

BALL CONTROL AND DRIBBLING

by Mariusz Kondak and Michal Jagielka



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1. FOREWORD TO SERIES

The series on individual training will show how we can improve our players' skills during additional work outside from the team's training sessions. During such sessions, we can separate technical and tactical elements and therefore work better on those. Over long period that will allow us to work more closely and plan better the education of the player. By watching this series, a coach can get to understand better the possibilities of improving individual skills in soccer.

In development years, especially for young players, it is crucial to help those most talented. If it is impossible to fit that during team trainings, coach can organize specific sessions that would suit individual players. All drills and games which we will present in those series should be treated as recommendations and inspirations to use them as they are or to create own versions. What is important in every drill we wanted to create possibly similar environment to the one present in the match, with elements of decision-making and perception of the situation around. Those elements are not easy to recreate and will never be just like in-game situations, because of the presence of just one player. However, recreating it even in a slightest mode, would bear fruits in the match.

During such training, we have just usual equipment and the figure of a coach or coaches. Because of that we must be creative with how using cones and other elements we can create specific environment. If you are interested in how to develop soccer skills and how to create individual drills those series are for you.

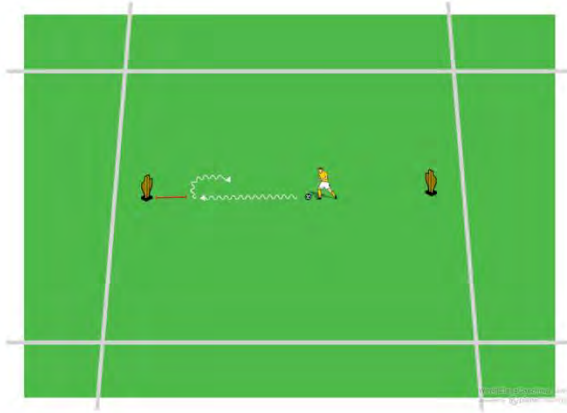
2. INTRODUCTION

In this part, we will present a series of drills, to work on the player's ball control, especially on the ability to make quick turns with the ball. You can see many examples of drills to work on moves with the ball, but many of it are done in small area and focused only on player developing his feeling of the ball. Those are very good drills and it is surely a worthwhile addition in individual training, but it is also important to create a stepping stone for the player, so he can move from mastering his ball touches to using that in the game. So in our drills we wanted to present exercises, where the player has to use those skills to move from one point to another, but to perform it at speed and also look for external factors influencing his actions, like mannequins or movement of the coach. We wanted to create an environment for the player, where he has to perform his moves in partly-dynamic situations.

Therefore, with those drills, while we still should try to correct player's technique, but it is more important for him to be efficient in using that in dynamic action. Therefore, we should give him more freedom him, so the player can find his own specific moves, that he will be most efficient in performing. When we will encounter difficulties, when performing a specific action, we should guide the player, first to specify the problem and then, to look for a solution from there. Let's say, that the player has problems with performing a turn in front of the mannequin and he can clash to it. Then we can look for a reason for that. If the player's control of the ball is poor? Does he perform it at too high speed? Is he starting the move too late? If the player can name a problem he is facing, we can guide him to looking for solving it. Let's say, that the player clashes into the mannequin, because he performs the move too late. We can look for a hint for him, by asking questions like: do you control the distance to the mannequin, while running towards it? Are you looking at it? How long does the turning move should last? By asking those question and letting the player find those answers, we let the player create an understanding of how such move should look like. We don't give him an instruction of performing Point A, B and C from the "Instruction of performing a soccer turn". We just want him, to be aware of the elements crucial for being efficient on the field, finding the reasons for doing specific actions and then, looking for own ideal solution. That is something we want to stimulate in our drills and the environment we were trying to create. We hope you'll find it useful too.

3. RILL 1.

CONTROLLING THE BALL ON THE RUN DRILL #1



Set-Up

- Two mannequins
- Player with the ball in-between

Rules:

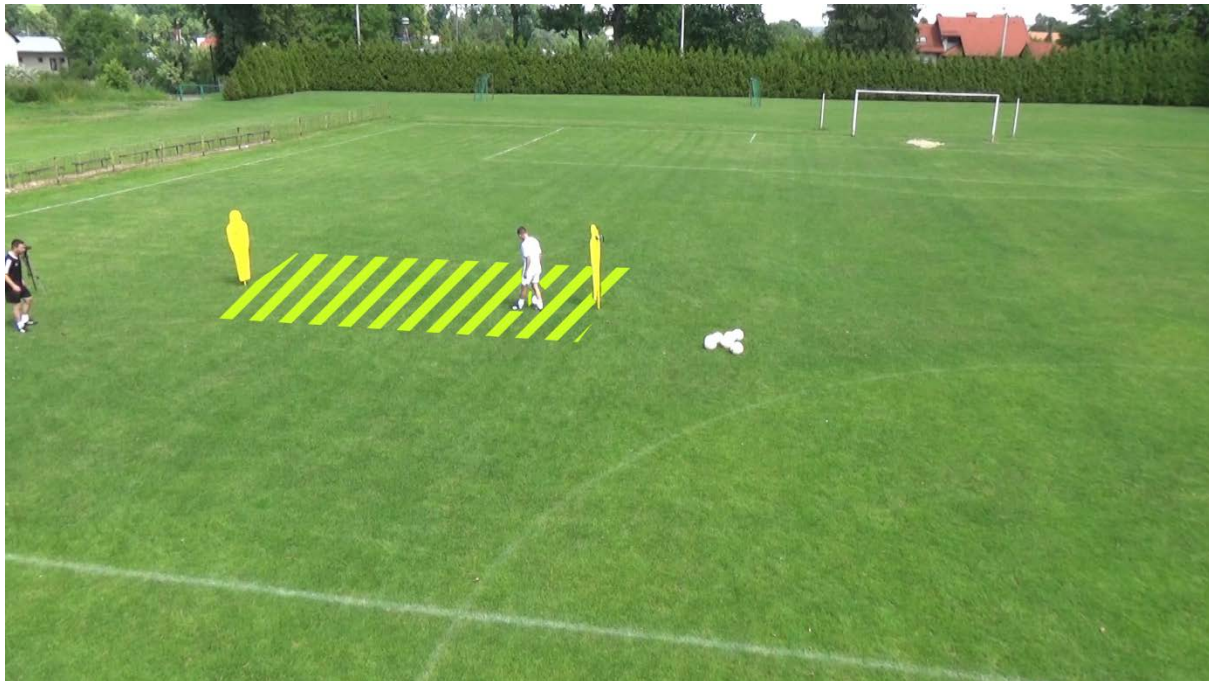
- The player is dribbling the ball between the mannequins
- He uses different types of change of direction

Coaching Points:

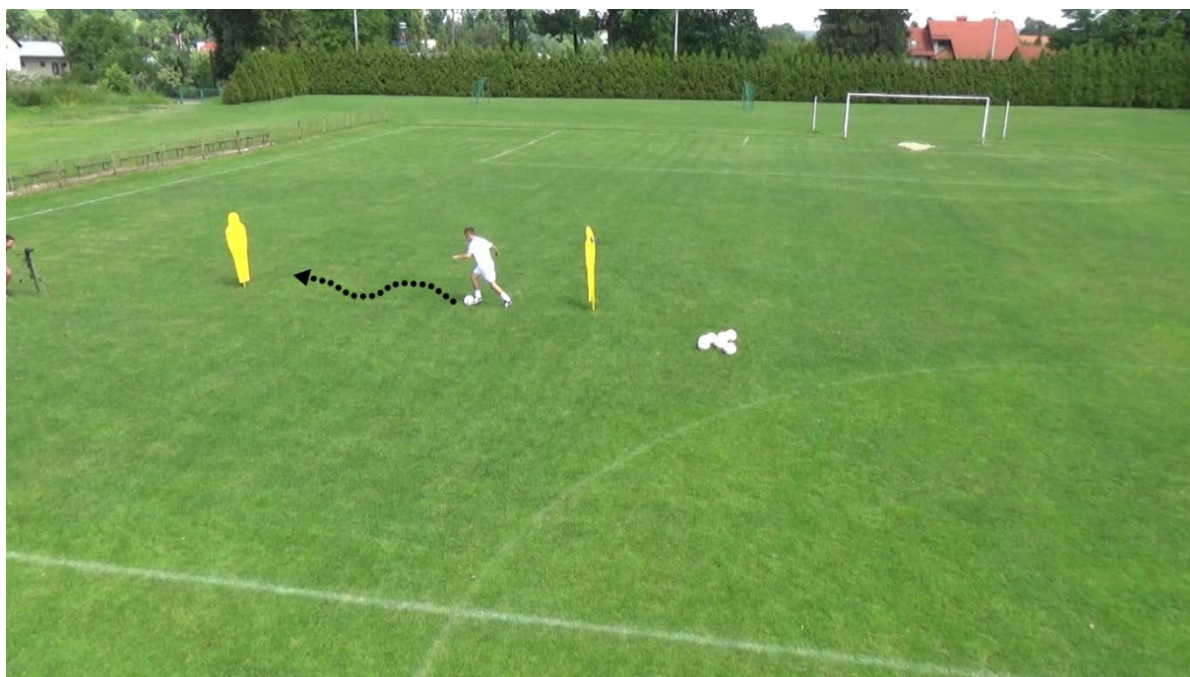
- Ball control
- Making the turn at right distance
- Using different techniques



ANALYSIS



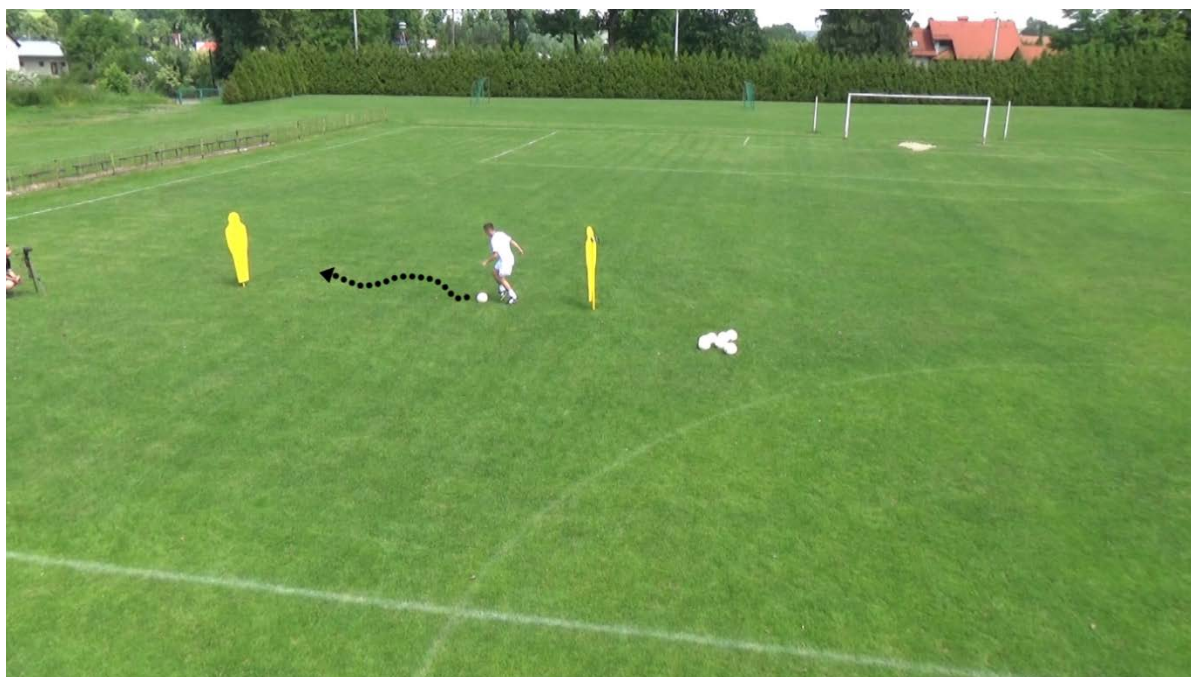
In this simple drill, the player will be working in the area between two mannequins. His task will require mainly to improve his feeling of the ball and the ability to control it various parts of his feet.



The player will be running between the two mannequins, controlling the ball using various techniques, but also performing different changes of direction. We should also ask him to keep his head up and to try and change the speed of run as well.



When turning back, he learns not only to perform the move from technical point of view, but also to do it in relation to the mannequin. It doesn't allow to teach the player to do it under pressure or to try to react to opponents' actions, but it teaches him to feel the distance and to try and observe the space in front, to have the information. We should coach the player, to perform the turn at the right distance. Not too early and not too close to the mannequin. Importantly, it's the player, who has to feel that distance himself.



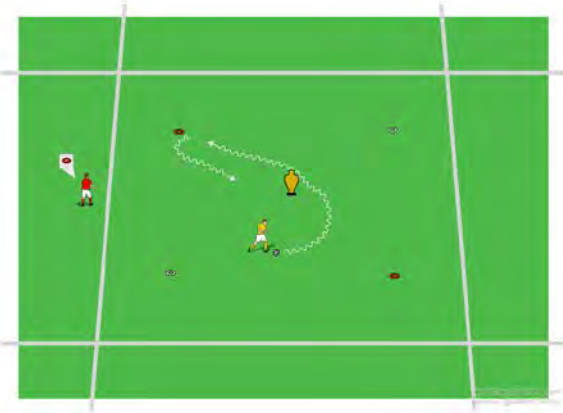
When running with the ball, the player should also use that time. So, he shouldn't just push the ball forward and be focused only on those turn moves, but he should be working on improving his ball control. We can add him special tasks, by varying the types of feet part he should be using.




The move of turning back, as we can see here is performed just in front of the mannequin and the player is showing he can perform it at the right moment and, what is important, good coordination, by executing it very smoothly. The turn he is performing here, using the outside of his foot, allows for good protection of the ball from the opponent.

4. DRILL 2.

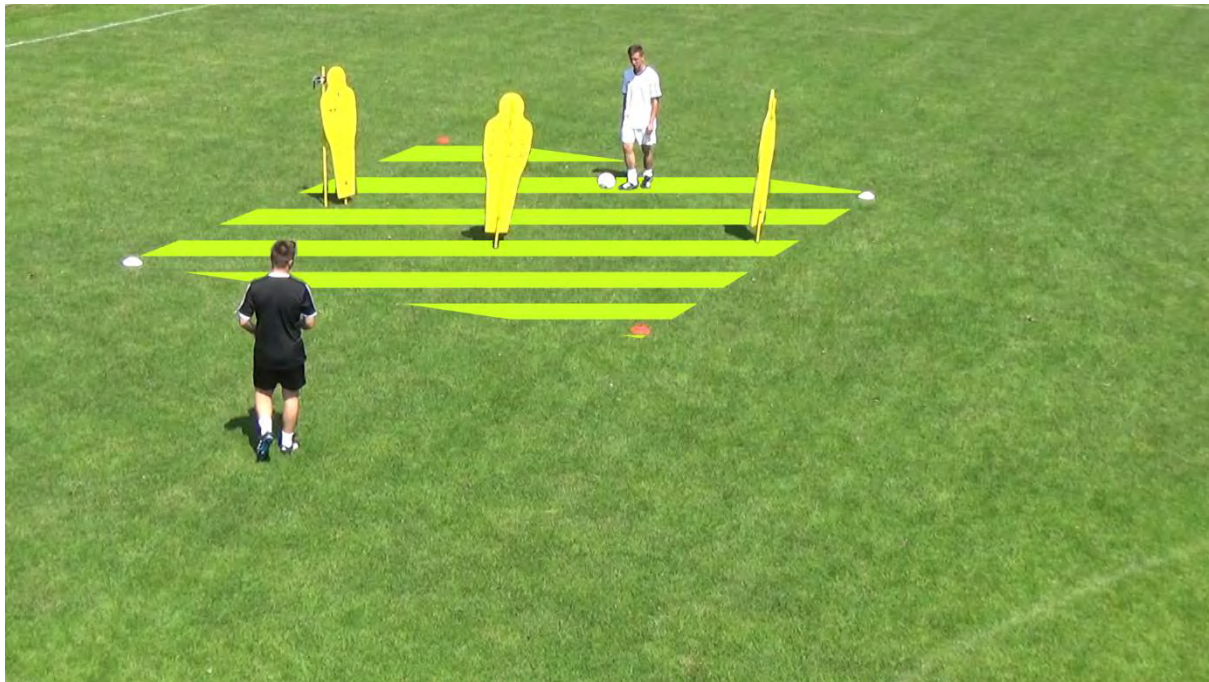
CONTROLLING THE BALL ON THE RUN DRILL #2



- Set-Up**
 - A grid with a mannequin in the middle and 2 red and 2 white cones on the opposite sides
 - Player with the ball in the middle
 - A coach with 1 red and 1 white cone in his hands
- Rules:**
 - The player dribbles the ball in the middle
 - At one moment coach waves a cone
 - Player has to dribble the ball to the corresponding cones, performing turns
- Coaching Points:**
 - Different techniques to control the ball
 - Scanning the area
 - Movements to turn around with the ball

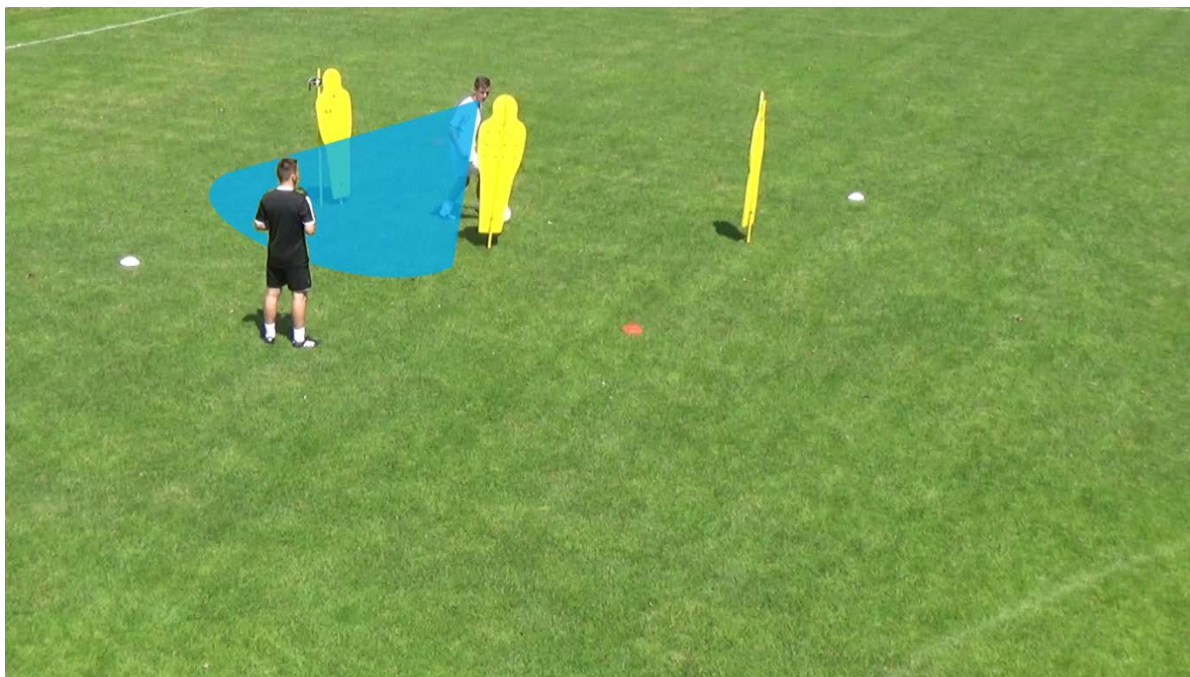


ANALYSIS



Here the grid is marked out by 4 cones on the outside. There is also 1 mannequin inside and the player will be having 1 ball. The coach stays just outside the grid.

