate. To make a forward to backward pivot the actions are similar except the player will need to rotate their drive skate almost 270 degrees. Players will find it easier to first master the backward to forward pivot before they can fully master the forward to backward pivot.

6.22 PIVOTS - OPEN AND REVERSE

These types of pivots are used to change direction when carrying momentum into a turn. The open pivot occurs when a player is skating backward, then with the weight on the inside leg, reaches forward and sideways with the outside leg to change the momentum from backward to forward. The reverse pivot happens when a player is skating forward and then turns the feet as if to stop, but instead leads with the heels parallel to each other in a short circular glide until the player is skating backward.

6.23 HEEL TO HEEL GLIDE

The heel to heel glide is a skill that is performed very often, but it can be used as an escape move to avoid contact or sneak through a narrow opening. To perform this move, the player picks one foot up and rotates it 180°, then places it back on the ice so that the heels are facing each other. Players will need to have great balance control and flexibility in the hips in order to perform this manoeuvre.

6.24 MOHAWK ON CIRCLES - OPEN

This is a progression in pivoting that enables a player to always be facing the play. In performing this skill the player picks up the inside foot and rotates it 180°, then places it back on the ice so that the heels are facing each other. The other foot is then brought up and rotated 180° so the feet are once again parallel.

6.25 MOHAWK ON CIRCLES - OPEN AND REVERSE

This next progression of Mohawk on Circles is used to increase agility and foot speed by quickly exchanging the foot that carries the body's weight. It is an important skill that allows players to change directions without losing speed.

6.26 SKATING AGILITY DRILL #1

This racing drill will help players develop quick feet. The players will need to perform a quick start, a forward two-foot stop, a backward two-foot stop and crossovers all in the same drill. This is a great drill for developing a player's agility and overall conditioning.

6.27 SKATING AGILITY DRILL #2

This is another drill that can be used to develop quick feet. It incorporates many different skating skills in a confined area.

PUCK CONTROL

1.01 STATIONARY PUCK CONTROL - STANCE

The puck control stance is very similar to the basic skating stance and it is the foundation for all puck control skills. The player's feet should be shoulder width apart with the knees bent. The upper body leans slightly forward and the head is up. The player's top hand must be at the very end of the stick, and the lower hand 20-30 centimeters down the shaft. The blade should lay flat on the ice. When younger players are first learning to stickhandle, they should be allowed to look down to get a feel for the puck. Older players should ideally use their peripheral vision to see the puck.

1.02 STATIONARY PUCK CONTROL - NARROW

This is a fast, short movement used to move the puck back and forth quickly in front of the body. The goal is to keep the hand movements as smooth and quick as possible.

1.03 STATIONARY PUCK CONTROL - WIDE

This technique moves the puck across the entire body, extending to each side as far as the arms can reach. The bottom hand can come off the stick as the puck is moved out wide to the backhand. This allows the player to move the puck out even further.

1.04 STATIONARY PUCK CONTROL - NARROW AND WIDE COMBINATION

This skill is a combination of stickhandling the puck narrow and wide. It can be a very deceptive manoeuvre in a game situation. Not only does the puck change location, it also changes speed.

1.05 STATIONARY PUCK CONTROL - SIDE - FRONT - SIDE

The movement in this exercise consists of stickhandling the puck on the forehand side, then to the front and finally to the backhand side. This can be another deceptive move when trying to beat defenders.

1.06 STATIONARY PUCK CONTROL - ONE LEG - LEFT OR RIGHT

Just as skating is mostly performed on one leg, the majority of the time spent handling the puck is done on one leg as well. The first progression for puckhandling on one leg is to perform it while stationary. The player stickhandles the puck normally then picks one leg up and continues to move the puck from side to side. Ideally the player will perform this transition seamlessly. Players should learn to master this skill on either leg.

1.07 STATIONARY PUCK CONTROL - ONE HAND

There are many times during a game or practice when players will have only one hand on the stick, usually their top hand. Initially performing this while stationary, helps players get a better feel for the strength and coordination required for one-handed puck control in motion. Practicing this skill is also a great way for players to improve their hand and forearm strength.

1.08 STATIONARY PUCK CONTROL - HANDS TOGETHER

Although not often used in game situations, keeping the hands together is a method of stickhandling that can be used to improve forearm strength. Players will also develop a better feel for the puck when it is handled further away from the body.

1.09 STATIONARY PUCK CONTROL - HANDS WIDE

As with the previous skill, this is not a typical method for handling the puck but it will increase coordination and overall puck control skills. This technique really emphasizes shifting the weight from one skate to the other. It also forces the player to slide the bottom hand lower down the shaft to get the puck out wider.

1.10 STATIONARY PUCK CONTROL - ROTATION

The term "puck on a string" comes from this manoeuvre in which the puck stays very close to the blade of the stick. The puck slides from the heel of the blade to the toe, and then back down the other side of the blade. As players become faster and more adept at this move, it will appear as though the puck never leaves the blade.