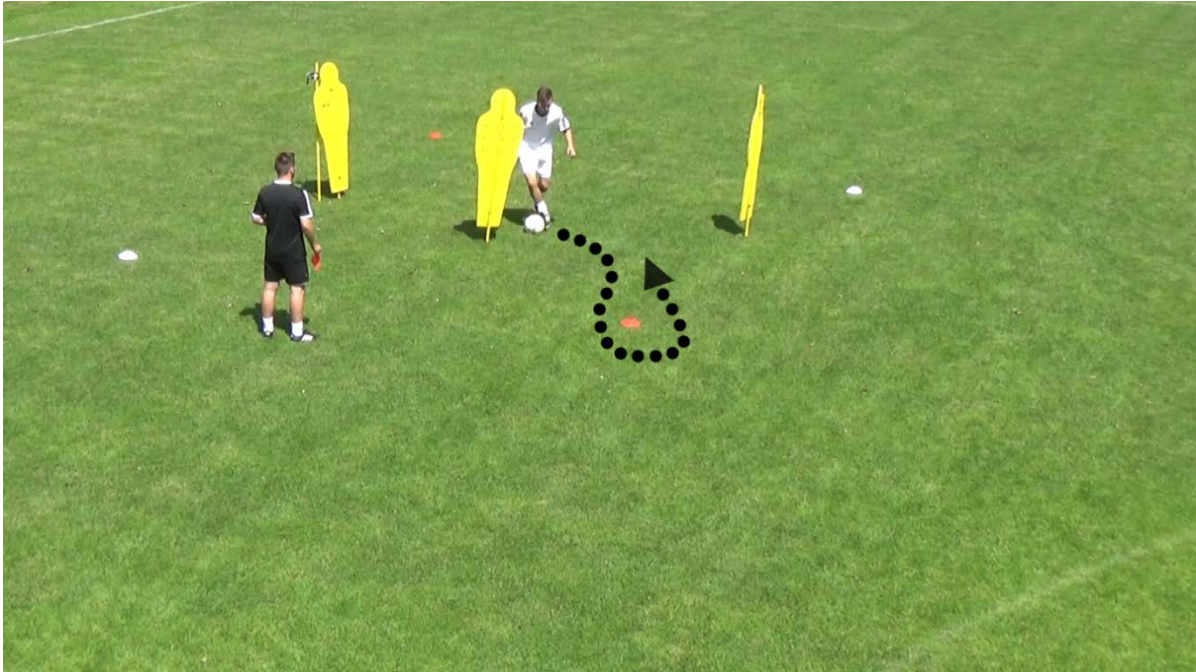
The cones used to mark the area are of 2 colours. Two red cones are in the opposite corners. In two remaining corners, we also have 2 white cones. The coach has 1 cone of each colour in his hands.



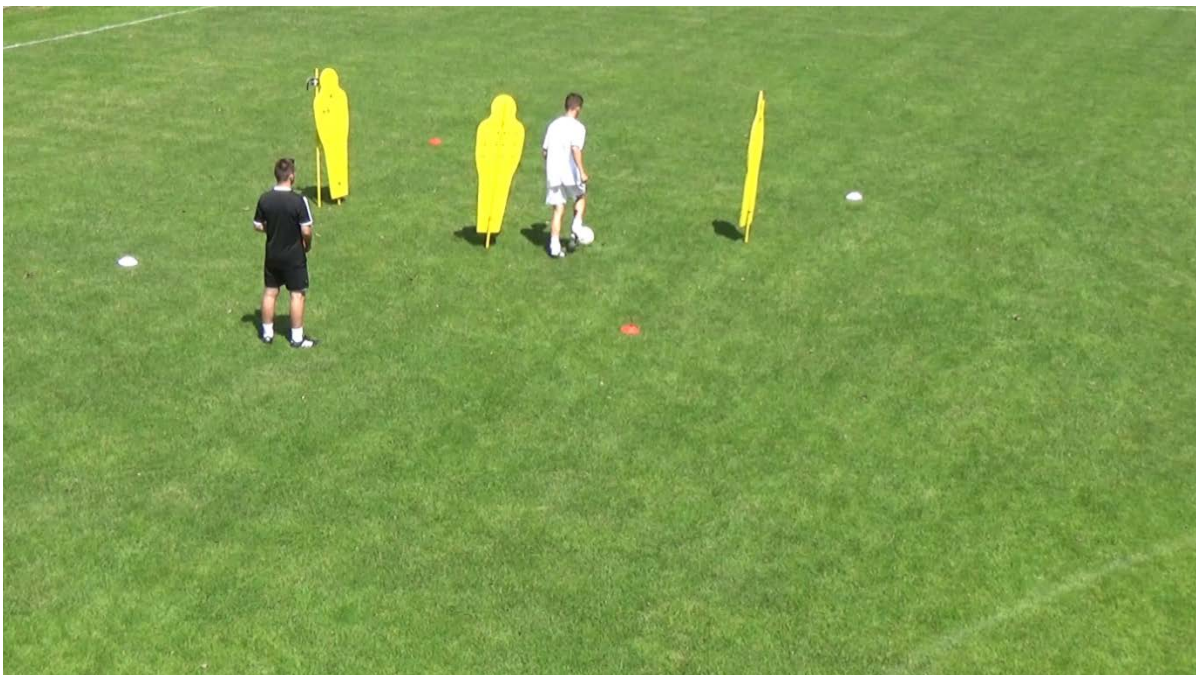
The player will be dribbling the ball inside the grid freely, while looking at the coach, looking for his signals.



At one point, the coach raises one of the cones and the player seeing that, has a signal to perform designated task.



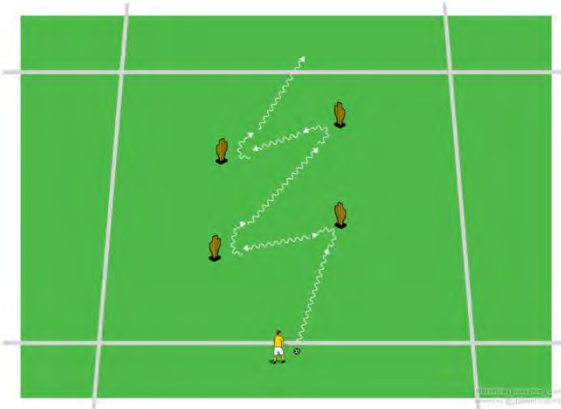
By seeing a red cone raised up, the player has to dribble the ball quickly towards both red cones. On both sides he performs quick turns with the ball as well. He has to vary those moves as well, just as we'll see in this example.



After getting back inside the grid, he gets back to slow run with the ball, while coach gives him few seconds to recuperate and then to perform the drill again.

5. DRILL 3.

CONTROLLING THE BALL ON THE RUN DRILL #3



Set-Up

- A group of mannequins set-up to create a slalom
- A cone on each end of the slalom

Rules:

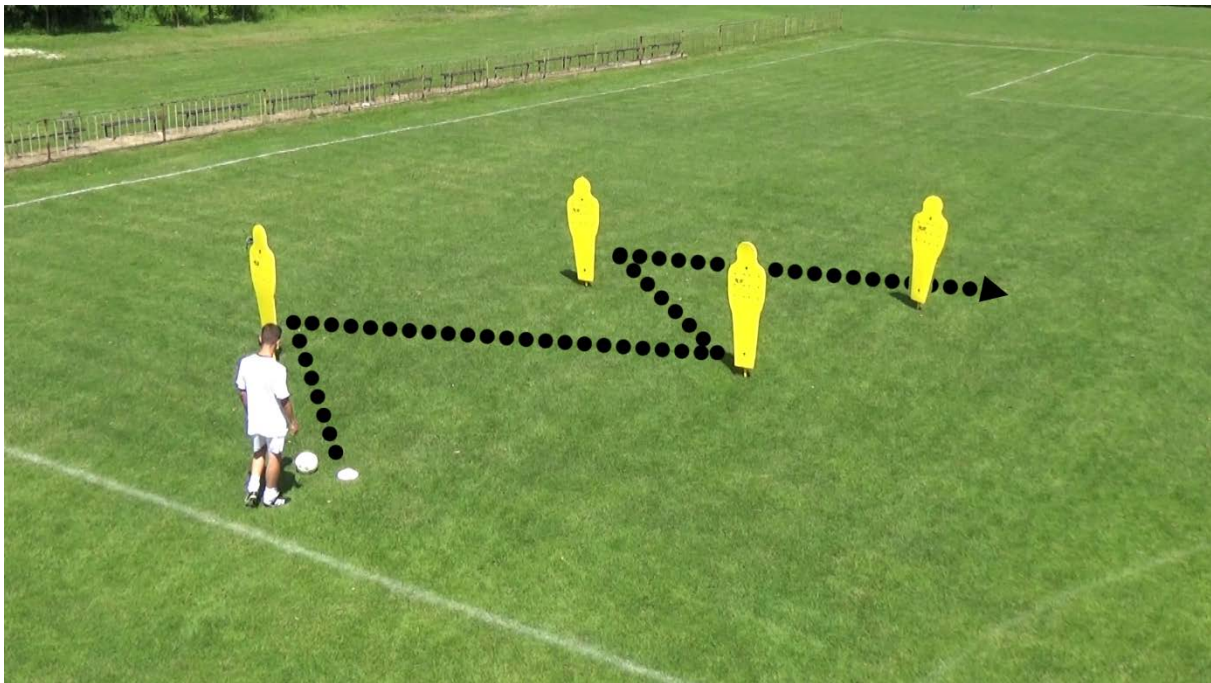
- Player dribbles to the ball to the other end turning around in front of every mannequin
- After the final cone, the player turns around and jogs slowly to the start

Coaching Points:

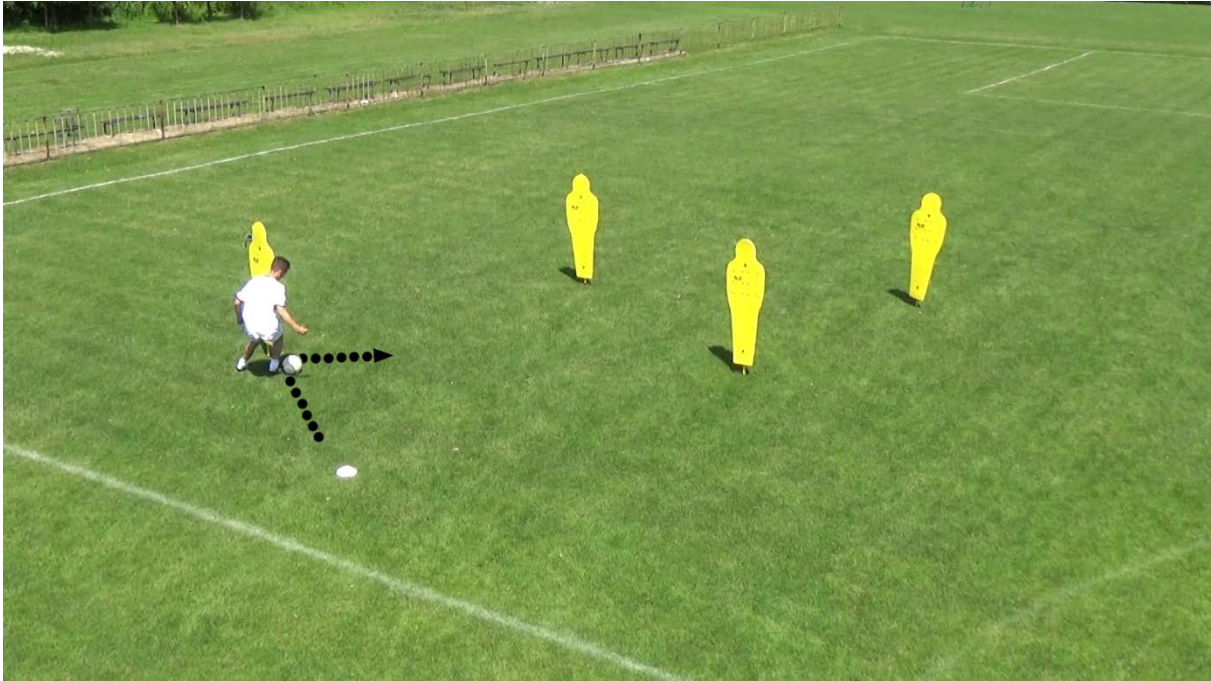
- Close ball control and many ball touches
- Different techniques to change the direction
- Change of speed with the ball



ANALYSIS:



We have a simple slalom here, with 4 mannequins set up on the route. What is important, it is good if we vary the distance between the specific mannequins. That will force the player to observe the field and focus on every single action. He wouldn't be able to do just automatic moves.

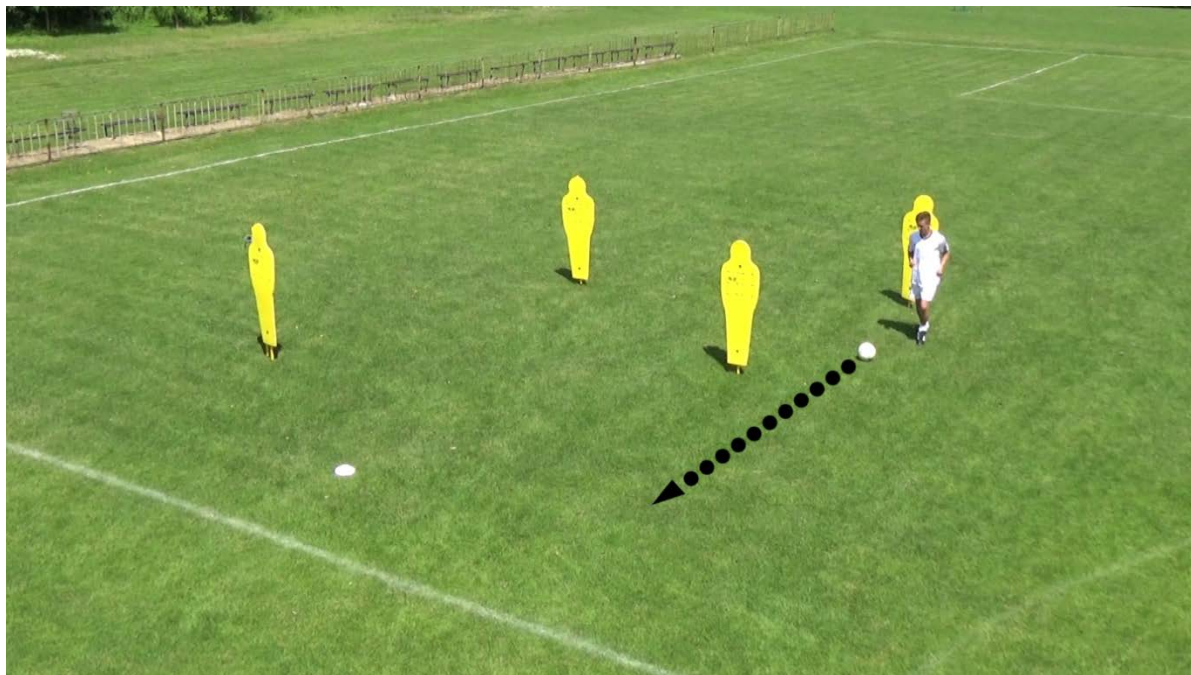


What is important here, though, are the turning moves. Here, the player performs them on a diagonal route. While previous drills were forcing him to turn back with the ball, here he changes direction towards the right and left.

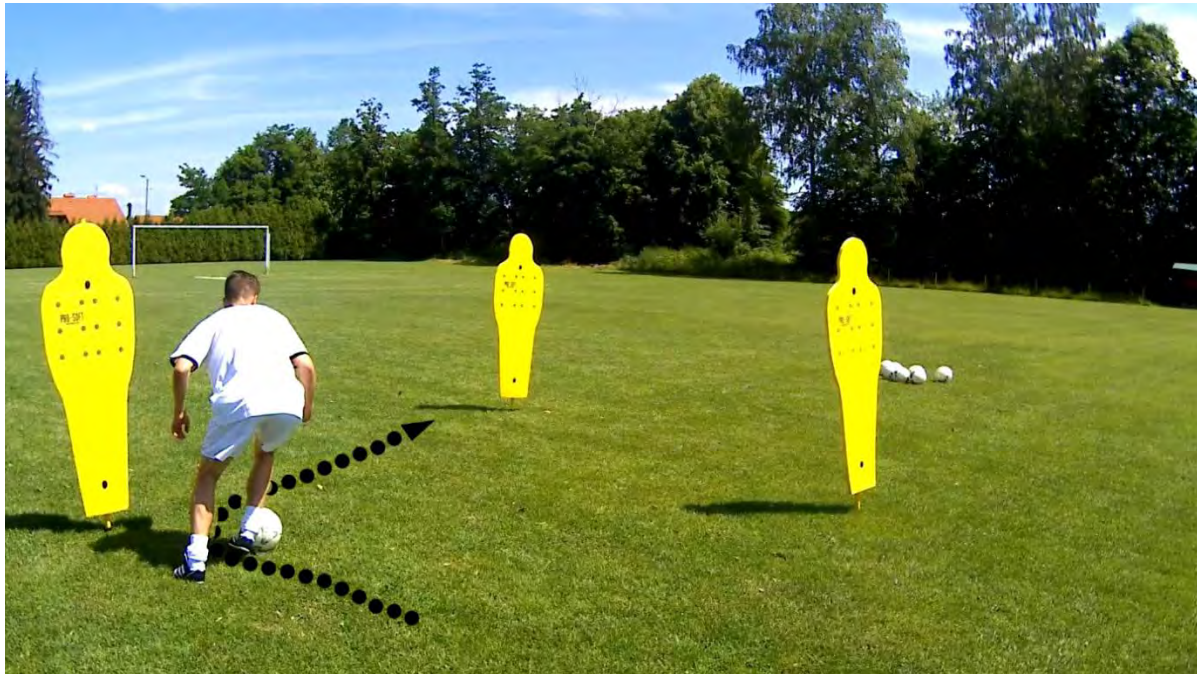


As we want the player to be creative with the moves he performs, we should also ask him to add the change of speed behind the last mannequin. What we want, is for the player to mix

many possible actions, instead of a longer series of repeated moves. Also adding that short sprint at the end, forces the player to be focused during the performance. Even if that will be just 3-4 steps of quicker run.



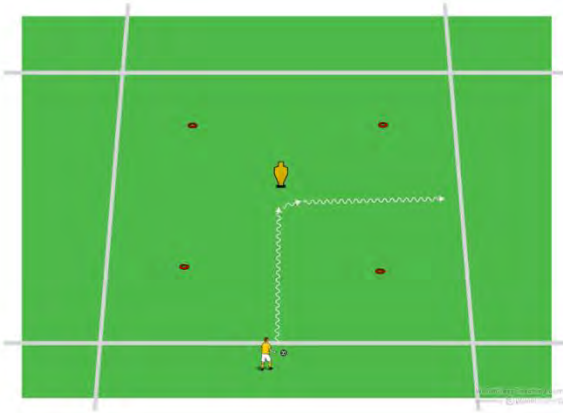
On the way back, the player should be moving slowly, but he should also make few contacts with the ball there. Although that part is supposed to be a moment of rest, we don't want him to switch off totally.



The player should perform smooth turns executed at right distance from the mannequin. The tactical element of the action is also important. By using outside of the foot or keeping right distance, the player also learns to control those elements and to protect the ball from the rival in the game better.

6. DRILL 4.

CONTROLLING THE BALL ON THE RUN DRILL #4



Set-Up

- A grid set-up by four cones
- A mannequin in the middle
- Player with the ball on one of the sides

Rules:

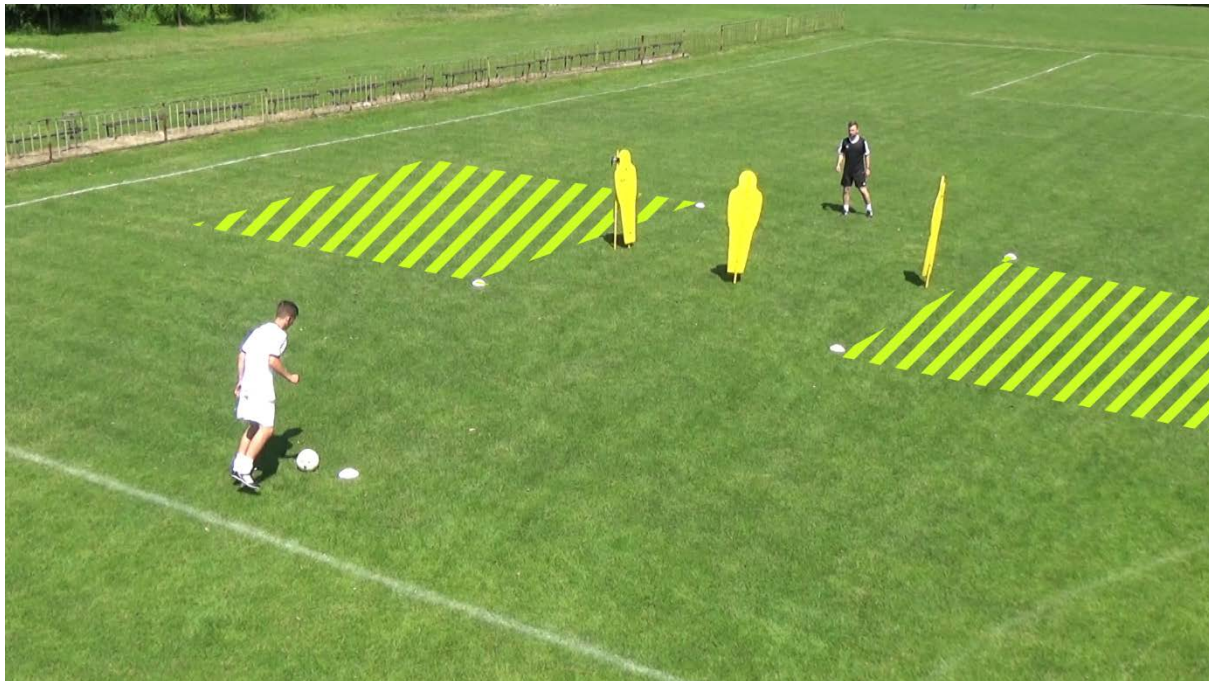
- Players runs with the ball quickly towards the mannequin
- Just in front of it, he performs a dribble and turns to the side
- He speeds up and move outside the grid

Coaching Points:

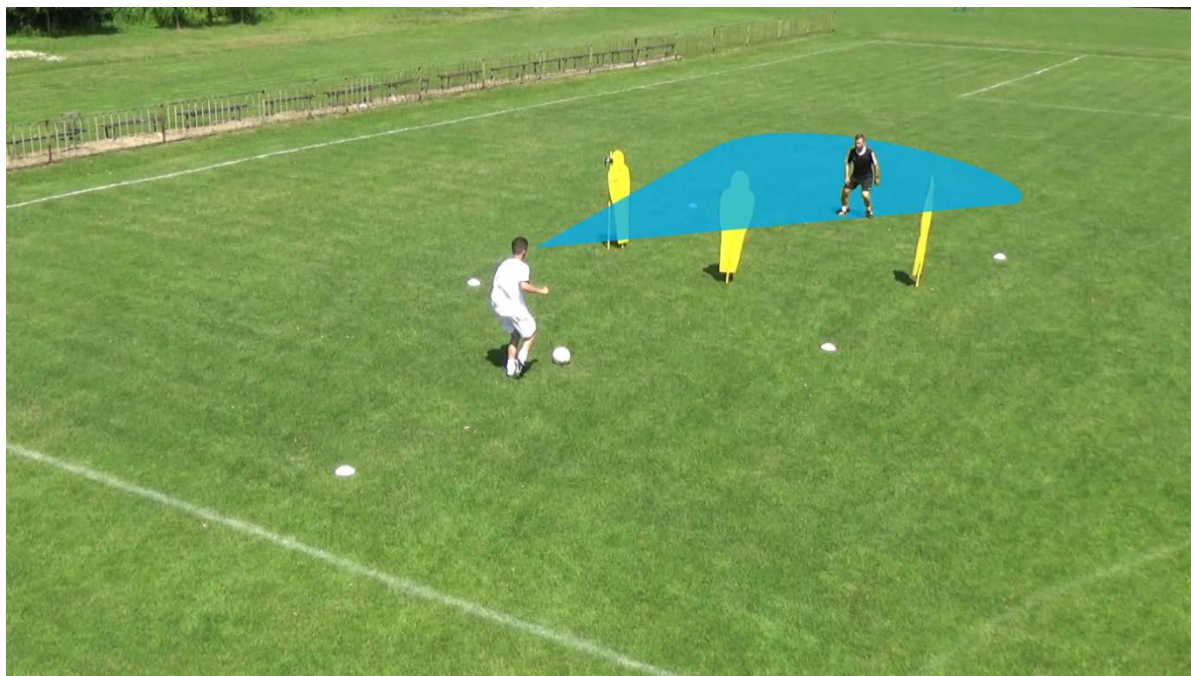
- Close ball control with many touches
- Change of direction performed at speed
- Change of speed with the ball



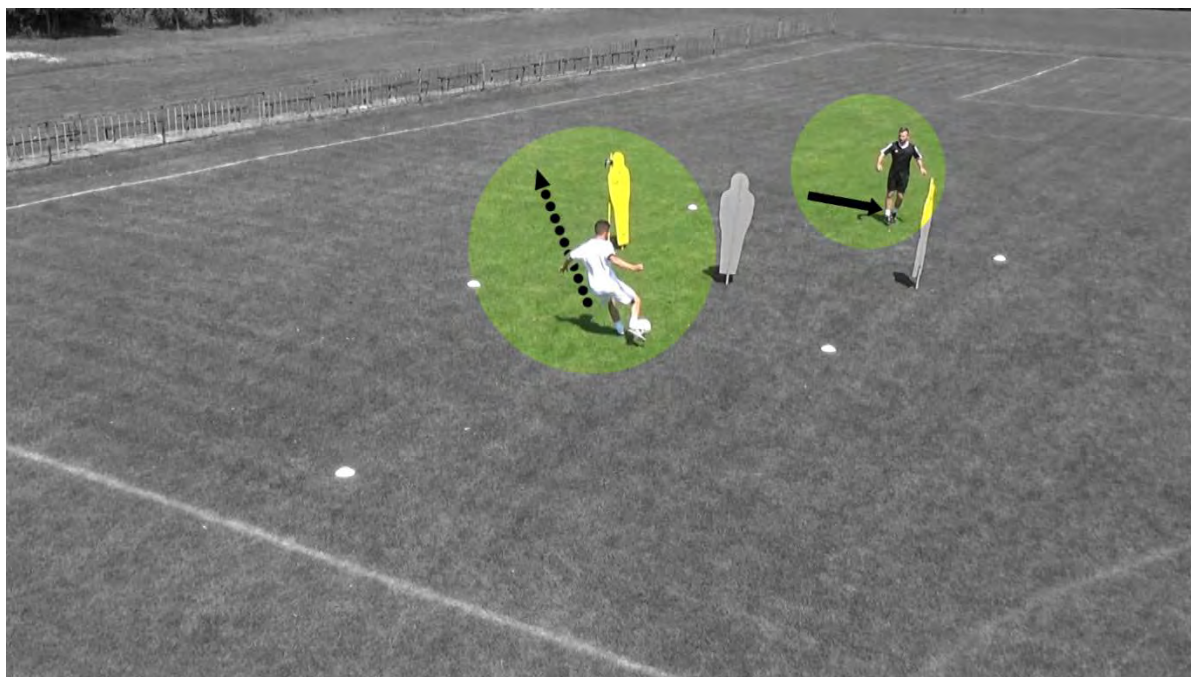
ANALYSIS:



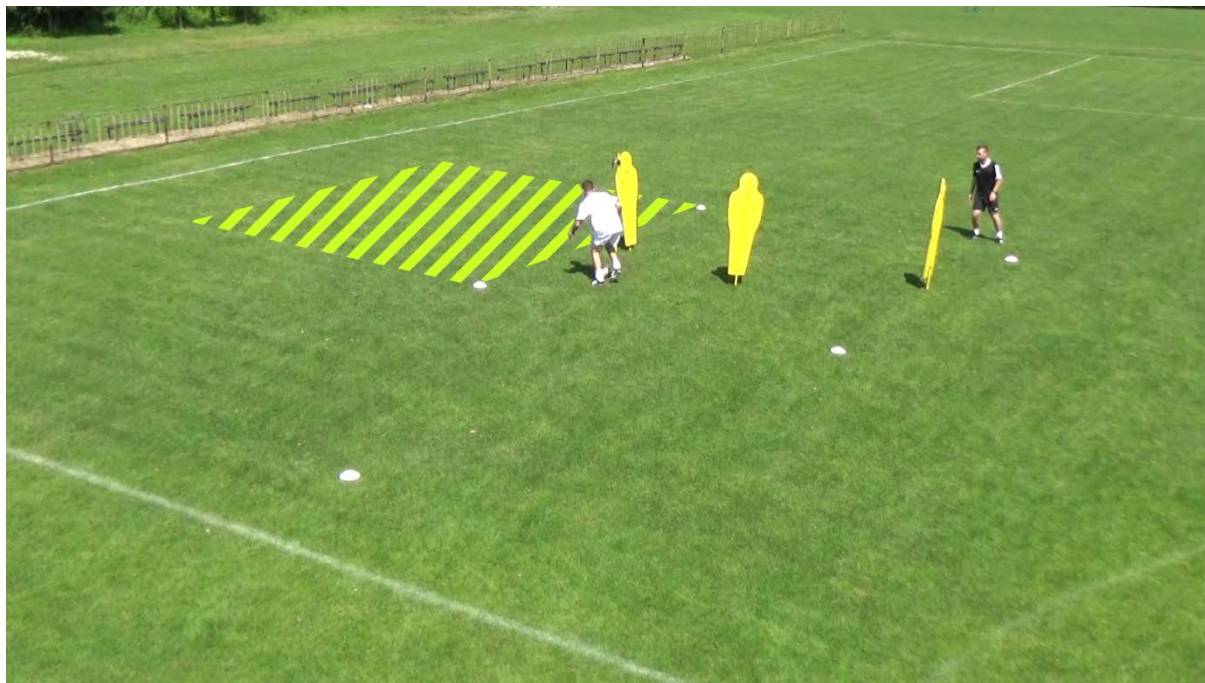
The working area in this drill includes few sectors. In the center of everything, we see a grid marked out with 4 cones and 3 mannequins set up in a triangle. The player starts in front of it, while just behind that area we see a coach. Additionally, we will also be using space on the sides of grid, that are highlighted here in yellow.



The player runs with the ball towards the central mannequin. While he control the ball and the distance to that mannequin, he also observes the coach's moves.



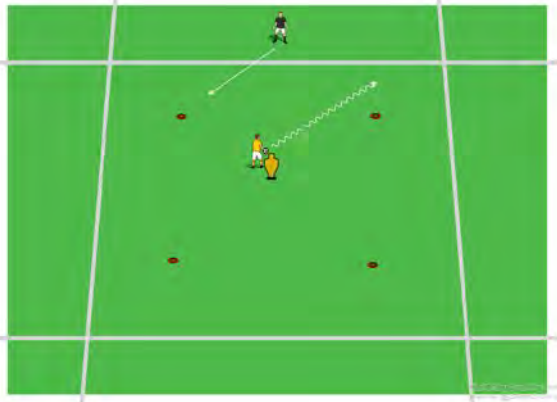
As the coach moves to one of those sides, he has to perform a turn to the other side possibly quickly. While it forces the player to control the action in front of him, the fact that he has to do it at speed, requires a lot of him technically as well.




The player has to dribble the ball to the side of the grid with a quick run, as he would do attacking free space in the match.

7. DRILL 5.

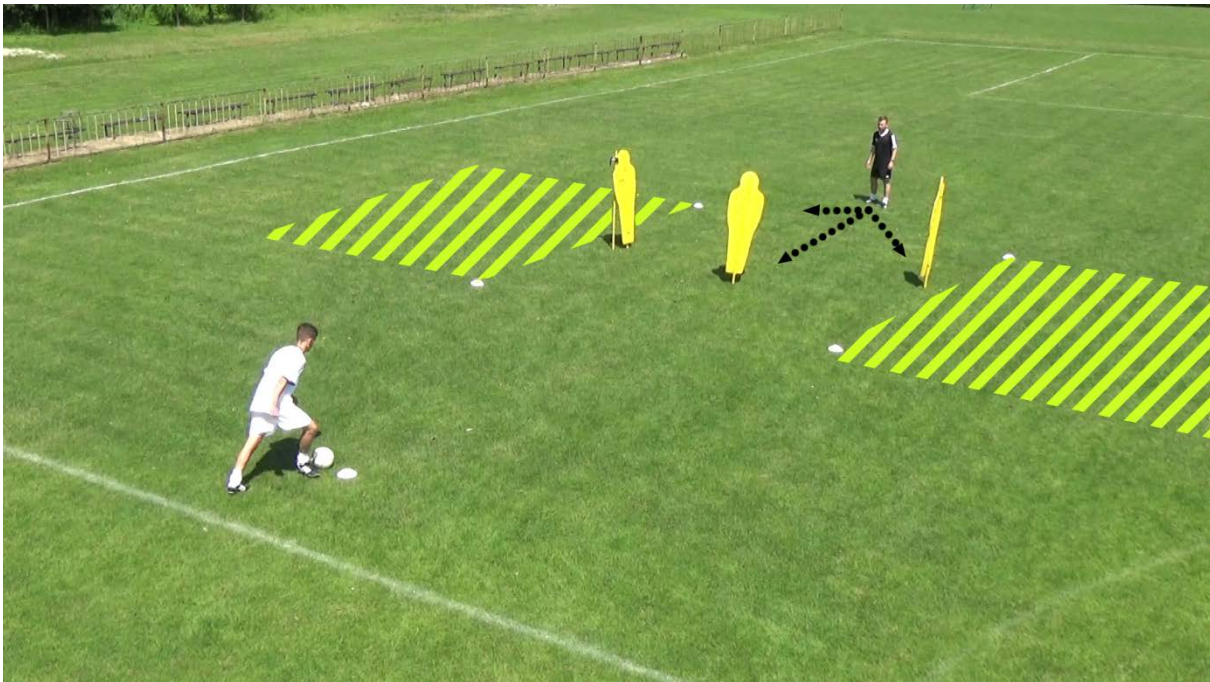
CONTROLLING THE BALL ON THE RUN DRILL #5



- Set-Up
 - A grid with four cones and a mannequin inside
 - Player with the ball on one of the sides
 - Coach on the other side
- Rules:
 - Player runs with the ball towards the mannequin
 - The coach moves to either side
 - Player reacts by performing the dribble in front of mannequin, with slight change of direction
 - He speeds up and runs to the other side
- Coaching Points:
 - Close ball control with many touches
 - Scanning the field in front
 - Change of speed with the ball



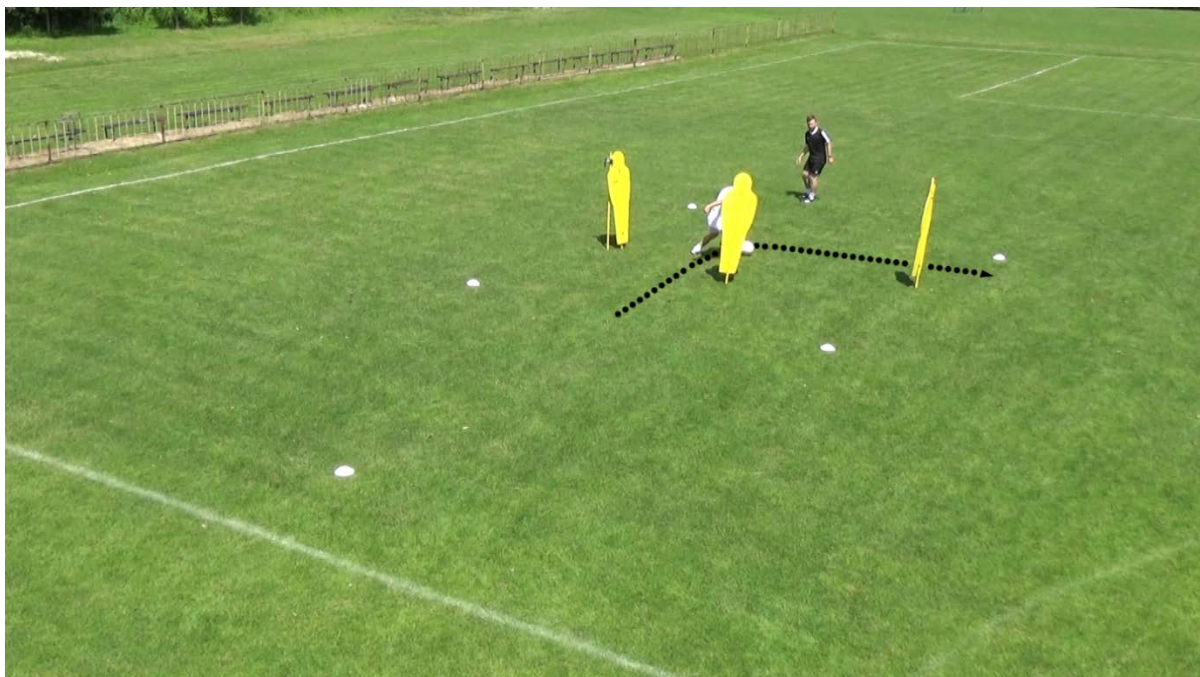
ANALYSIS:



As we can see, the set up is exactly the same as before, as now will have a progression of the previous drill. The main difference now, will be the moves from the coach. He will not be moving just to the sides, but he can also step up, towards the player.



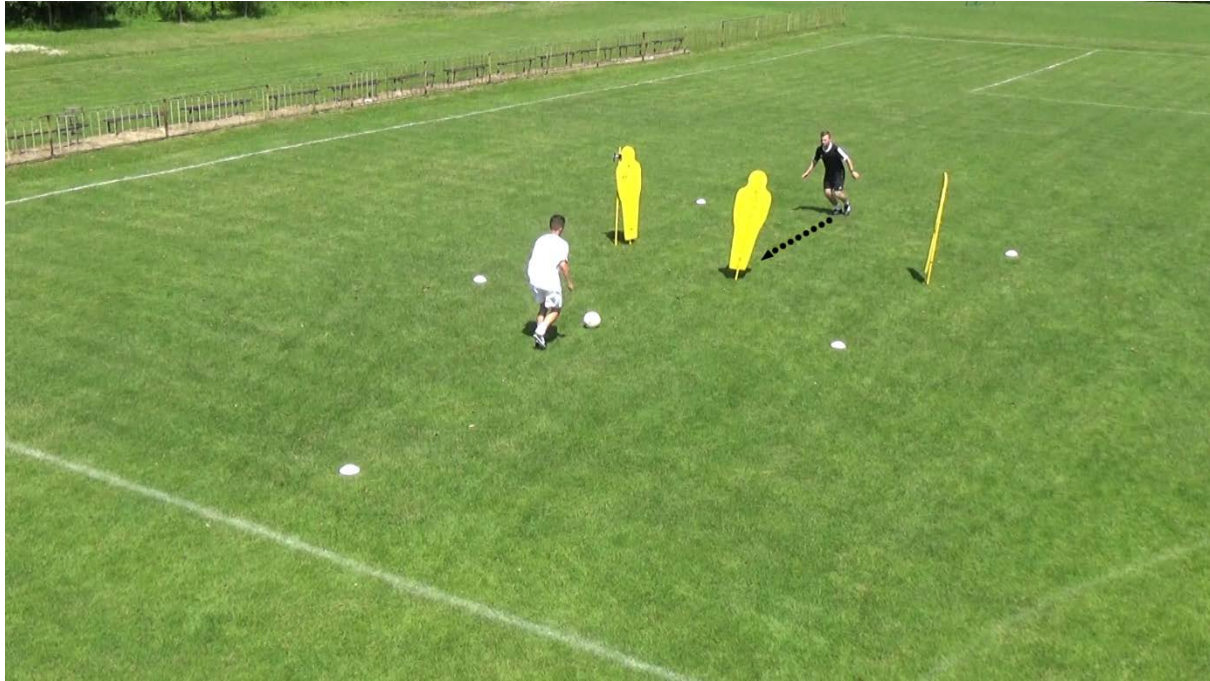
Just as before, the player runs towards the mannequin and observes the coach. This time, the coach should start slightly deeper, some 2-3 steps behind the endline of the area.