1.11 STATIONARY PUCK CONTROL - TOE DRAG - SIDE

The side toe drag is a very deceptive move that when performed successfully, always makes the highlight reels. It requires both hand speed and coordination. The player moves the puck out to the forehand side and turns the toe of the blade downward to drag the puck closer to the body. It is the rotation of the top hand that turns the toe of the blade over.

GLOSSARY OF TERMS

1.12 STATIONARY PUCK CONTROL – TOE DRAG – FRONT

This manoeuvre is similar to the side toe drag, except in this case the puck is out in front of the player. Again, the player turns the toe of the blade downward to drag the puck closer to the body. As players practice this they will develop both speed and a more fluid motion.

1.13 STATIONARY PUCK CONTROL – TOE DRAG – SIDE AND FRONT

The toe drag side and front, is a combination of the two previous drills, where the player alternates dragging the puck toward the body from the side and then the front, with the toe of the blade. As players improve, this manoeuvre should become fluid and continuous.

1.14 STATIONARY PUCK CONTROL – FIGURE 8'S – TWO HANDED

Figure 8's are designed to give players a better feel for the puck while going through a wide range of motion. The figure 8 pattern makes the player control the puck both on the forehand and backhand. Again the motion should be smooth and continuous.

1.15 STATIONARY PUCK CONTROL – FIGURE 8'S – ONE HANDED

The figure 8 one handed is similar to the two handed version except that it's performed with only the top hand on the stick. Practicing this particular puck control skill helps develop better feel and coordination.

1.16 STATIONARY PUCK CONTROL – AROUND THE BODY – BOX

Moving the puck in a box pattern while rotating the upper body is a great method for developing better puck control and agility. The player should be stickhandling throughout the entire exercise.

1.17 STATIONARY PUCK CONTROL – AROUND THE BODY – TRIANGLE

In this exercise the puck moves in a triangular fashion around the body. The player should focus on moving the puck quickly from back to front, pulling it by the blade instead of stickhandling it.

1.18 STATIONARY PUCK CONTROL – PARTNER ON KNEES – STATIONARY STICK

In this first progression of one on ones one player is on their knees as another player is stickhandling the puck while standing. As seen here, using a stick as an obstacle is an added challenge to help develop puck control. The standing player moves the puck from side to side underneath the stick and performs front to back toe drags around the stick.

1.19 STATIONARY PUCK CONTROL – PARTNER ON KNEES – MOVING STICK

In this second progression of one on ones, the kneeling partner slowly moves their stick back and forth. The standing partner performs the same puck manoeuvres as in the previous drill.

1.20 STATIONARY PUCK CONTROL – STICK THRU LEGS

The stick through the legs manoeuvre though not often used in a game, should be practiced to better develop hand eye coordination. This drill also helps players develop a better range of motion in their hands and arms.

1.21 STATIONARY PUCK CONTROL – PUCK THRU LEGS FROM BACK

This particular skill is normally used to deceive defensemen. The puck is taken out wide on the forehand side and behind the body and then the toe of the blade pulls the puck back through the legs. The backside of the blade can also be used to tap the puck through the legs. The puck can either come straight through or off the skate and up to the stick. This skill is often used when a player is receiving a pass behind the body.

1.22 STATIONARY PUCK CONTROL – SWITCH HANDS

This is a great exercise for improving a player's feel for the puck and hand-eye coordination.

1.23 STATIONARY PUCK CONTROL – BODY / STICK – OPPOSITE

Body Stick Opposite is a difficult skill to master. Initially, it should be practiced while stationary before trying it in motion. The player stickhandles the puck and moves the upper body to the opposite side of where the puck is. Once a player can perform this skill while stationary, it can then be done more easily in motion.

1.24 STATIONARY PUCK CONTROL – PUCK SCOOP – FOREHAND

This is a skill that many players enjoy trying to master. The blade of the stick is laid on top of the puck. Pressure is put on the edge of the puck to tilt it onto the blade. The stick is then brought backward in a circular motion toward the body. Then with a quick upward rotation of the hands and stick the puck stays on the forehand side of the blade as it is scooped up.

1.25 STATIONARY PUCK CONTROL – PUCK SCOOP – BACKHAND

The action for the backhand puck scoop is the same as the forehand, except the puck starts on the backside of the blade. With a forward movement of the puck along with a quick downward rotation of the hands and stick, the puck is scooped onto the blade.

1.26 STATIONARY PUCK CONTROL – PUCK OVER STICK – FOREHAND AND BACK-HAND

This is a fun skill that can be done in practice to improve hand eye coordination as well as range of motion for the arms. The right amount of speed combined with a smooth arc of the stick keeps the puck on the blade.

1.27 STATIONARY PUCK CONTROL – BOUNCE PUCK ON BLADE

Bouncing a puck on the blade is a great exercise for learning hand eye coordination. Although this skill isn't often used it comes in handy when trying to corral a bouncing puck or knock it out of the air.

1.28 STATIONARY PUCK CONTROL - FLIP PUCK UP – KNOCK DOWN

Flipping a puck up and knocking it down is another great exercise for developing hand eye coordination.