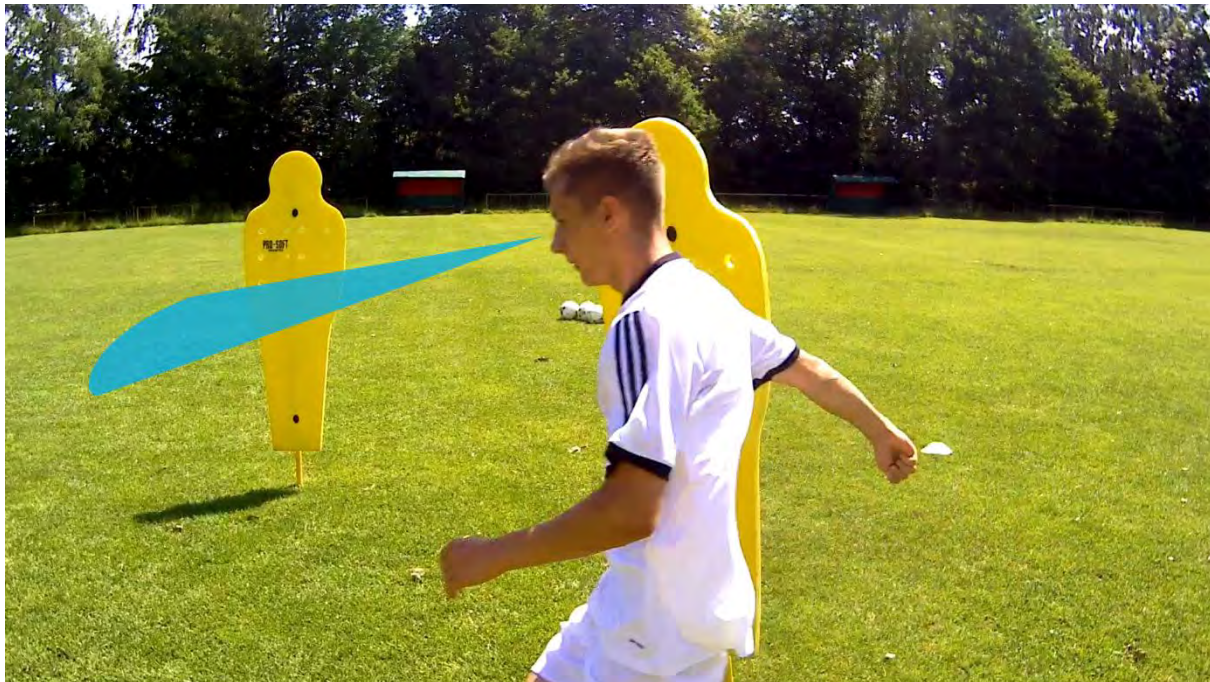
If the coach does not step up, but moves horizontally to one of the sides, the player performs the turn behind the mannequin. He has to change the direction to the other side, but he performs it at a smaller angle. Therefore, it is even more difficult technically.



We can see now, how smaller the space gets for the player. We still want him to do it quickly, although first few repetitions can be slightly slower, so he can get the feel for it.



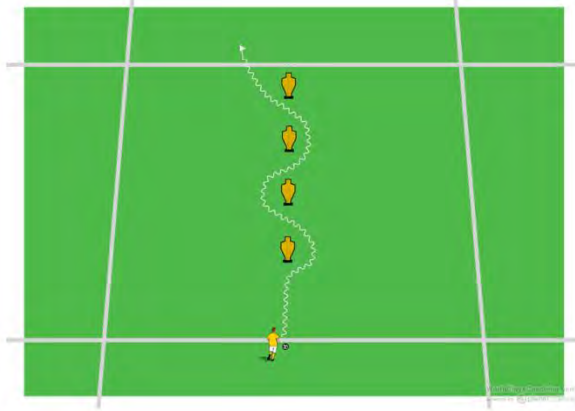
When the coach steps up, the player has to react earlier, and perform the turn before the mannequin.



To be able to perform the turn, while reacting to the actions of other player, he needs to control the ball well, so he do it, while observing the field in front of him.

8. DRILL 6.

CONTROLLING THE BALL ON THE RUN DRILL #6



Set-Up

- A line of 5 mannequins
- A player with the ball at the start

Rules:

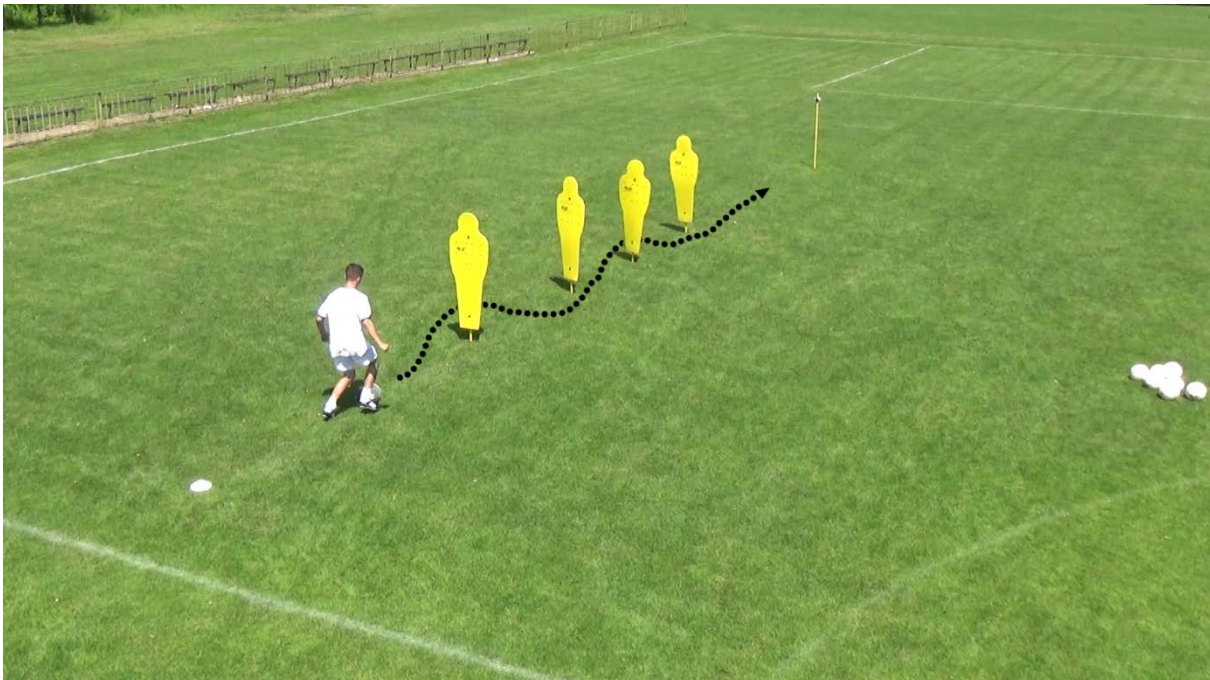
- Player performs a dribble between the mannequins
- He uses both feet to move the ball on the further side from the mannequins

Coaching Points:

- Close ball control with many touches
- Keeping the ball at right distance from mannequins
- Using different techniques if ball control



ANALYSIS:



Now, we will see a simple slalom again. In this example though, all will be performed at smaller distance though. Mannequins are close to each other and all stands in one line.



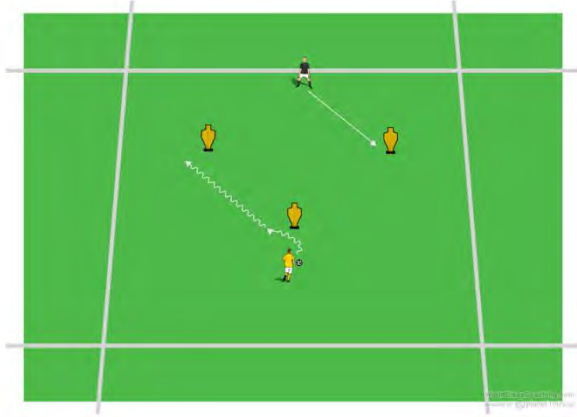
Still, our main focus in controlling the ball and being able to change direction quickly and using different techniques. That is what we want to see here. The player should use various techniques to control the ball and to change directions.



We can see how the player is not looking for shortest or quickest path, but he is moving with the ball from one side to another. The ball is not getting away from him and is able to change the side again quickly, though.

9. DRILL 7.

CONTROLLING THE BALL ON THE RUN DRILL #7



Set-Up

- Three mannequins set-up in a triangle
- Player with the ball on one side
- Coach on the end-line behind the mannequins

Rules:

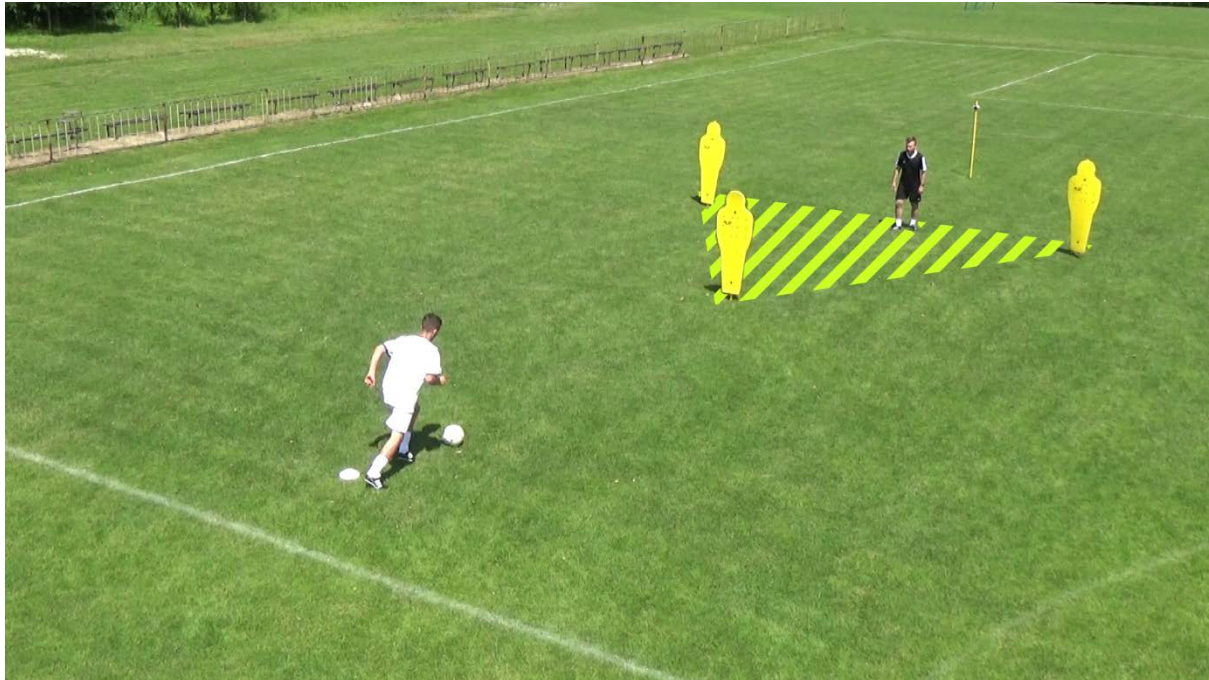
- Player dribbles the ball towards the mannequin
- Coach moves to one of the side mannequins
- Player reacts by changing the direction to the other side

Coaching Points:

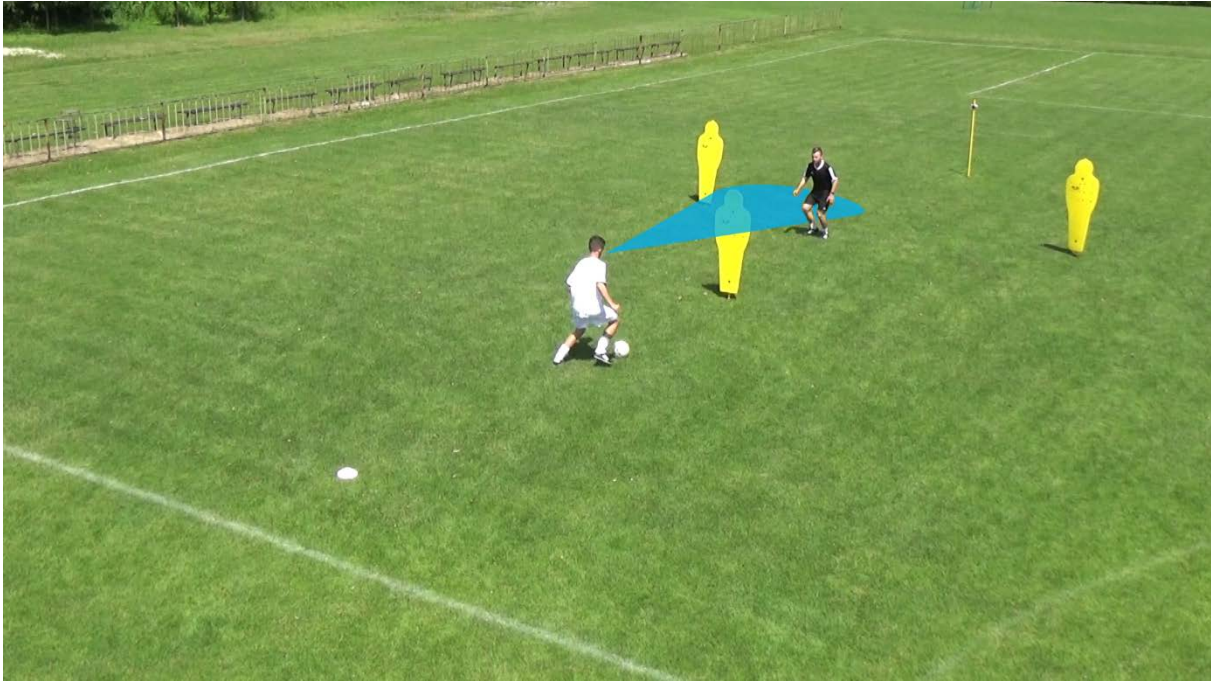
- Close ball control with many touches
- Scanning the area in front
- Change of speed with the ball



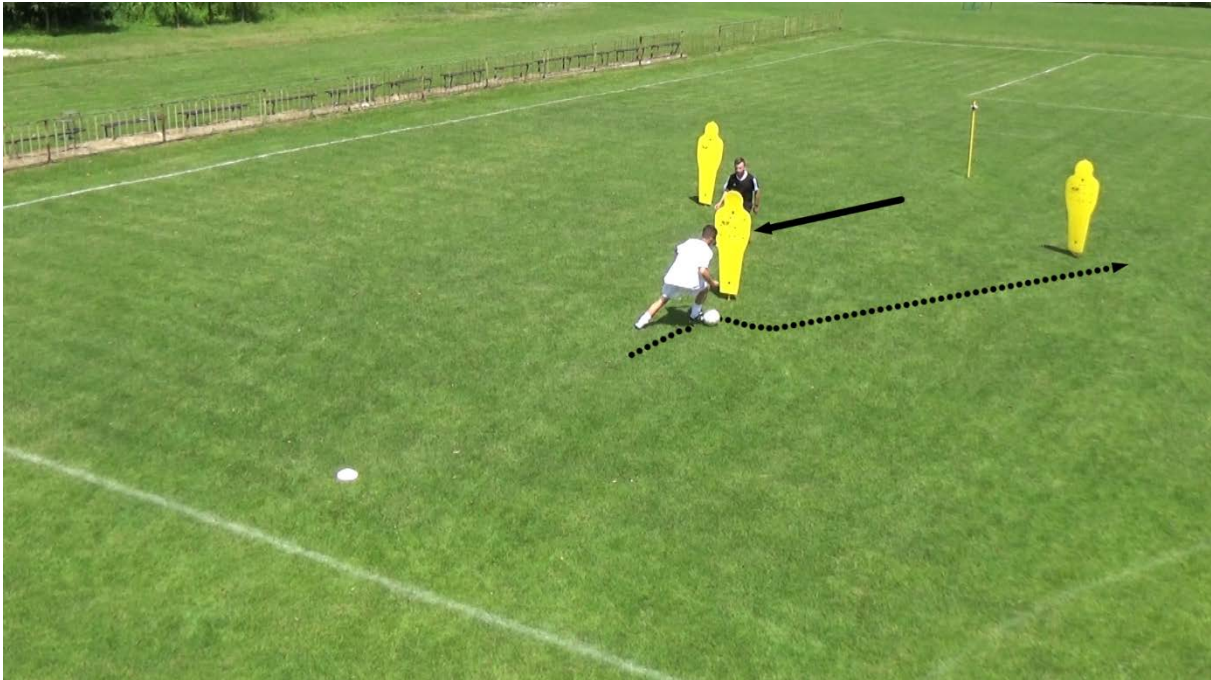
ANALYSIS:



We can see three mannequins set up in a triangle again and the coach behind them.



The player runs with the ball towards the mannequin, with the task to perform a dribble just in front of it and to change direction to one of the sides.



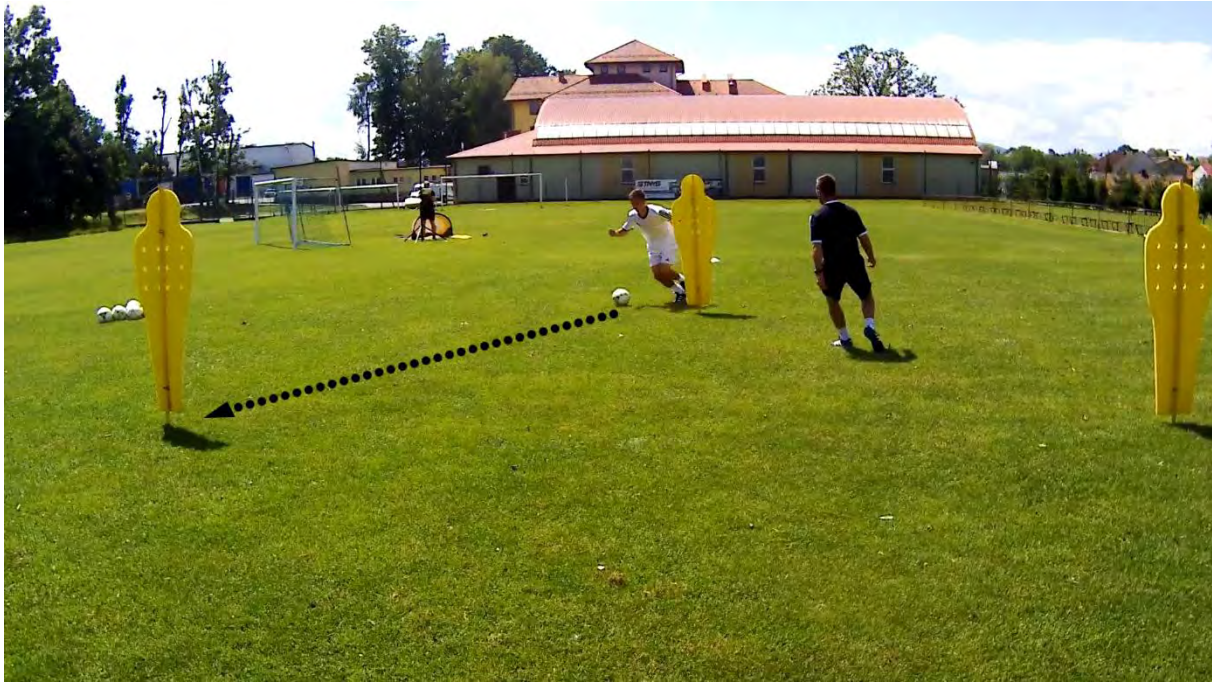
Just as he is getting close to that mannequin, the coach steps up, offering cover for the mannequin to one of the sides. The player has to observe that and react quickly.



Additionally, the player should be able to perform some dribble in front of another mannequin. By adding such task, we force the player to keep the ball close, when changing the side. That is important in offensive actions, as the space is limited closer to the goal and even the best dribble is not useful, when the player pushes the ball far away, allowing the opponent to recover.



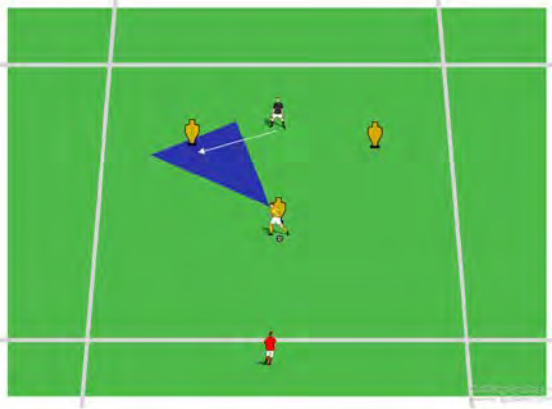
By moving to one of the sides, the coach gives cover, protecting one part, but he opens up the other one. That is the space, the player has to exploit.




The player has some space in front of him, but he is not alone yet and the ball has to be controlled, for the player to be prepared for another duel.

10. DRILL 8.

CONTROLLING THE BALL ON THE RUN DRILL #8



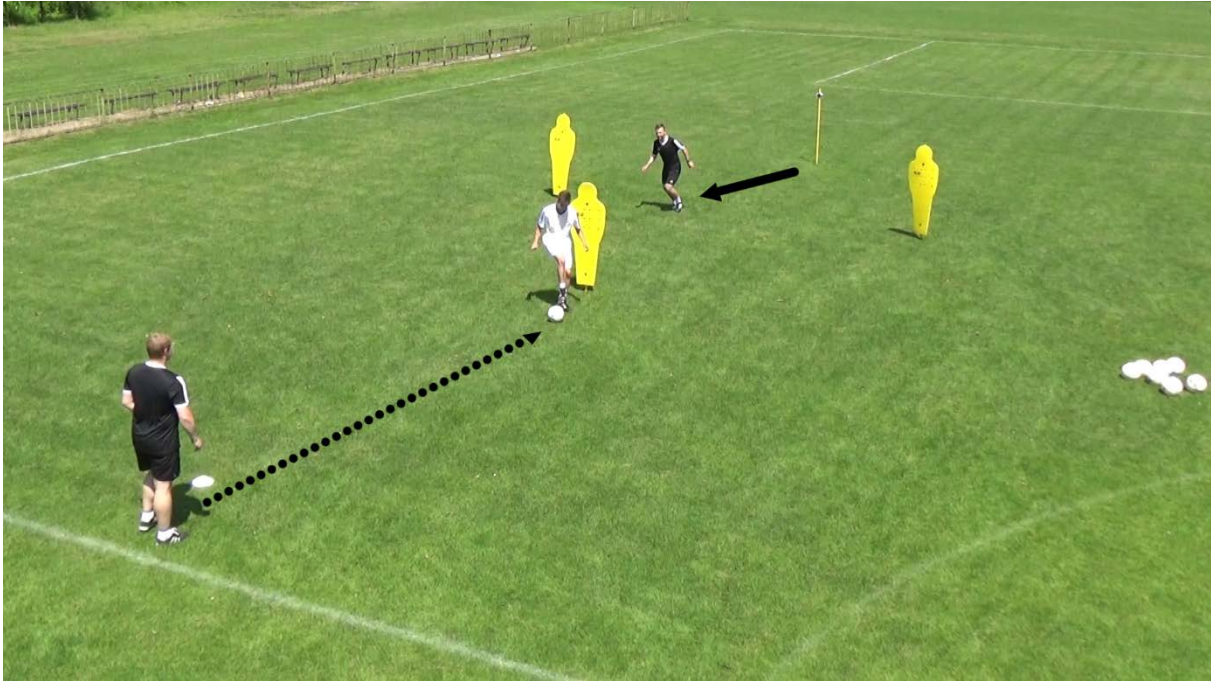
- Set-Up**
 - Three mannequins set-up in a triangle
 - Players behind the central mannequin
 - One coach with the ball on one side
 - The other coach is behind the mannequins
- Rules:**
 - A coach with the ball pass it the player, who gets in front of the mannequin
 - The coach on the other side is running towards one of the side mannequins
 - Player reacts by turning to other side
- Coaching Points:**
 - Movements to turn around with the ball
 - Controlling the area behind
 - Change of speed with the ball



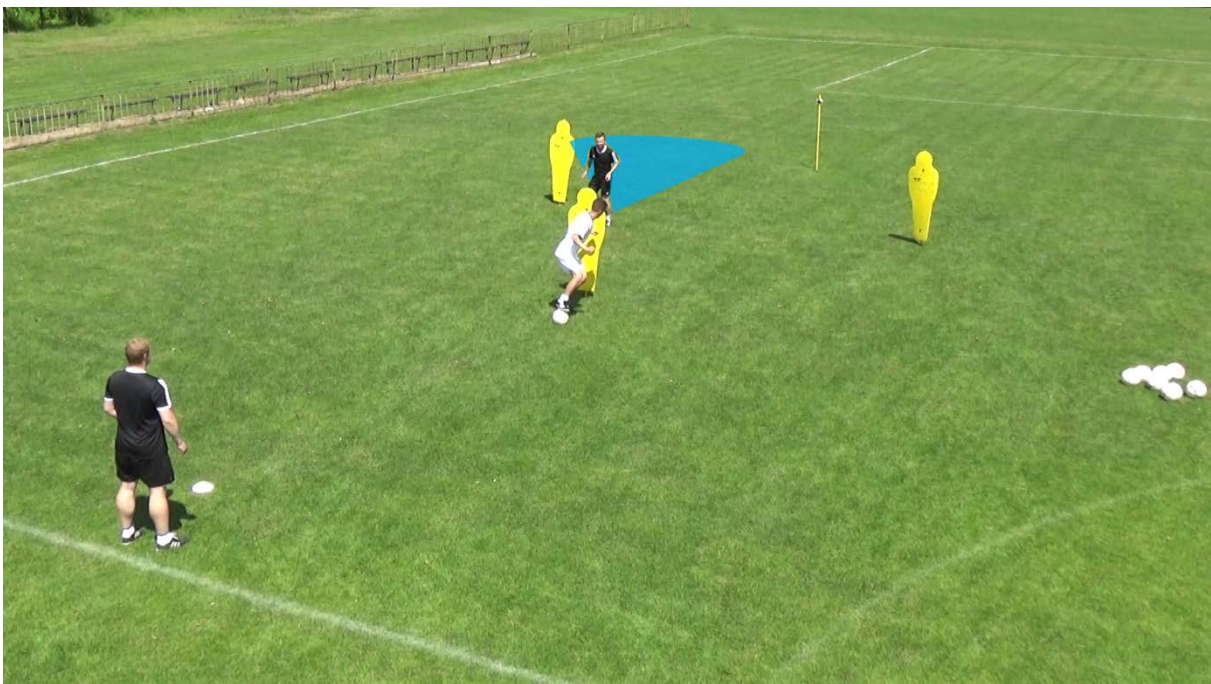
ANALYSIS:



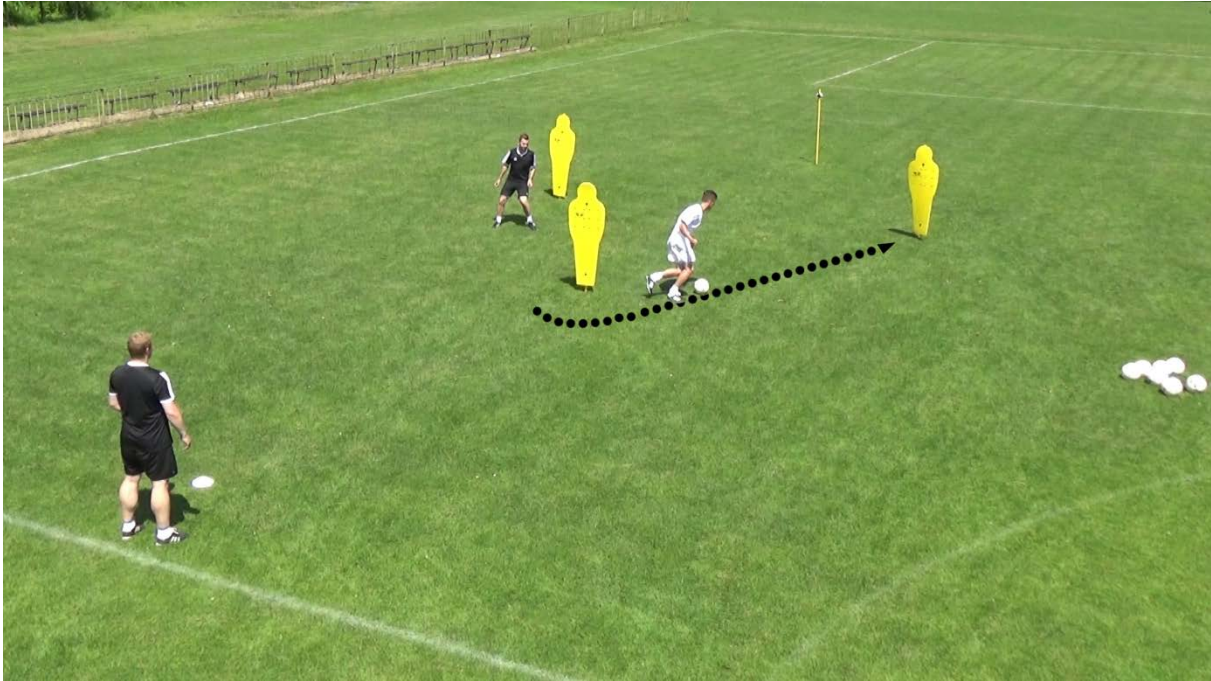
Now, the general set up is the same, with three mannequins in a triangle, but the player stays behind the front one and with the second coach standing with the ball on other end.



The player gets in front of the mannequin, dropping for the ball and receiving the pass to feet. Especially with the first repetitions, he can control it, while also learning to protect it with his body.



At the same time, the other coach moves to one of the sides. The player has to turn his head possibly quickly, to check the positioning of that coach.



When he spots which side is free, he turns there and attacks that space, running towards another mannequin.



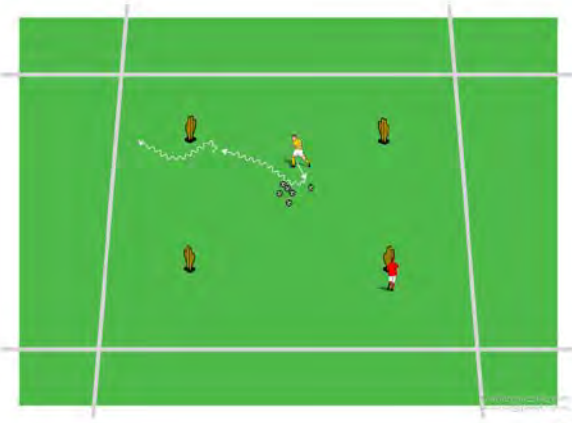
Here, we want the player to make another dribble and again, that way he makes more actions with the ball, but also has to keep it close and under control.




With every repetition, the coach without the ball may make the move earlier. Forcing the player coordinate controlling the space and receiving the pass. If that is too difficult, we should increase the distance between the starting point of a pass and the player.

11. DRILL 9.

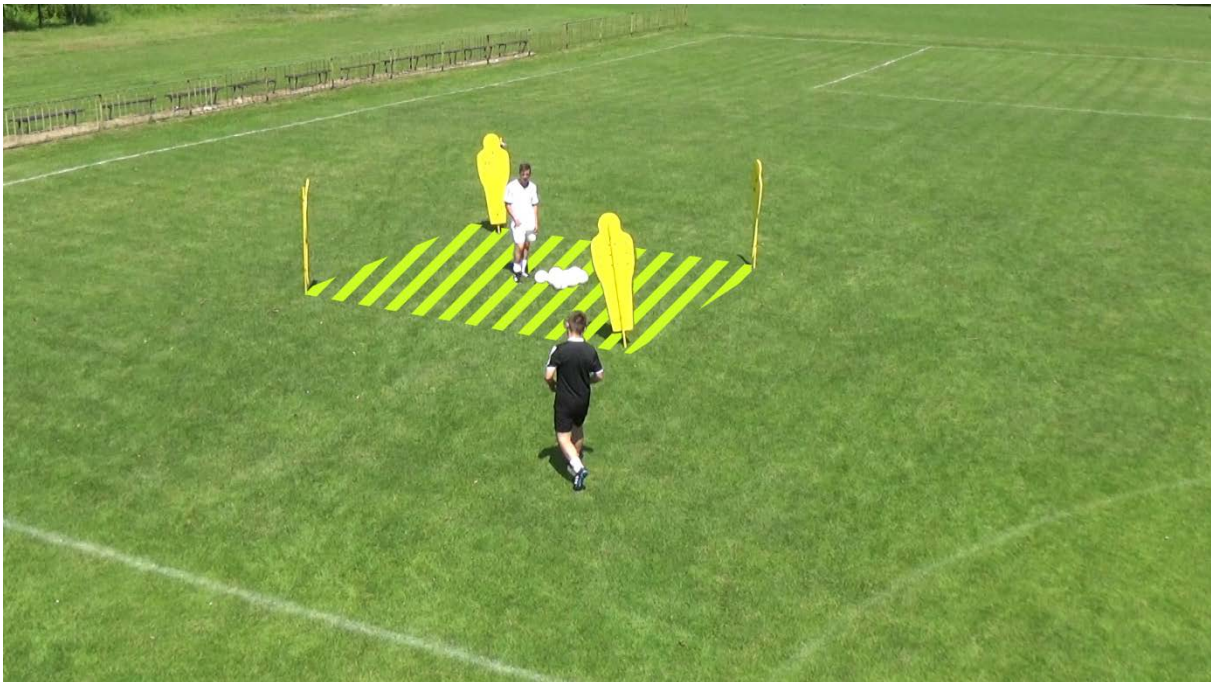
CONTROLLING THE BALL ON THE RUN DRILL #9



- Set-Up**
 - 4 mannequins set-up in corners of the grid
 - A set of balls in the middle
 - Coach on one of the sides
- Rules:**
 - Player starts in the center near the balls
 - Coach runs to one of the mannequins
 - Then the player takes one of the balls and sprints towards the opposite mannequin and leaves the ball behind it
 - When he's back, coach moves to the side again
- Coaching Points:**
 - Observing the area in front
 - Close ball control with many touches
 - Movements to turn around with the ball



ANALYSIS:



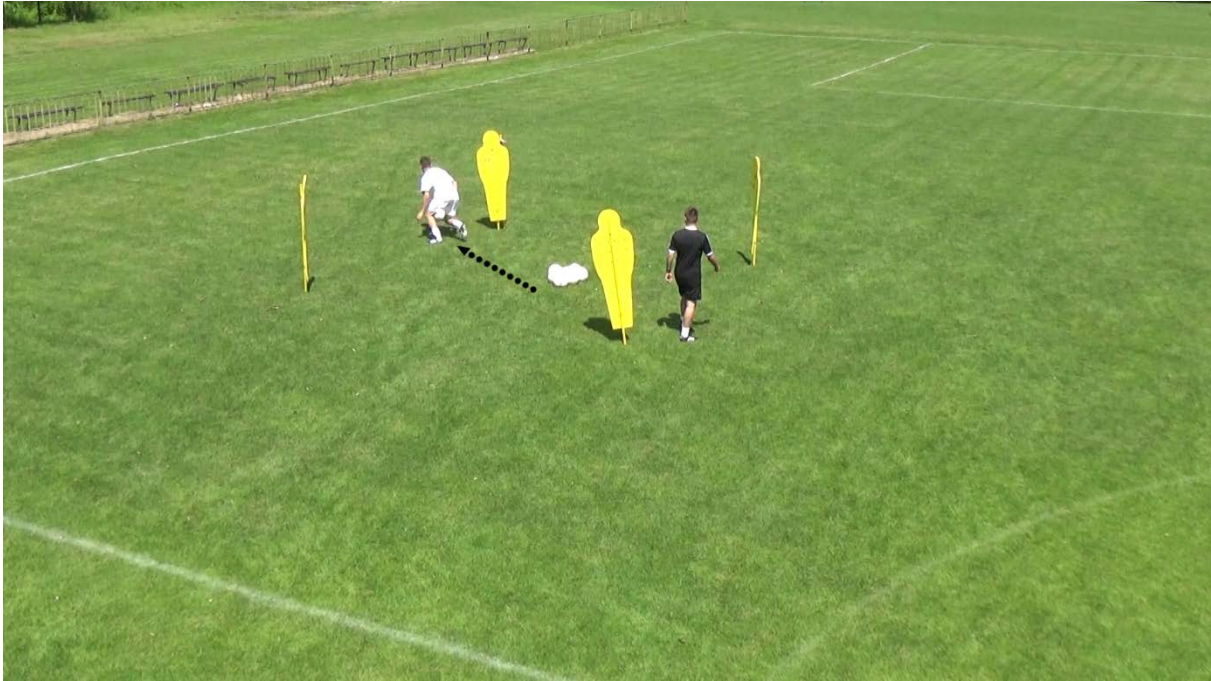
The player is starting inside the grid, with a set of balls in the very center and four mannequins set up in the corners of the area.



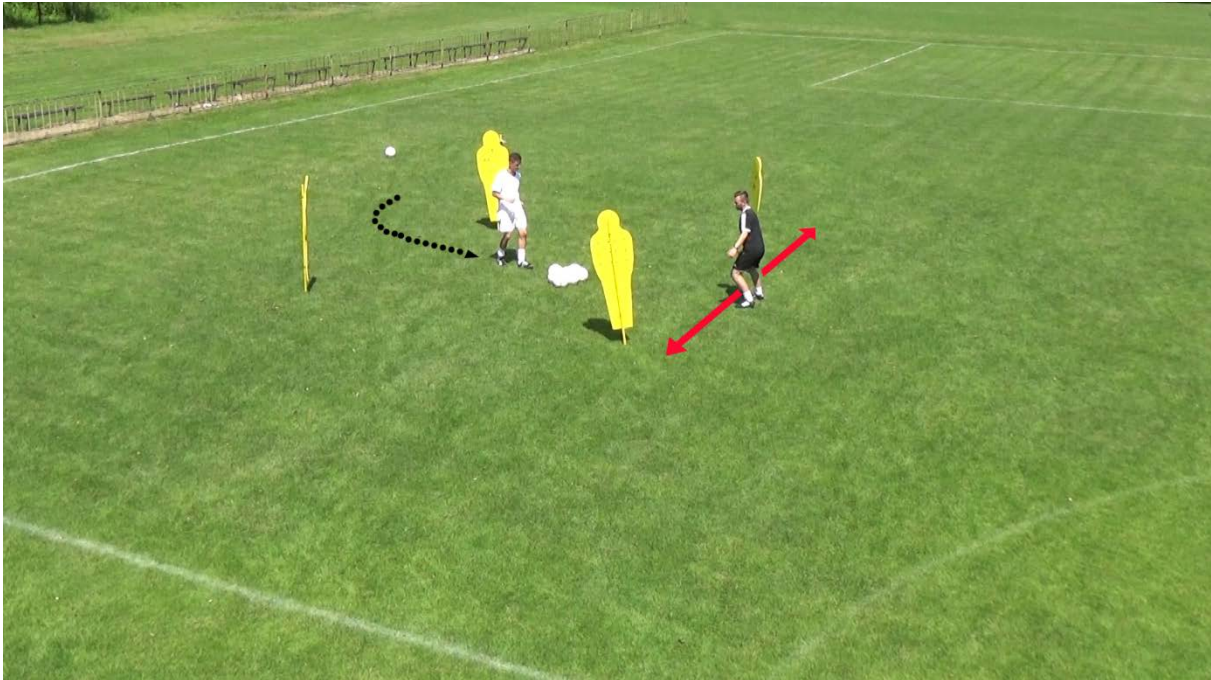
The coach will be operating on the sides of the area and moving to one of the corners.



Just when the player is ready, the coach shifts to either of the sides, at that moment the player has to take the ball and dribble it behind the opposing mannequin. What is important, the player does not only run at speed, but he also performs a dribble in front of that mannequin.



The player then leaves the ball outside, jogs slowly back inside, while the coach goes to one of the sides of where he ended up.



When the player is inside, the coach moves to one of the sides again, while player has to take the ball quickly and run towards the opposite corner again.

12. ABOUT THE AUTHORS



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Ball Control and Dribbling

by

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&

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1. FOREWORD TO SERIES

The series on individual training will show how we can improve our players' skills during additional work outside from the team's training sessions. During such sessions, we can separate technical and tactical elements and therefore work better on those. Over long period that will allow us to work more closely and plan better the education of the player. By watching this series, a coach can get to understand better the possibilities of improving individual skills in soccer.

In development years, especially for young players, it is crucial to help those most talented. If it is impossible to fit that during team trainings, coach can organize specific sessions that would suit individual players. All drills and games which we will present in those series should be treated as recommendations and inspirations to use them as they are or to create own versions. What is important in every drill we wanted to create possibly similar environment to the one present in the match, with elements of decision-making and perception of the situation around. Those elements are not easy to recreate and will never be just like in-game situations, because of the presence of just one player. However, recreating it even in a slightest mode, would bear fruits in the match.

During such training, we have just usual equipment and the figure of a coach or coaches. Because of that we must be creative with how using cones and other elements we can create specific environment. If you are interested in how to develop soccer skills and how to create individual drills those series are for you.