1.29 STATIONARY PUCK CONTROL – TWO PUCKS

Stickhandling two pucks simultaneously is an exercise that should be practiced often to develop hand eye coordination and hand speed. Players should be given time to work on this at the start or the end of practice as either a warm up or a cool down.

MOVING PUCK CONTROL

2.01 MOVING PUCK CONTROL – NARROW

The narrow drill is a fast, short manoeuvre used to move the puck back and forth quickly in front of the body. As in the stationary version, the goal is to keep the hand movements as smooth and quick as possible. When performed in a game situation it can cause a defenseman to look at the puck instead of the body.

2.02 MOVING PUCK CONTROL – WIDE

This technique moves the puck across the entire body, extending the arms to each side as far as they can reach. The bottom hand can come off the stick as the puck is moved out wide to the backhand. This allows the player to move the puck out even further. When done at high speed, it gives the player a greater chance of going around a defenseman.

2.03 MOVING PUCK CONTROL – NARROW / WIDE COMBINATION

This skill is a combination of stickhandling the puck narrow and wide. It can be a very deceptive move in a game because the puck is not only changing location but also speed. It can often distract an opponent and cause them to look at the puck instead of the body.

2.04 MOVING PUCK CONTROL – SIDE / FRONT / SIDE

The movement in this exercise consists of stickhandling the puck on the forehand side, then to the front and finally to the backhand side. This can be another deceptive move when trying to beat defenders. Moving the puck out to the side can often make a defender think that either a pass is going to be made, or that a shot is going to be taken on the goaltender.

2.05 MOVING PUCK CONTROL – OPEN ICE CARRY – FOREHAND

In this drill, players use only their top hand to control the stick. The puck is pushed ahead with the bottom edge of the stick blade. The puck must be out in front and off to the side of the body for maximum control. Straightening the arm at the elbow pushes the puck forward. When players have open ice in front of them, it is better to use this technique rather than stickhandle up the ice.

2.06 MOVING PUCK CONTROL – OPEN ICE CARRY – BACKHAND

This is the same as the forehand drill except the player controls the puck on their backhand. A player can usually carry the puck wider on the backhand because the control arm doesn't have to cross in front of the body.

2.07 MOVING PUCK CONTROL - OPEN ICE CARRY – COMBINATION

The open ice carry combo is a great exercise to help gain better control of the puck. Players rotate their top hand to move the puck from side to side. This is a difficult exercise for young players to master but it will definitely help them develop mobility with the puck as they get older.

2.08 MOVING PUCK CONTROL – WEAIVING WITH PUCK

Weaving with the puck is a skill used many times throughout a game or practice. It is basically a series of glide turns performed with very little stickhandling.

2.09 MOVING PUCK CONTROL – ONE LEG – LEFT AND RIGHT

Since the majority of a player's time handling the puck is spent on one leg, it is important to practice this move by handling the puck on one leg only. The player stickhandles normally then picks one leg up while continuing to move the puck from side to side. Ideally the player will perform this transition seamlessly.

2.10 MOVING PUCK CONTROL – ONE LEG – LEFT AND RIGHT / FRONT AND BACK

In this coordination drill a player balances on one leg and stickhandles the puck in front of the body and off to the side. This is a great exercise for simultaneously improving puck control and balance. It should be done in a continuous motion.

GLOSSARY OF TERMS

2.11 MOVING PUCK CONTROL - ONE HAND

Just as the majority of skating is performed on one leg, players mostly handle the puck with one hand as well. Practicing one handed puck control will improve hand and forearm strength as well as puck mobility.

2.12 MOVING PUCK CONTROL - THREE CROSSOVERS - CARRY THE PUCK

In game situations, this skill is useful for keeping an opponent guessing. The three consecutive crossovers cause the player to move quickly from side to side. The blade of the stick is used to cup the puck as the player changes directions.

2.13 MOVING PUCK CONTROL - THREE CROSSOVERS - STICKHANDLING THE PUCK

This is the same as the previous drill except the player constantly stickhandles the puck while performing the crossovers. This drill will help players develop quick feet, and quick hands.

2.14 MOVING PUCK CONTROL - CROSSOVER CIRCLE - CARRY THE PUCK

Here, players perform crossovers around a circle while carrying the puck on either the forehand or backhand. The puck is either pushed or pulled depending on whether the player is going forward or backward.

2.15 MOVING PUCK CONTROL - CROSSOVER CIRCLE - STICKHANDLE

Performing crossovers around a circle while stickhandling is similar to the previous drill but instead of carrying the puck the player constantly stickhandles while performing the crossovers. The puck should be handled off to the side rather than in front of the body. Because this exercise requires the players to perform several skills in combination, it helps to improve foot speed, hand speed and puck control coordination.

2.16 MOVING PUCK CONTROL - HANDS TOGETHER

Although rarely used as a way of handling the puck in game situations, keeping the hands together is a method of stickhandling that can be used to improve forearm strength. Players will also develop a better feel for the puck when it is handled further away from the body.

2.17 MOVING PUCK CONTROL - HANDS WIDE

Again, as with the previous drill, this is not a typical way for handling the puck but practicing it will increase coordination and overall puck control skills. This technique really emphasizes shifting the weight from one skate to the other. It also forces the player to slide the bottom hand lower down the shaft to get the puck out wider.