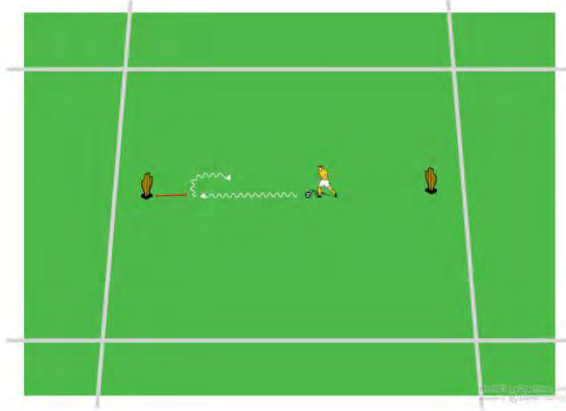
2. INTRODUCTION

In this part, we will present a series of drills, to work on the player's ball control, especially on the ability to make quick turns with the ball. You can see many examples of drills to work on moves with the ball, but many of it are done in small area and focused only on player developing his feeling of the ball. Those are very good drills and it is surely a worthwhile addition in individual training, but it is also important to create a stepping stone for the player, so he can move from mastering his ball touches to using that in the game. So in our drills we wanted to present exercises, where the player has to use those skills to move from one point to another, but to perform it at speed and also look for external factors influencing his actions, like mannequins or movement of the coach. We wanted to create an environment for the player, where he has to perform his moves in partly-dynamic situations.

Therefore, with those drills, while we still should try to correct player's technique, but it is more important for him to be efficient in using that in dynamic action. Therefore, we should give him more freedom him, so the player can find his own specific moves, that he will be most efficient in performing. When we will encounter difficulties, when performing a specific action, we should guide the player, first to specify the problem and then, to look for a solution from there. Let's say, that the player has problems with performing a turn in front of the mannequin and he can clash to it. Then we can look for a reason for that. If the player's control of the ball is poor? Does he perform it at too high speed? Is he starting the move too late? If the player can name a problem he is facing, we can guide him to looking for solving it. Let's say, that the player clashes into the mannequin, because he performs the move too late. We can look for a hint for him, by asking questions like: do you control the distance to the mannequin, while running towards it? Are you looking at it? How long does the turning move should last? By asking those question and letting the player find those answers, we let the player create an understanding of how such move should look like. We don't give him an instruction of performing Point A, B and C from the "Instruction of performing a soccer turn". We just want him, to be aware of the elements crucial for being efficient on the field, finding the reasons for doing specific actions and then, looking for own ideal solution. That is something we want to stimulate in our drills and the environment we were trying to create. We hope you'll find it useful too.

3. RILL 1.

CONTROLLING THE BALL ON THE RUN DRILL #1



Set-Up

- Two mannequins
- Player with the ball in-between

Rules:

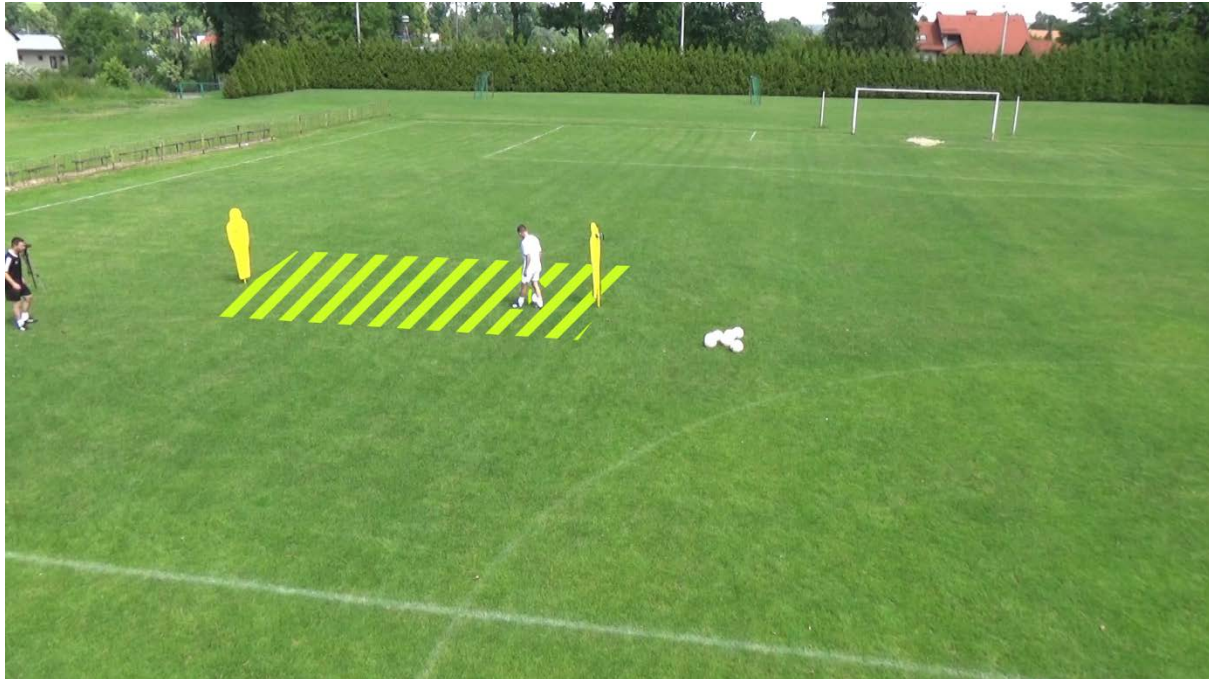
- The player is dribbling the ball between the mannequins
- He uses different types of change of direction

Coaching Points:

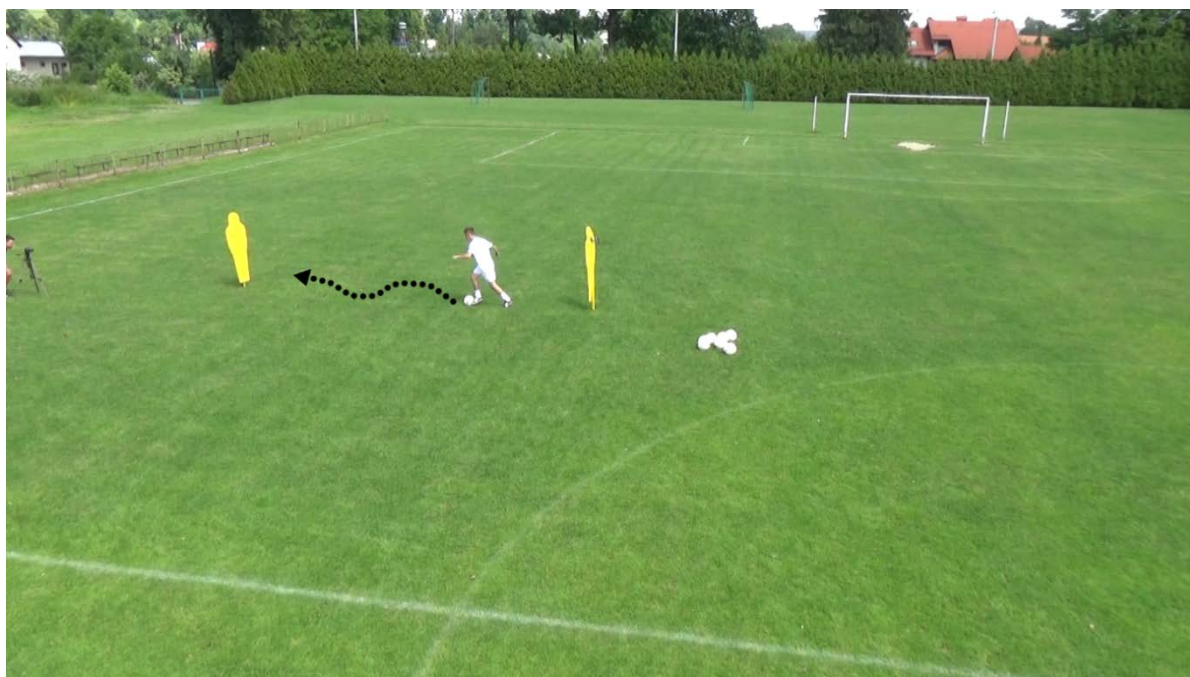
- Ball control
- Making the turn at right distance
- Using different techniques



ANALYSIS



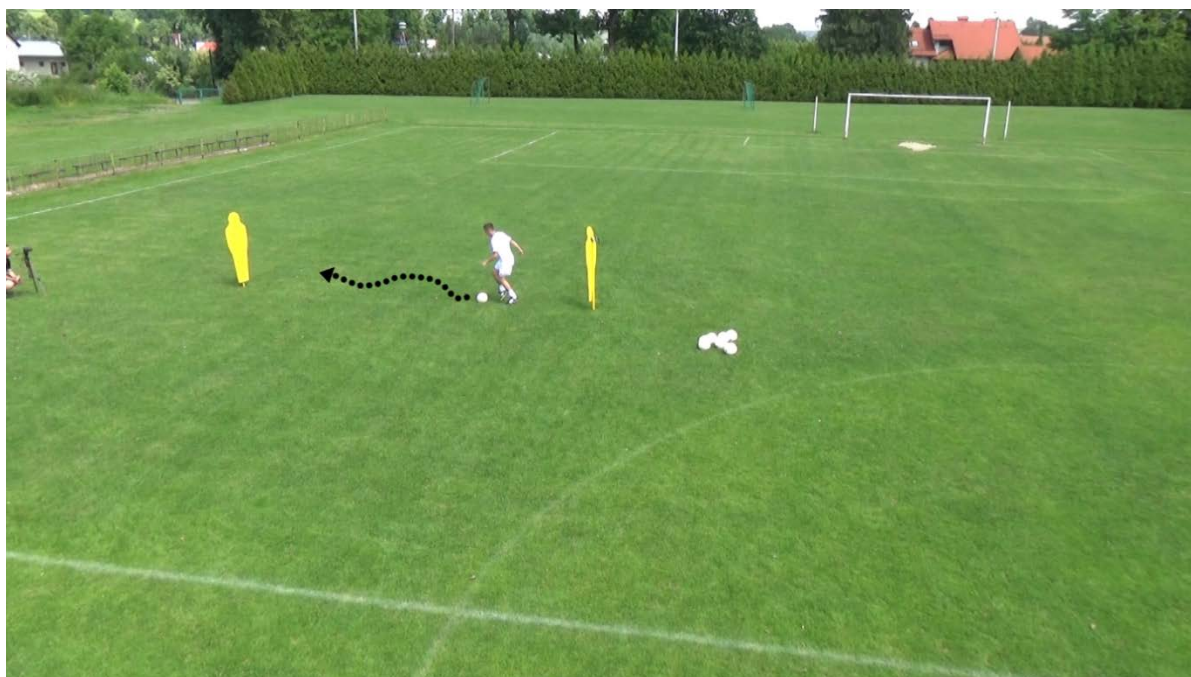
In this simple drill, the player will be working in the area between two mannequins. His task will require mainly to improve his feeling of the ball and the ability to control it various parts of his feet.



The player will be running between the two mannequins, controlling the ball using various techniques, but also performing different changes of direction. We should also ask him to keep his head up and to try and change the speed of run as well.



When turning back, he learns not only to perform the move from technical point of view, but also to do it in relation to the mannequin. It doesn't allow to teach the player to do it under pressure or to try to react to opponents' actions, but it teaches him to feel the distance and to try and observe the space in front, to have the information. We should coach the player, to perform the turn at the right distance. Not too early and not too close to the mannequin. Importantly, it's the player, who has to feel that distance himself.



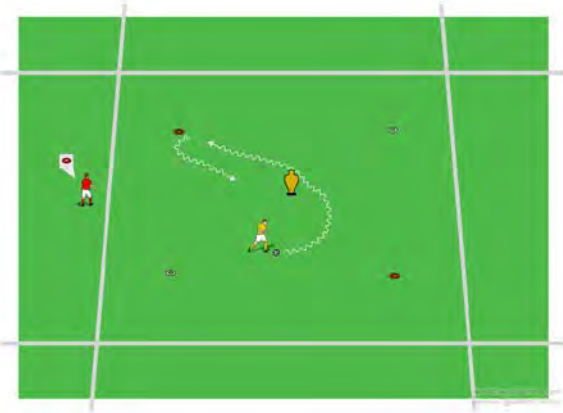
When running with the ball, the player should also use that time. So, he shouldn't just push the ball forward and be focused only on those turn moves, but he should be working on improving his ball control. We can add him special tasks, by varying the types of feet part he should be using.



The move of turning back, as we can see here is performed just in front of the mannequin and the player is showing he can perform it at the right moment and, what is important, good coordination, by executing it very smoothly. The turn he is performing here, using the outside of his foot, allows for good protection of the ball from the opponent.

4. DRILL 2.

CONTROLLING THE BALL ON THE RUN DRILL #2



The diagram shows a green rectangular field with a white grid. A player is in the center, dribbling a ball. A dashed line indicates a path that moves from the center towards the right side, then turns back towards the center. There are four cones: two red and two white, positioned at the corners of the grid. A mannequin is in the center. A coach is on the left side of the field, holding a red and a white cone.

Set-Up


- A grid with a mannequin in the middle and 2 red and 2 white cones on the opposite sides
- Player with the ball in the middle
- A coach with 1 red and 1 white cone in his hands

Rules:

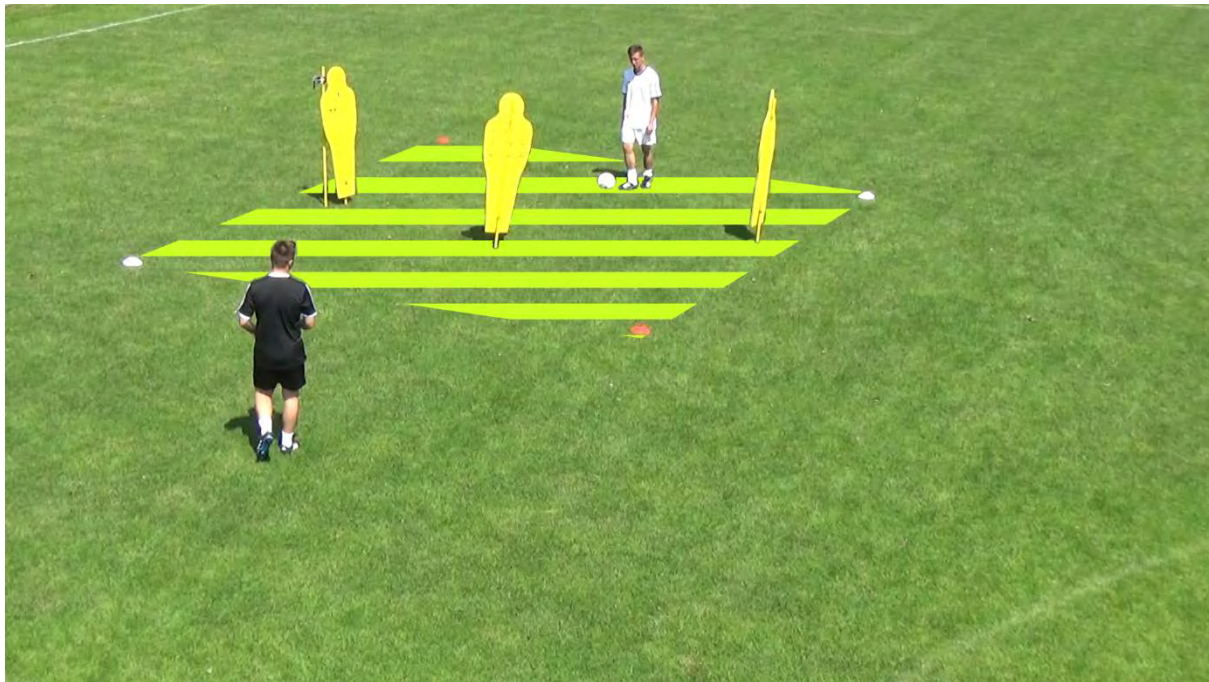
- The player dribbles the ball in the middle
- At one moment coach waves a cone
- Player has to dribble the ball to the corresponding cones, performing turns

Coaching Points:

- Different techniques to control the ball
- Scanning the area
- Movements to turn around with the ball

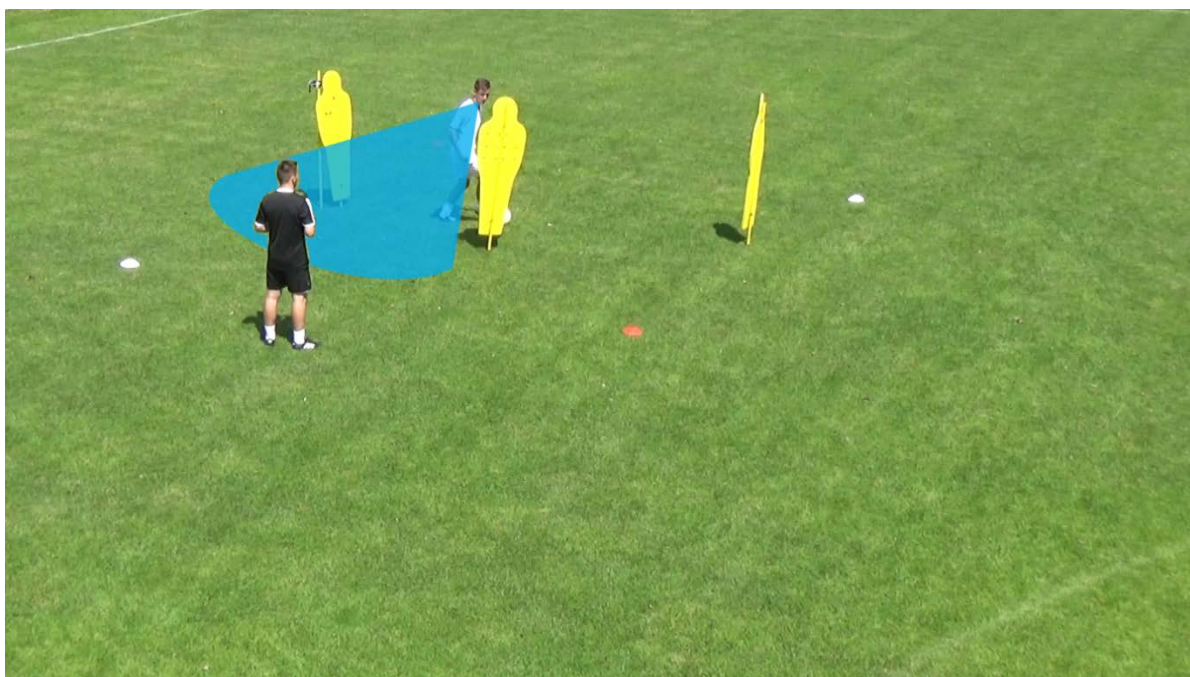


ANALYSIS



Here the grid is marked out by 4 cones on the outside. There is also 1 mannequin inside and the player will be having 1 ball. The coach stays just outside the grid.

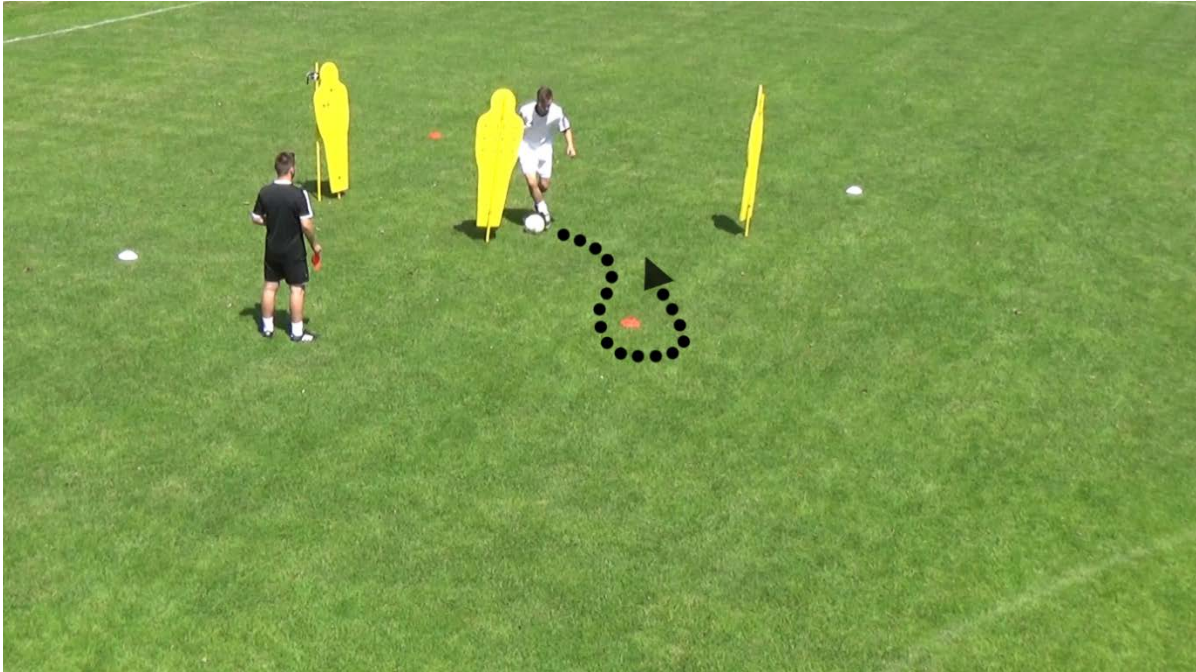
The cones used to mark the area are of 2 colours. Two red cones are in the opposite corners. In two remaining corners, we also have 2 white cones. The coach has 1 cone of each colour in his hands.