2.18 MOVING PUCK CONTROL - BEHIND BODY - SIDE TO SIDE

In this exercise the player moves the puck from side to side behind the body. When on the backhand side a player will typically use only their top hand on the stick. This is great practice for when players in motion lose control of the puck or when receiving a pass that is behind them.

2.19 MOVING PUCK CONTROL - ROTATION

The term "puck on a string" comes from this manoeuvre where the puck stays very close to the blade of the stick. It slides from the heel of the blade to the toe, and then back down the other side of the blade. As players get faster and more adept at this move, it will appear as though the puck never leaves the blade. This drill can be done out in front or off to the side.

2.20 MOVING PUCK CONTROL - STICK THRU LEGS

This move is not typically used in a game, but players should practice this skill to better develop their hand eye coordination. This drill also helps players develop a better range of motion in their hands and arms. Players would typically use this skill when they lose control of the puck and have to recover it.

2.21 MOVING PUCK CONTROL - PUCK THRU LEGS FROM BACK

This particular skill is normally used to deceive defensemen. The puck is taken out wide to the forehand side and behind the body and then the toe of the blade pulls the puck back through the legs. The backside of the blade can also be used to tap the puck through the legs. The puck can either come straight through or off the skate and up to the stick. This skill is often used when a player is receiving a pass behind the body.

2.22 MOVING PUCK CONTROL - SWITCH HANDS

This is a great exercise to improve a player's coordination and hand-eye skills.

2.23 MOVING PUCK CONTROL - TOE DRAG - FRONT AND SIDE

The toe drag is a very deceptive move that when performed successfully always makes the highlight reels. It requires both hand speed and coordination. The player moves the puck out to the forehand side and turns the toe of the blade downward to drag the puck closer to the body. It is the rotation of the top hand that turns the toe of the blade over. Practicing this to both the front and side of the body will develop speed and a more fluid motion.

2.24 MOVING PUCK CONTROL - BODY / PUCK - OPPOSITE

Body Puck Opposite is a very deceptive move when executed at high speed. The player moves the upper body to the opposite side of where the puck is while continuing to stickhandle. Initially practicing this manoeuvre around pylons is a good way for players to become more familiar with the movement.

2.25 MOVING PUCK CONTROL - BODY / STICK - OPPOSITE

Body Stick Opposite is similar to the previous exercise, except the players no longer have pylons to guide them. Becoming more accomplished at this drill will greatly improve the range of motion in the arms. This is a great move when on the attack because the body fake, plus the puck changing sides will leave a defender guessing as to which way the attacker will go next.

2.26 MOVING PUCK CONTROL - PUCK IN FEET

There are many times during a game when players will lose control of the puck and will need to use their feet to regain control. In this move the puck is either kicked from skate to skate or dropped to the skates and kicked back up to the stick.

2.27 MOVING PUCK CONTROL - C-CUTS HEEL - NARROW

With the weight of the body on the heels and the toes coming up, the puck is moved narrowly from side to side in front of the body.

2.28 MOVING PUCK CONTROL - C-CUTS HEEL - WIDE

This is similar to the previous exercise except that here the puck is stickhandled in a wider motion in front of the body.

2.29 MOVING PUCK CONTROL - SLALOM NARROW AND WIDE / TOE DRAG COMBINATION

This is a series of many previously shown puck control skills. The player skates in a slalom pattern alternately stickhandling the puck narrow and wide, and through the legs or off the skates with toe drags.

2.30 MOVING PUCK CONTROL - PUCK SCOOP - FOREHAND

Performing the puck scoop while in motion is more difficult than while stationary, but the action is still the same. The blade of the stick is laid on top of the puck. Pressure is put on the edge of the puck to tilt it onto the blade. Next, the stick is brought backward in a circular motion toward the body. Then with a quick upward rotation of the hands and stick the puck stays on the forehand side of the blade as it is scooped up.

2.31 MOVING PUCK CONTROL - PUCK SCOOP - BACKHAND

The action for the backhand puck scoop is similar to the forehand, except the puck starts on the backside of the blade. With a forward movement of the puck along with a quick downward rotation of the hands and stick, the puck is scooped onto the blade.

2.32 MOVING PUCK CONTROL - 360° SPIN - LEFT AND RIGHT

In the 360° spin left and right, the player performs a tight turn with the puck, heading into the turn by leading with the stick and the front foot to spin 360°. On the player's backhand the top hand and elbow should be held high to make a tighter turn. On the forehand, the arms have to crossover. When going backward, this can also be used as an escape move to elude a defender.

2.33 MOVING PUCK CONTROL - HEEL TO HEEL - SKATES

In performing this skill, the player opens up and glides with the heels facing each other. This is a good manoeuvre for seeing more of the ice while skating forward. It can also be used as an escape move to avoid contact or to sneak through a narrow opening.

2.34 MOVING PUCK CONTROL - FOREHAND ONLY - WITH PYLONS

Here, the puck is carried only on the forehand side of the blade. Instead of moving the puck to the backhand when going around a pylon, a toe drag is used to keep the puck on the forehand side of the blade. The puck is cupped on the forehand side when going around the next pylon.

2.35 MOVING PUCK CONTROL - FOREHAND - ONE HAND - WITH PYLONS

In the forehand 1 hand with pylons drill, the puck remains on the forehand side of the blade but this time, the player uses only their top hand to control the stick. This is a great drill for developing soft hands. When the drill is executed while going backward no pylons are used but again the puck always stays on the forehand side of the blade.

2.36 MOVING PUCK CONTROL - BACKHAND - ONE HAND - WITH PYLONS

This skill is more difficult to execute on the backhand than on the forehand. When approaching a pylon the body needs to swing out wide and the puck should come almost to a stop. Once the arms follow through and catch up to the body, the player should recover the puck and repeat the manoeuvre around the pylons. When performing this drill backward, players skate in a slalom pattern. The puck is dragged from side to side on the backhand without ever leaving the blade.

2.37 MOVING PUCK CONTROL - PUCK INSIDE PYLON - OFF

In this drill the player performs turns around a group of pylons. Instead of carrying the puck around the staggered pylons, the puck is slipped inside and the player picks it up after skating around each pylon.

GLOSSARY OF TERMS

2.38 MOVING PUCK CONTROL – PUCK INSIDE PYLON – ON

The pattern here is the same as in the previous drill. This time however, as the player goes around the pylons, both the puck and the stick remain on the inside. On the backhand side, the bottom hand can either stay on, or come off the stick.

2.39 MOVING PUCK CONTROL – PUCK DOTS - SKATES STRADDLE

Stickhandling around pucks or other objects, is a great way to practice the finer movements of puck control. With the skates straddling the row of pucks, the player stickhandles back and forth through the puck dots. As they become older, players will be able to perform this drill more quickly.

2.40 MOVING PUCK CONTROL – TOE DRAG - SKATES ON ONE SIDE

In this drill the player keeps both skates on one side of the puck and performs toe drags through the dots. Again the more often this skill is practiced the more quickly the player will perform it.

2.41 MOVING PUCK CONTROL – STICKS

Another way to help players improve their puck control skills, is to use sticks as obstacles. With two sticks placed parallel to each other the player stickhandles forward and backward in a "Z" pattern. This drill is great for developing range of motion in the arms.

2.42 MOVING PUCK CONTROL – FIGURE 8'S – TWO PYLONS

The Figure 8's two pylon drill is a great exercise for handling the puck in a confined area. The players skate in a figure 8 pattern, cupping the puck around each pylon. When skating forward the arm and elbow of the top hand are held high on the backhand. The arms cross over on the forehand to assist in making a tight turn. When going backward the puck is dragged around the pylon on both the forehand and backhand.

2.43 MOVING PUCK CONTROL – FIGURE 8'S – TRANSITION

The pattern for the figure 8's transition drill is similar to the two pylon drill except the player's transition with open and reverse pivots at each pylon. This is a great drill for developing puck control agility.

2.44 MOVING PUCK CONTROL – FAKE – TOE DRAG

The toe drag fake is a very deceptive move. The player fakes going to one side, then toe drags the puck back toward the body. This can also be done off a fake pass to the forehand side.

2.45 MOVING PUCK CONTROL – FAKE – FLIP PUCK

Difficult to perform, this skill is normally used when a player is cutting to either side and has to flip the puck up to get around an obstacle. This is especially difficult to execute on the backhand and at higher speeds.

2.46 MOVING PUCK CONTROL – EDGE CONTROL – ONE LEG

This skill requires the player to be simultaneously in control of the puck and the edges of the skates. Performed backward here, the player alternates gliding on the inside edge of each skate while handling the puck.

2.47 MOVING PUCK CONTROL – TWO PUCKS

The two pucks drill helps players develop their coordination and agility. It is important to keep each puck constantly moving while at the same time, keeping both of them under control.

2.48 MOVING PUCK CONTROL – TWO PUCKS – STICK AND FEET

In the next progression of the two pucks drill the player uses the stick and the feet to control both pucks.

PASSING / RECEIVING

3.01 STATIONARY FOREHAND PASS

The first pass a player should learn to make is the forehand sweep pass. It's one of the most commonly used passes in hockey because it's accurate and can be used in any situation. Transferring the weight from the rear skate to the lead skate, the puck is propelled in a fluid motion toward the target by a sweeping action of the arms. The puck rolls from the heel of the blade to the toe and the stick follows through, pointing at the target.

3.02 STATIONARY BACKHAND PASS

The motion for the backhand pass is the same as the forehand except the puck is on the backside of the blade. The weight of the body should transfer from the leg furthest from the receiver to the leg closest. To keep the blade perpendicular to the target the top hand must move in front of the body.

3.03 STATIONARY BACKHAND PASS – FOREHAND RECEIVE

The ability to receive a pass is just as important as sending one. This drill gets players to practice passing on the backhand and receiving on the forehand. The receiving player should keep the blade on the ice, perpendicular to the oncoming puck. The puck should be received as close to the middle of the blade as possible. To control reception, cushion the puck by slightly giving with the arms as it hits the blade. Once the puck is received it is brought in front, across the body and returned on the backhand. This skill is typically used when trying to improve the angle of the pass.