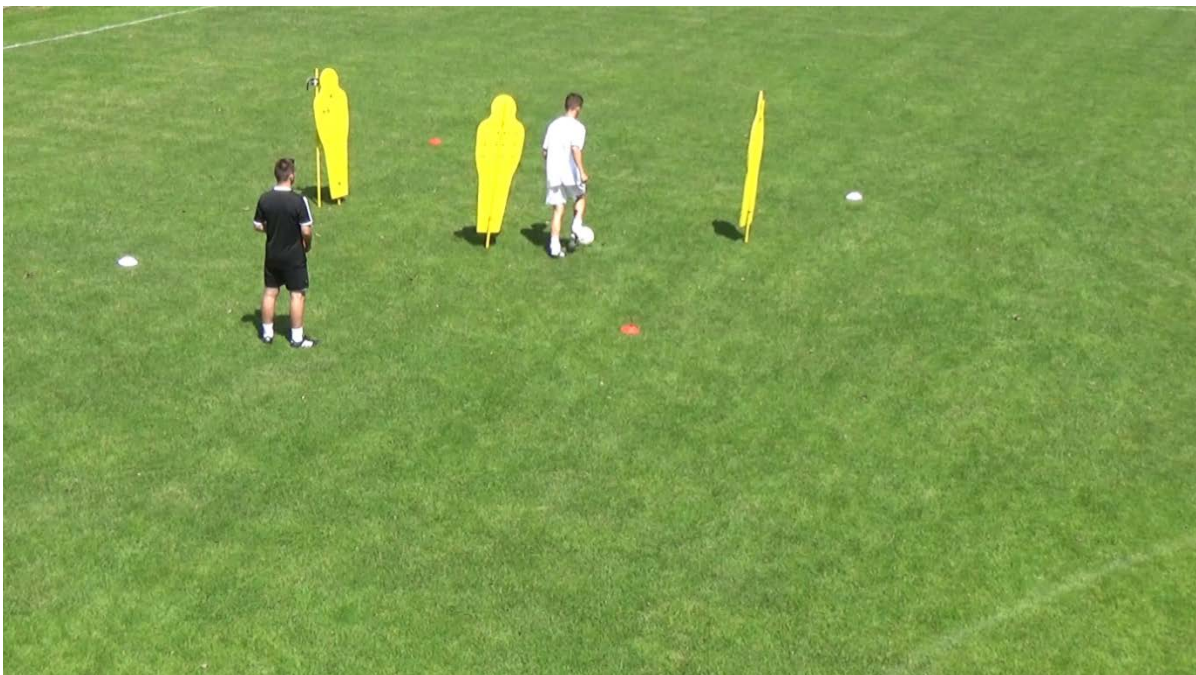
The player will be dribbling the ball inside the grid freely, while looking at the coach, looking for his signals.



At one point, the coach raises one of the cones and the player seeing that, has a signal to perform designated task.



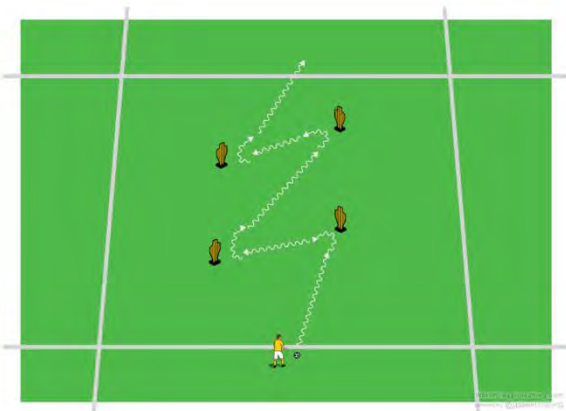
By seeing a red cone raised up, the player has to dribble the ball quickly towards both red cones. On both sides he performs quick turns with the ball as well. He has to vary those moves as well, just as we'll see in this example.



After getting back inside the grid, he gets back to slow run with the ball, while coach gives him few seconds to recuperate and then to perform the drill again.

5. DRILL 3.

CONTROLLING THE BALL ON THE RUN DRILL #3



Set-Up

- A group of mannequins set-up to create a slalom
- A cone on each end of the slalom

Rules:

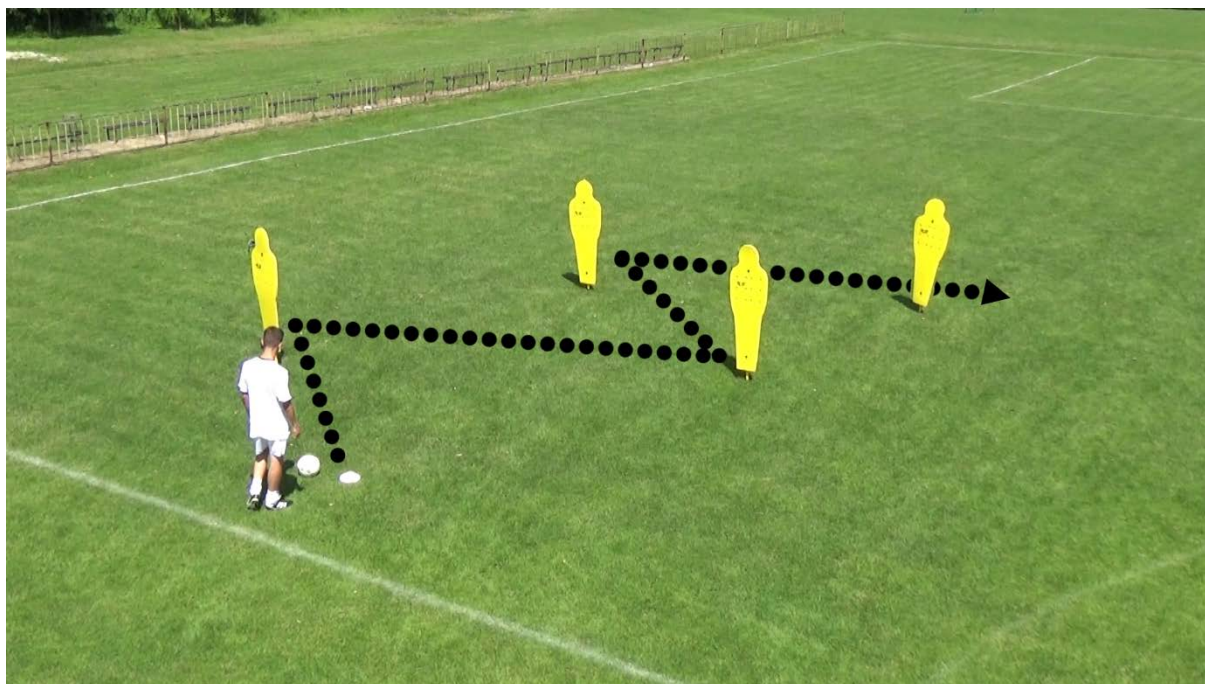
- Player dribbles to the ball to the other end turning around in front of every mannequin
- After the final cone, the player turns around and jogs slowly to the start

Coaching Points:

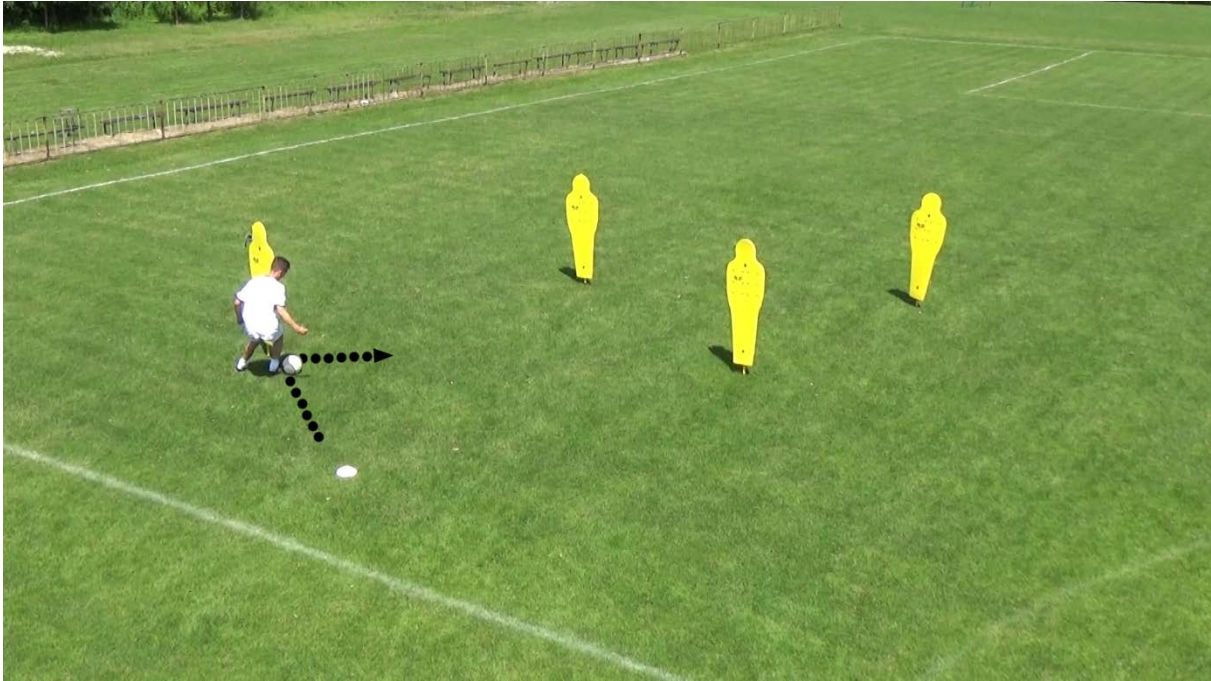
- Close ball control and many ball touches
- Different techniques to change the direction
- Change of speed with the ball



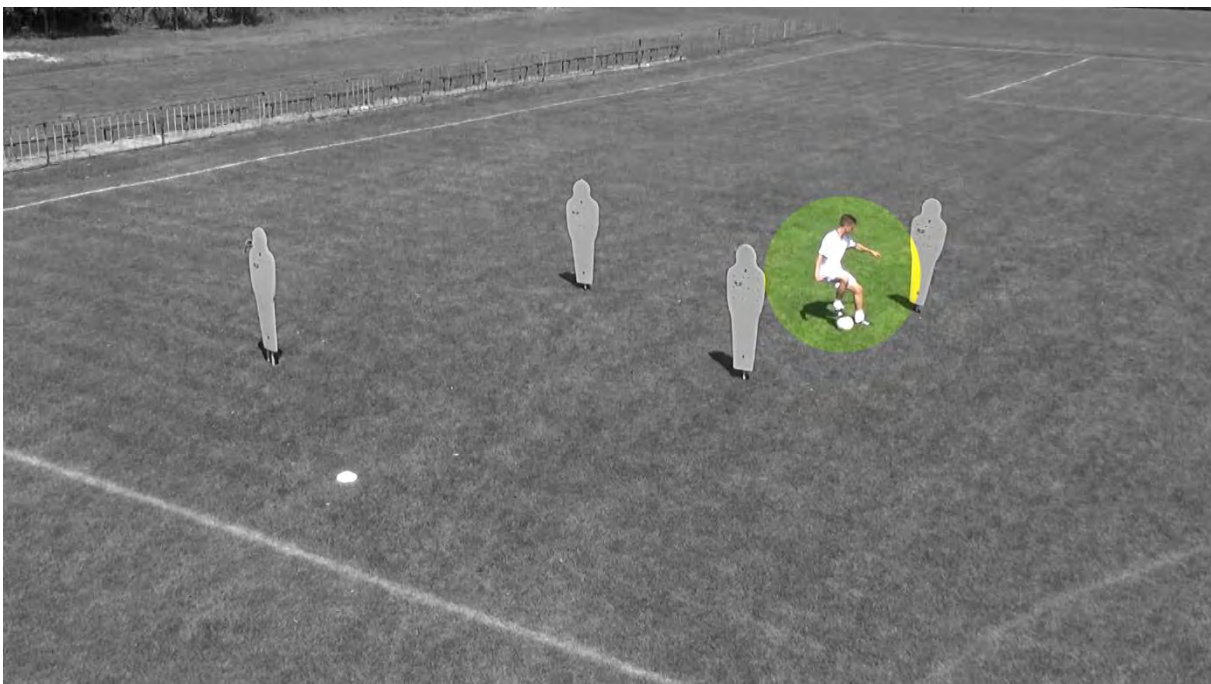
ANALYSIS:



We have a simple slalom here, with 4 mannequins set up on the route. What is important, it is good if we vary the distance between the specific mannequins. That will force the player to observe the field and focus on every single action. He wouldn't be able to do just automatic moves.

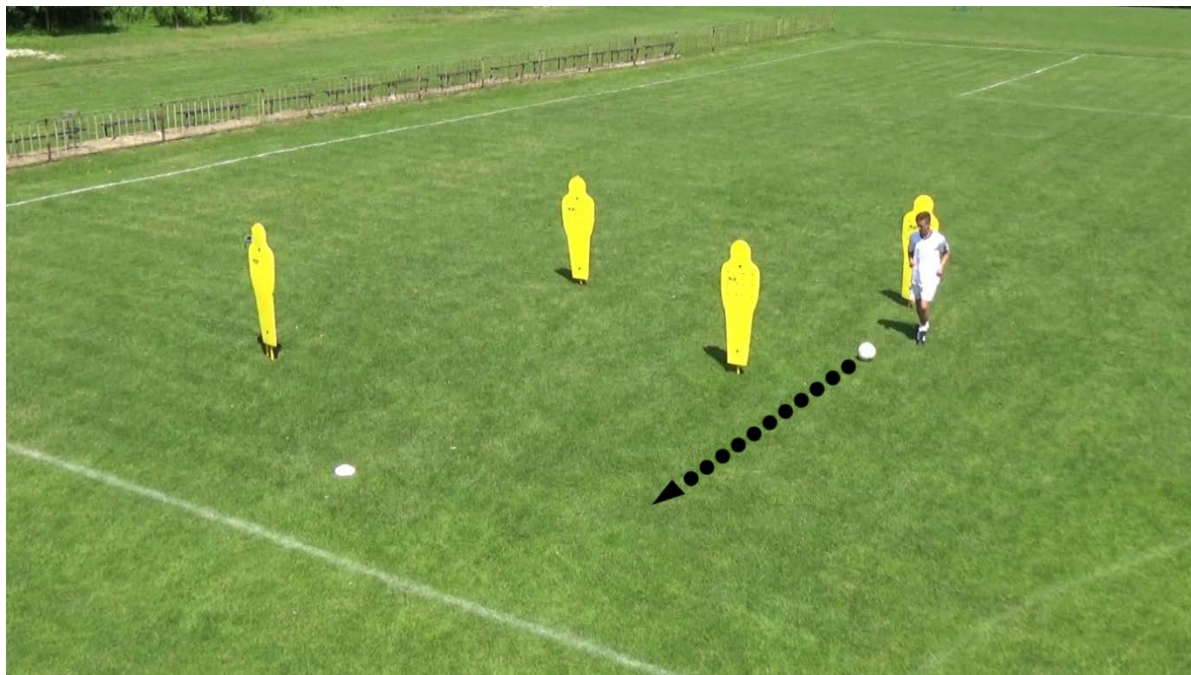


What is important here, though, are the turning moves. Here, the player performs them on a diagonal route. While previous drills were forcing him to turn back with the ball, here he changes direction towards the right and left.

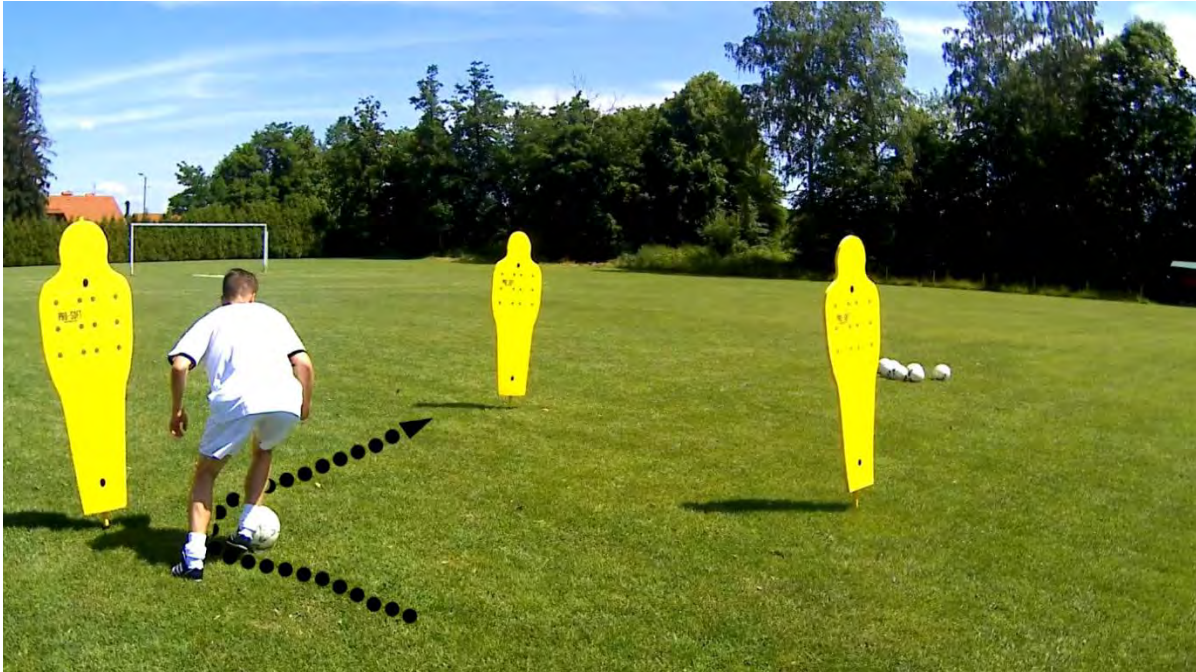


As we want the player to be creative with the moves he performs, we should also ask him to add the change of speed behind the last mannequin. What we want, is for the player to mix

many possible actions, instead of a longer series of repeated moves. Also adding that short sprint at the end, forces the player to be focused during the performance. Even if that will be just 3-4 steps of quicker run.



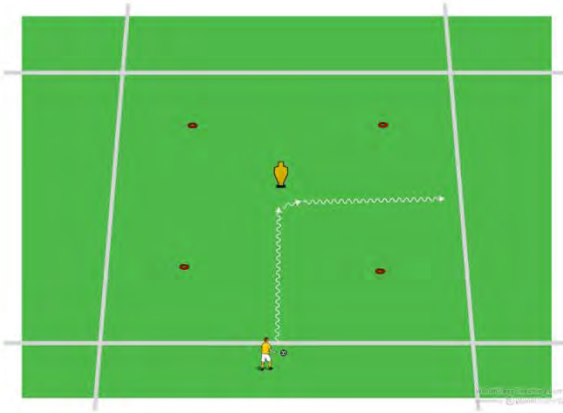
On the way back, the player should be moving slowly, but he should also make few contacts with the ball there. Although that part is supposed to be a moment of rest, we don't want him to switch off totally.



The player should perform smooth turns executed at right distance from the mannequin. The tactical element of the action is also important. By using outside of the foot or keeping right distance, the player also learns to control those elements and to protect the ball from the rival in the game better.