3.04 STATIONARY FOREHAND PASS – BACKHAND RECEIVE

In the next progression players pass on their forehand and receive on the backhand. Again, this skill is normally used when trying to improve the angle of the pass, or recovering a bad pass.

3.05 STATIONARY SAUCER PASS – FOREHAND

A difficult pass to master, the saucer pass requires the puck to fly through the air and land flat on the ice. To make a successful saucer pass, the puck should start on the heel of the blade with the face open. The puck is then rolled along the blade by sliding the stick in front of the body in the direction of the receiver. This causes a spinning movement of the puck that keeps it flat both in the air and on the ice when it lands.

3.06 STATIONARY SAUCER PASS – BACKHAND

The backhand saucer pass is an even more difficult skill to master than the forehand. Instead of the curve being open, the backside of the blade is closed, which makes it harder to get the puck up and spinning in the air. The player will need both wrist and forearm strength to properly execute this pass.

3.07 STATIONARY BANK PASS

A bank pass requires the same technique as a forehand sweep pass except the puck is bounced off the boards. To become an accurate passer using this technique, a player needs to practice this from various angles and positions to get a better feel for how the puck will react off the boards. This skill can also be used to pass to oneself or when going around another player. It should also be practiced on the backhand.

3.08 FLIP PUCK TO PARTNER – KNOCK DOWN PASS BACK

This skill is intended to help a pass receiver develop the ability to receive an errant pass. The player can either use their glove to catch and drop the puck or their stick to knock it down out of the air. Both methods require good hand eye coordination.

3.09 PASS BEHIND – PULL PUCK BACK THRU LEGS

This is another exercise to help players receive an errant pass. Since not all passes in a game situation can be received directly on the stick, it is important to practice this skill. Placing the blade behind the body to tap or pull the puck through the legs can be done more quickly than trying to pull it in front of the body. And this way, players don't have to break stride while they're in motion.

3.10 PASS BEHIND – TAKE OFF SKATE TO STICK

As shown in the previous drill, it's important for players to practice receiving passes that aren't tape to tape. In this example using the skate blades is another great technique for recovering an errant or deflected pass. Without moving the skates the player angles the skate blade so that the puck will hit the skate and ricochet up to the stick.

MOVING PASSING AND RECEIVING

4.01 MOVING FOREHAND PASS

Passing while in motion is a skill that takes time to master. The technique is the same while standing still, except the puck is not passed to the teammate's stick but rather ahead of the stick allowing the receiver to continue to skate forward to pick up the puck.

4.02 MOVING BACKHAND PASS

Making a backhand pass while in motion is not a skill many players perform as well as they can on the forehand. The motion is the same as the stationary backhand pass, except again, the puck is passed ahead of the receiver while they continue forward to retrieve the pass.

4.03 LEAD PASS

A lead pass is sent from a player who is either stationary or moving, to another player already in motion or about to be in motion. The pass can be any forehand or backhand pass, but instead of sending the puck directly to the stick, the pass is sent out in front of the receiver. The receiver then either starts to skate or continues striding to pick up the pass. The distance the pass is sent ahead of the receiver depends upon how fast the receiver is skating.

GLOSSARY OF TERMS

4.04 MOVING FOREHAND PASS / RECEIVE – ONE TOUCH

The one touch reception and pass is a skill that requires soft hands. The objective is to receive the puck and pass it back all in one motion. The puck shouldn't be stick-handled when received, but rather cushioned by letting the momentum of the puck push the stick back. Younger players should begin practicing this at close range, then as they become more proficient, they can then gradually increase the distance.

4.05 MOVING BACKHAND PASS / RECEIVE – ONE TOUCH

The ability to perform a one touch reception and pass on the backhand is a skill that separates the average passer from a great passer. In this case, it's the closed curve of the blade that can make it more difficult to execute. Again, the key is to cushion the puck when the pass is received.

4.06 MOVING SAUCER PASS – FOREHAND

Performing a saucer pass when in motion increases the level of difficulty, so it's important that players use the proper technique. The puck should roll from the heel to the toe of the blade by sliding the stick in front of the body. This type of pass is normally used in a game situation when passing through traffic.

4.07 MOVING SAUCER PASS – BACKHAND

Making a backhand saucer pass while in motion is probably the most difficult pass to master. To execute it consistently and properly requires a great deal of practice. Again the technique is similar to performing it while stationary, except that, as with all passes in motion, the puck should be sent ahead of the receiver.

The following exercises utilize various skills in combination to help players improve their techniques for passing and receiving in motion.

4.08 PAIRS PASSING

Here, two players skate down the ice passing and receiving the puck on their forehand. One player skates forward, the other skates backward.

4.09 PAIRS PASSING – RECEIVE BACKHAND / RETURN FOREHAND

This time, players alternately receive passes on the backhand and return them on the forehand.

4.10 PAIRS PASSING – DOUBLE WEAVE

Here, two players pass the puck back and forth while skating down the ice in a weave pattern.

4.11 MOVING BANK PASS – FOREHAND

This time, players make bank passes with their backhand to elude opponents. Again, this is a great way to help teammates break out of the defensive zone.

4.12 MOVING BANK PASS – BACKHAND

In this skill, players learn to elude opponents by sending forehand bank passes to themselves. This can also be used to send a breakout pass to a teammate.

4.13 PASS AND FOLLOW

In this skill, one player passes to a partner then crosses behind the receiver while following the direction of the initial pass. Both players alternate this passing sequence as they skate up the ice.

4.14 PASS BEHIND – PULL PUCK BACK THRU LEGS

When receiving a pass from behind, players can use their stick to deflect the puck through their legs and retrieve it in front of them.

4.15 PASS BEHIND – TAKE OFF SKATE TO STICK

Here, instead of using the stick, players can receive a pass from behind by using one of their skate blades to deflect the puck through their legs.

SHOOTING AND SCORING

SWEEP SHOT

1.01 SWEEP SHOT - FOREHAND

The first shot a young player should learn is the forehand sweep shot. Again, not only is the sweep shot a building block for other shots, it is also the most accurate. As the puck is released, the wrists should snap and roll toward the target with a short follow through. This shot is normally used when trying to keep the puck low.

1.02 SWEEP SHOT - BACKHAND

The sweep shot is one of the most commonly used shots on the backhand because it can be done quickly and accurately. Gripping the stick with the hands further apart will enable players to get more power behind the shot. The puck travels from the heel of the blade to the toe as the shot is taken.

WRIST SHOT

2.01 WRIST SHOT - FOREHAND – LOW

To take a low wrist shot on the forehand the stick should be gripped with the hands wider apart than the normal stickhandling grip. The player can generate more power when the bottom hand is placed further down the shaft. Finishing a wrist shot with a low follow through will result in a low shot on goal.

2.02 WRIST SHOT - FOREHAND – HIGH

The high wrist shot uses slightly more knee bend and leg extension than the low wrist shot, helping to create the additional power needed to get the puck higher in the air. The puck is released with a snap of the wrists either before or just as the puck reaches the forward leg. A higher follow through will also help raise the puck high off the ice.

2.03 WRIST SHOT – BACKHAND – LOW

The backhand wrist shot typically is used when a player wants to take a quick shot on the goaltender after faking a move to the forehand side. Here, the hands are placed slightly farther apart than with the forehand wrist shot and the puck should be on the heel of the blade. The puck is kept low by using a short follow through and by turning the blade over and downward as it's released.

2.04 WRIST SHOT – BACKHAND – HIGH

The high backhand shot requires more use of the arms and wrists to get the puck higher in the air. The puck is released with a quick snap of the wrists while turning the blade upward. The longer the follow through, the higher the shot.

2.05 WRIST SHOT – IN MOTION

Players attacking the net should attempt to shoot the puck while their feet are still moving. To be effective with this shot, players will not only need to develop a feel for just when to release the puck, but also the ability to shoot through a screen. Note that the puck is more in front in the stance and is not pulled backward prior to the release. As players become older and stronger they'll be better able to release the shot more quickly.

FLIP SHOT

3.01 FLIP SHOT – FOREHAND

To be proficient with the flip shot most players will need to slide their bottom hand lower down the shaft for better leverage and by using the toe of the blade combined with a deep knee bend of the front leg, players can also get the leverage they need to dig the puck off the ice. The puck can either be scooped up while stationary or it can be dragged close to the body and lifted up, all in one motion.

3.02 FLIP SHOT – BACKHAND

The backhand flip shot is more difficult to perform than the forehand flip shot. In this case, the heel of the blade is used instead of the toe to dig the puck off the ice. The puck is shot upward with a shoveling motion of the arms shoulders while also vigorously snapping the wrists. During the rapid rotation of the shoulders and trunk, there is an extension of the knees and hips as the stick follows through high in the air.

SNAP SHOT

4.01 SNAP SHOT – LOW

The snap shot is similar to the wrist shot with the exception that the blade of the stick is pulled slightly away from the puck just prior to the shot being taken. There are basically two kinds of snap shots. In the first, the stick is again, pulled slightly away from the puck. As the stick moves forward a quick snap of the wrist propels the puck. In the second variety of the snap shot, the puck is drawn toward the body and released with a quick snap of the wrists. The stick should meet the ice approximately one inch behind the puck. A low follow through will create a low shot.

4.02 SNAP SHOT – HIGH

The high snap shot is similar to the action of the low snap shot, but it's taken with a slightly deeper knee bend and a high follow through to get the puck up in the air.

4.03 SNAP SHOT – QUICK RELEASE

A quick release snap shot is normally used when a player skating down the ice needs to take a quick shot on the fly. This shot can be very effective; often catching goaltenders off guard.

4.04 SNAP SHOT – ONE TIMER

Players can use the one timer snap shot when there isn't much time to shoot the puck or to get a quick shot away before the goaltender is set. Here, timing is the key. The shooter waits for the pass and without stopping the puck, fires at the net, all in one motion.

SLAP SHOT

5.01 SLAP SHOT – LOW

To take a low, powerful slap shot, the grip should be wider apart than the normal stickhandling grip. When taking the shot, the puck should be close to the body and centered between the legs. The weight, transfers from the back leg, to the stick, to the front leg. The stick should hit the ice one to two inches behind the puck. Rolling the wrists over turns the blade downward, which will keep the shot low, just above the ice.

5.02 SLAP SHOT – HIGH

When taking a high slap shot, a high follow through and deep knee bend are necessary to get the puck up in the air. And this time, instead of rolling the wrists over, a continued upward path of the blade also helps raise the puck.

5.03 SLAP SHOT – ONE TIMER

A difficult skill to master, but well worth practicing, the one timer slap shot can be executed while stationary, or in motion, and again as with any one timer shot, timing is the key. The backswing should be timed so that the downward swing begins as the puck nears the shooter. Players can also practice the one timer on their own by dragging the puck toward their body and shooting while it is still in motion.

5.04 SLAP SHOT – IN MOTION

Of all the shots in hockey, the slap shot in motion has the most speed. Not only is the puck carrying its own forward momentum, it also has the momentum created by the shooter. As the player skates forward, the puck is pushed slightly ahead of the body. Then, transferring the weight to the front foot, the player begins to glide when taking the shot. Hitting the ice behind the puck causes the stick to flex, creating the force that propels the puck.

TIPS & DEFLECTIONS

6.01 STATIONARY TIPS – ON ICE – LOW

While keeping the stick on the ice, the blade is angled to redirect the puck onto the net. This should be practiced on the forehand as well as on the backhand.

6.02 STATIONARY TIPS – ON ICE – HIGH

This time, the shot is deflected up in the air by rotating the blade backward to form a ramp. With practice, players will learn how much of an angle to the stick blade depending on how far they are from the crease.

6.03 STATIONARY TIPS – OUT OF AIR – FOREHAND AND BACKHAND

Here, the puck is deflected out of the air by either an upward or downward motion of the stick. To perform this successfully, players will need to have great hand eye coordination.

6.04 STATIONARY TIPS – BETWEEN LEGS – FOREHAND AND BACKHAND

In this skill, the player deflects the puck through the legs off either the forehand or backhand side of the blade.

6.05 MOVING TIPS – FOREHAND AND BACKHAND

This tip is normally used to redirect a shot or pass that's heading wide of the net. Instead of using a shooting motion the player angles the blade to redirect the puck.

6.06 SHOT / PASS DEFLECTION – FOREHAND AND BACKHAND

This tip is normally used in game situations when a goalie comes out to challenge a point shot. Instead of aiming the puck directly on the net, the shooter purposely fires a shot wide, so a teammate can redirect it into the open goal.

DEKES

7.01 FAKE SHOT FOREHAND – GO BACKHAND

In this move, the player fakes a forehand shot, then pulls the puck to the backhand and shoots either high or low past the goalie.

7.02 FAKE SHOT BACKHAND – GO FOREHAND

Here, the skater pulls the puck to the backhand, fakes the shot, then brings the puck quickly to the forehand and shoots into the open net.

7.03 FIVE HOLE – FOREHAND

In performing this deke, the skater fakes the goaltender into moving to either side of the net, then brings the puck across the crease to the forehand side, slipping the puck through the five hole.

7.04 FIVE HOLE – BACKHAND

This time, the skater pulls the puck to the backhand side before sliding it through the goalie's legs.

7.05 THE GRETZKY MOVE

Here, the player sets up behind the net and waits for a teammate to get open, then, after faking the goaltender on a wraparound, quickly moves to the other side, sending a pass to the open teammate. In another option, the player skates behind the net and as the goalie moves across to prevent the wraparound, the puck is passed back to a teammate on the short side of the net.

7.06 THE CHILI DIP

The player comes out from behind the goal, faking a wraparound. As the goalie goes down to cover the short side, the player turns to the outside and shoots the puck high over the goaltender's shoulder.

7.07 THE SLIDER

Here, the player fakes a forehand shot, then turns the blade over, laying the backside over the puck. The player then drags the puck across the body and flips a backhand shot on goal.

7.08 DROP AND KICK

As the player approaches the goalie, the puck is dropped into the skates then kicked back up to the stick. The player can finish the move by either firing a shot on net or using another fake to pull the goaltender out of position.

7.09 THE LACROSSE MOVE

In this move, the player scoops the puck onto the blade of the stick behind the net, then carries the puck around the net and tucks it past the goalie.

7.10 OFF WING ONE-HANDER

Here, the player skates from the off wing toward the goal, faking a shot on the forehand. Then using the top hand to quickly pull the puck onto the backhand, the player reaches around the goalie, and tucks it in on the short side.

7.11 STICK THROUGH LEGS FLIP SHOT

In this manoeuvre, the player approaches from the side of the net and while cutting in front of the crease, brings the puck and stick between the legs and flips a shot on goal.

7.12 WRAPAROUNDS

From behind the goal, the skater fakes coming out to one side, then quickly goes the other direction and tucks the puck into the open net.