6. DRILL 4.

CONTROLLING THE BALL ON THE RUN DRILL #4



Set-Up

- A grid set-up by four cones
- A mannequin in the middle
- Player with the ball on one of the sides

Rules:

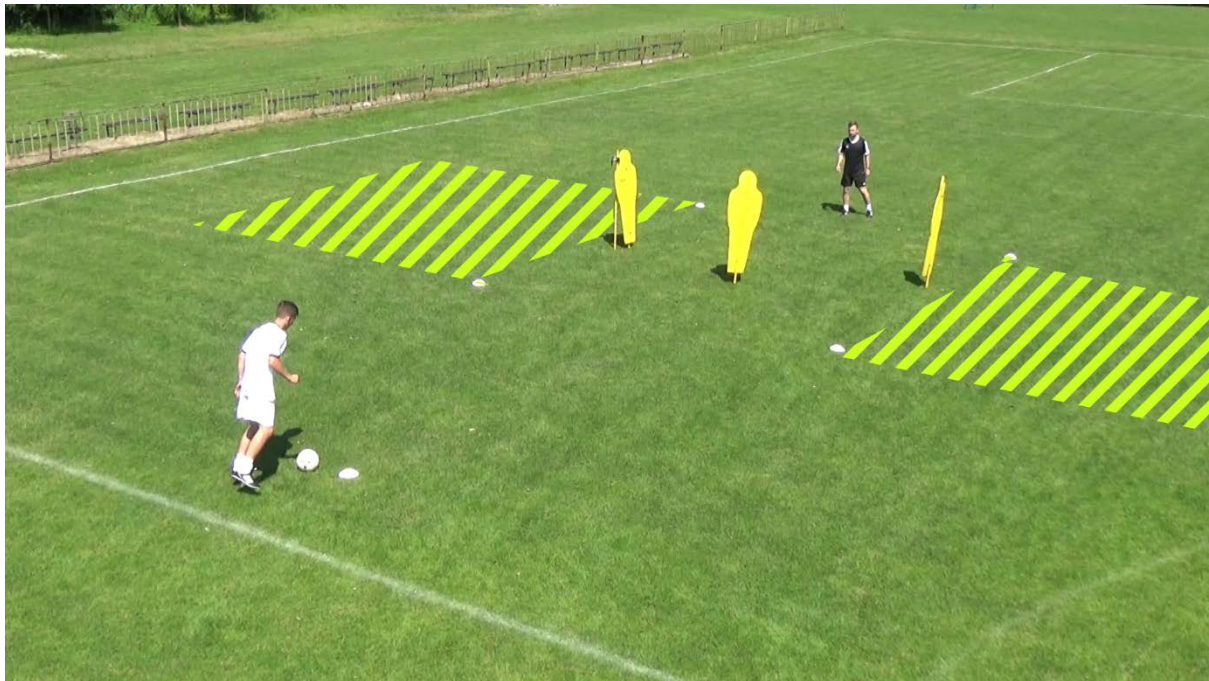
- Player runs with the ball quickly towards the mannequin
- Just in front of it, he performs a dribble and turns to the side
- He speeds up and moves outside the grid

Coaching Points:

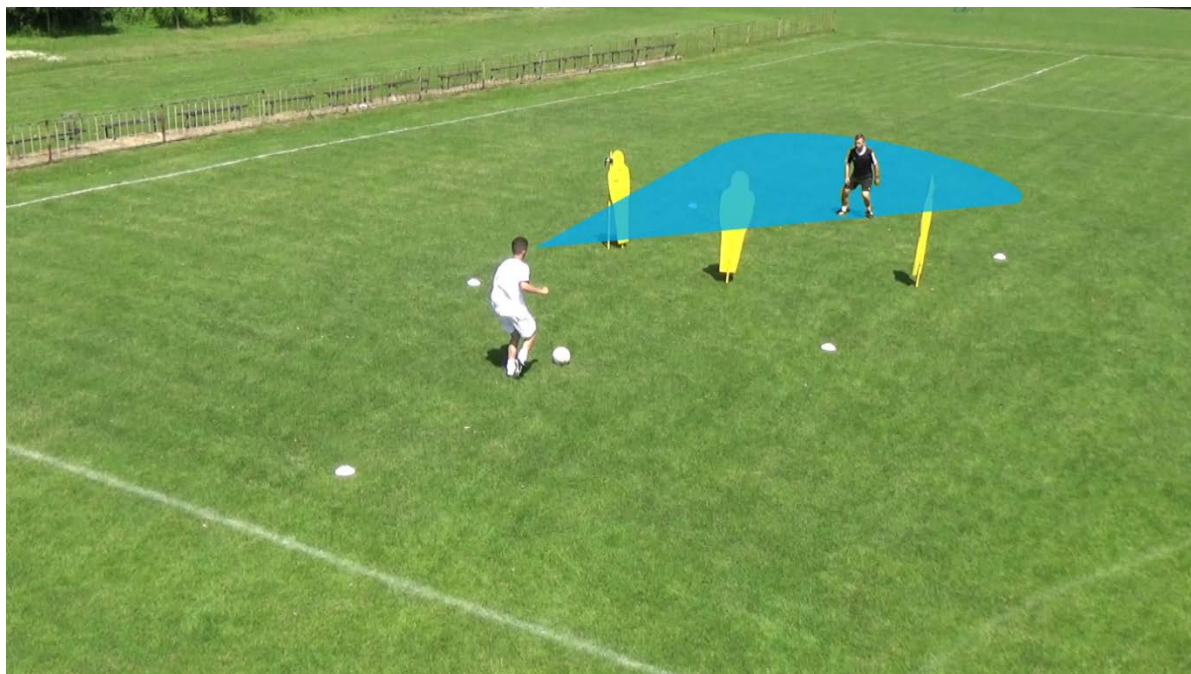
- Close ball control with many touches
- Change of direction performed at speed
- Change of speed with the ball



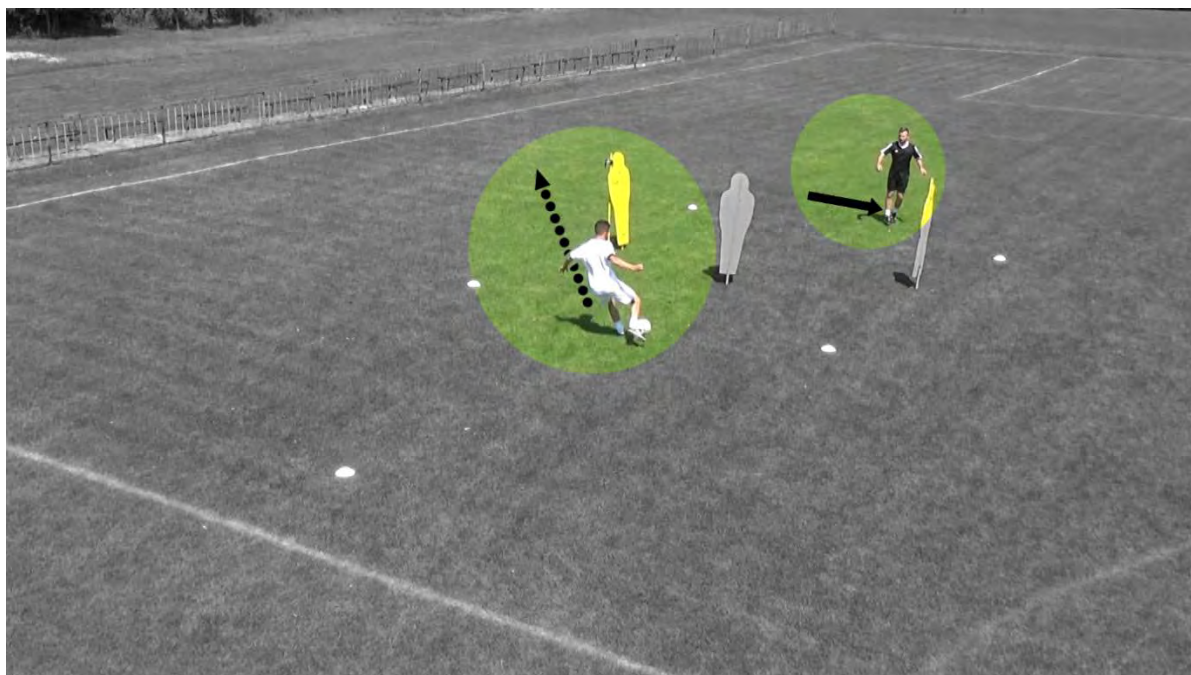
ANALYSIS:



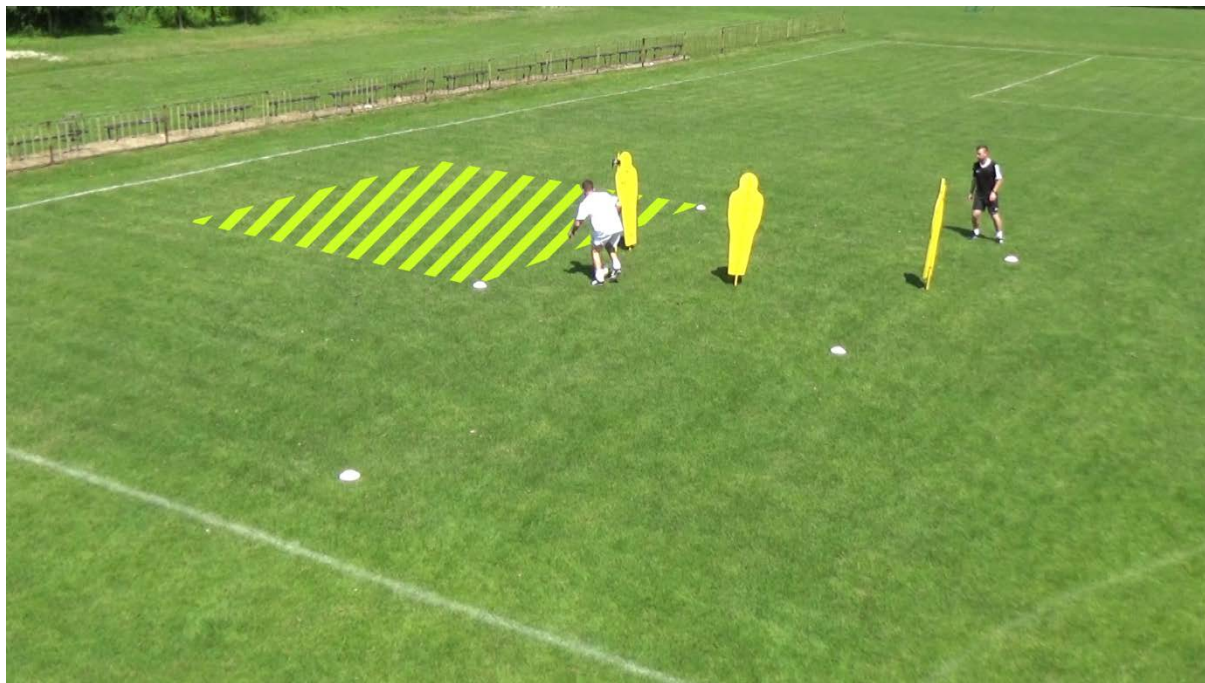
The working area in this drill includes few sectors. In the center of everything, we see a grid marked out with 4 cones and 3 mannequins set up in a triangle. The player starts in front of it, while just behind that area we see a coach. Additionally, we will also be using space on the sides of grid, that are highlighted here in yellow.



The player runs with the ball towards the central mannequin. While he control the ball and the distance to that mannequin, he also observes the coach's moves.



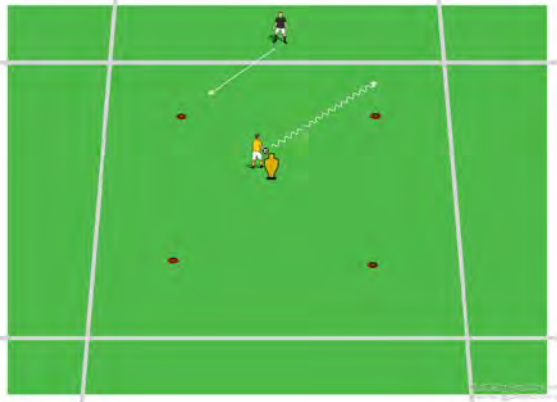
As the coach moves to one of those sides, he has to perform a turn to the other side possibly quickly. While it forces the player to control the action in front of him, the fact that he has to do it at speed, requires a lot of him technically as well.




The player has to dribble the ball to the side of the grid with a quick run, as he would do attacking free space in the match.

7. DRILL 5.

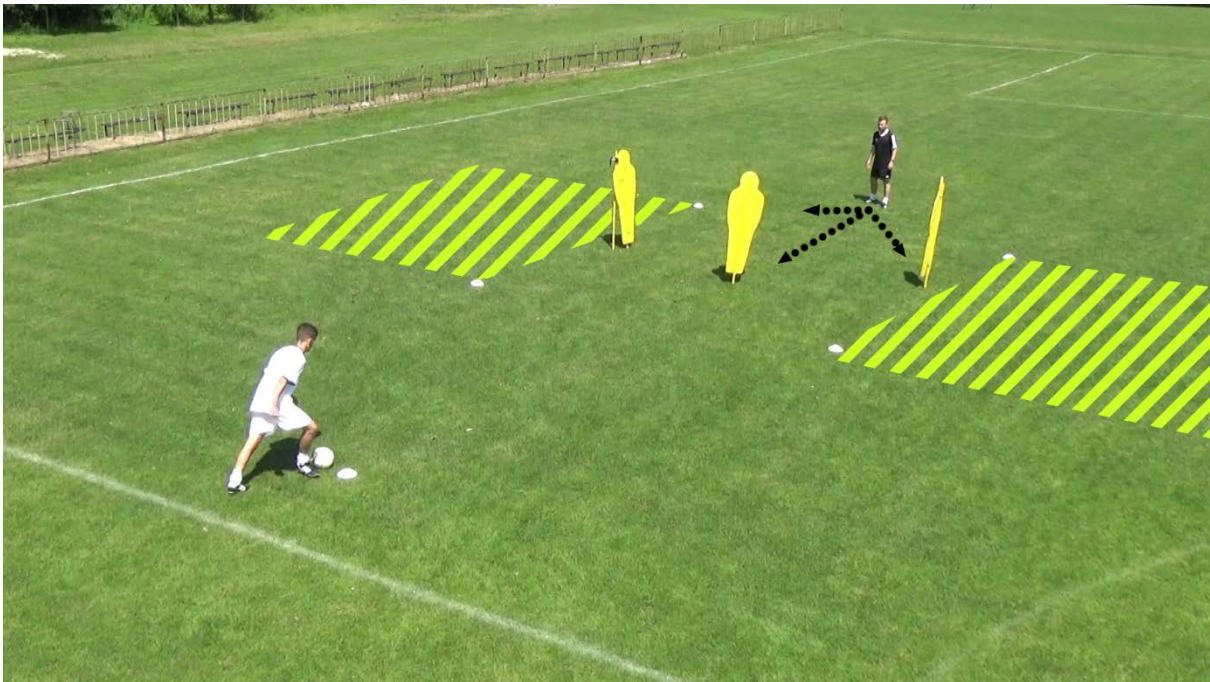
CONTROLLING THE BALL ON THE RUN DRILL #5



- Set-Up
 - A grid with four cones and a mannequin inside
 - Player with the ball on one of the sides
 - Coach on the other side
- Rules:
 - Player runs with the ball towards the mannequin
 - The coach moves to either side
 - Player reacts by performing the dribble in front of mannequin, with slight change of direction
 - He speeds up and runs to the other side
- Coaching Points:
 - Close ball control with many touches
 - Scanning the field in front
 - Change of speed with the ball



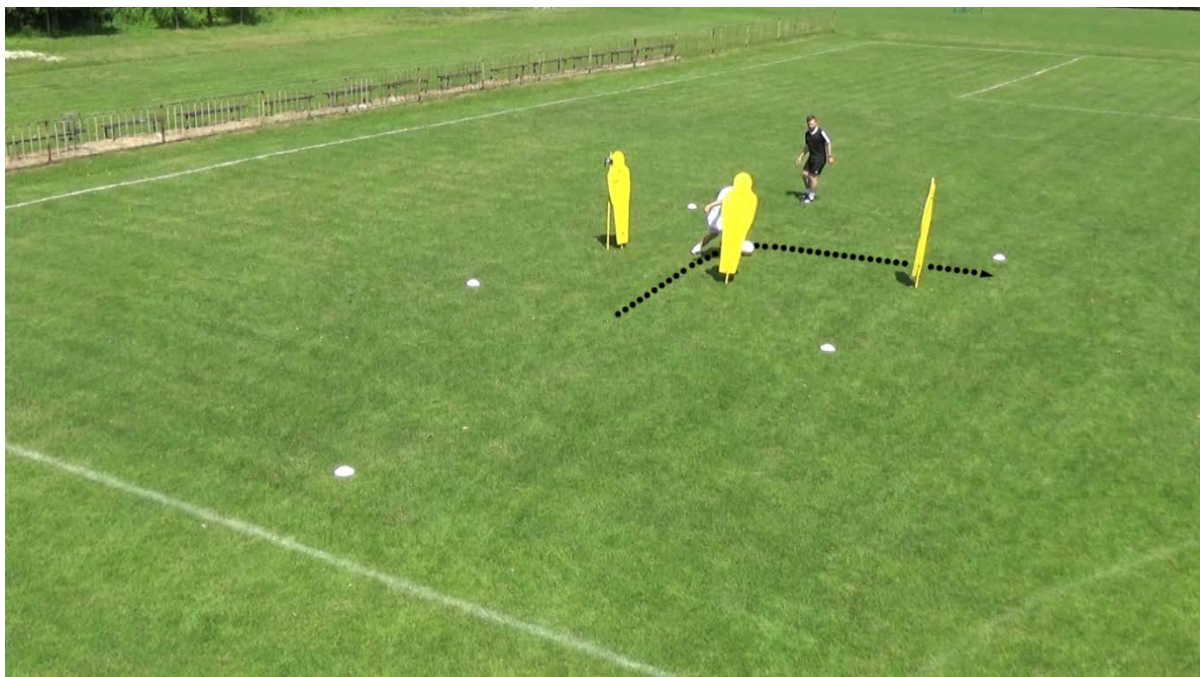
ANALYSIS:



As we can see, the set up is exactly the same as before, as now will have a progression of the previous drill. The main difference now, will be the moves from the coach. He will not be moving just to the sides, but he can also step up, towards the player.



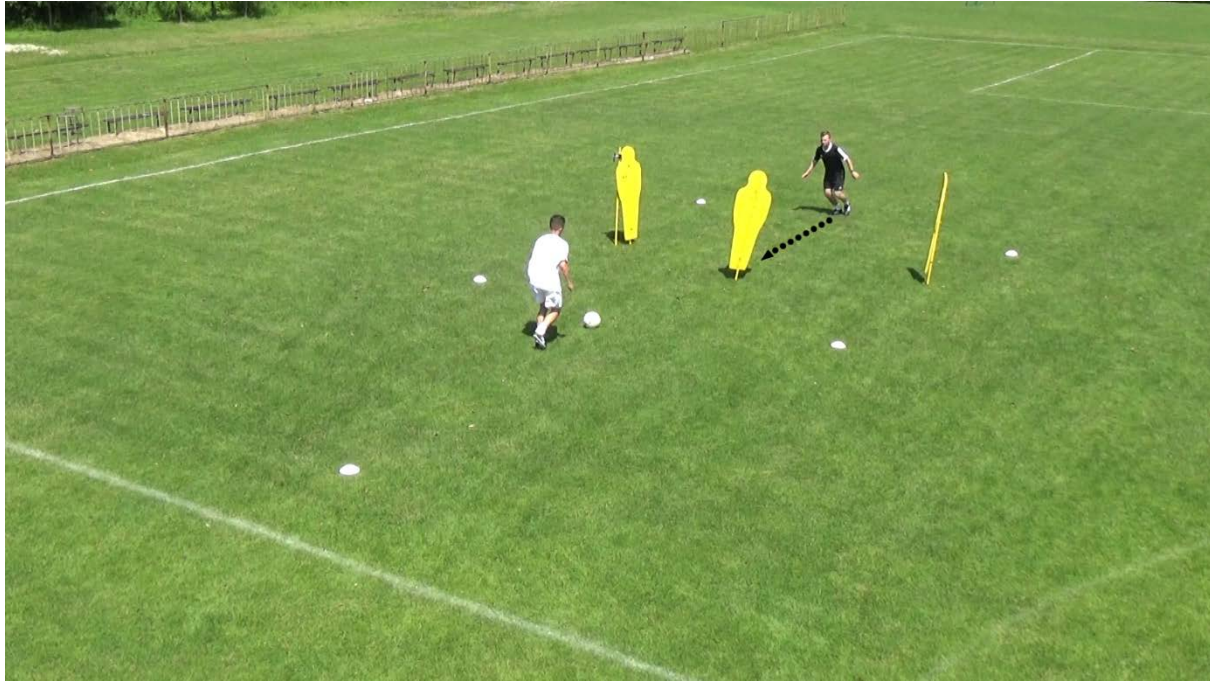
Just as before, the player runs towards the mannequin and observes the coach. This time, the coach should start slightly deeper, some 2-3 steps behind the endline of the area.



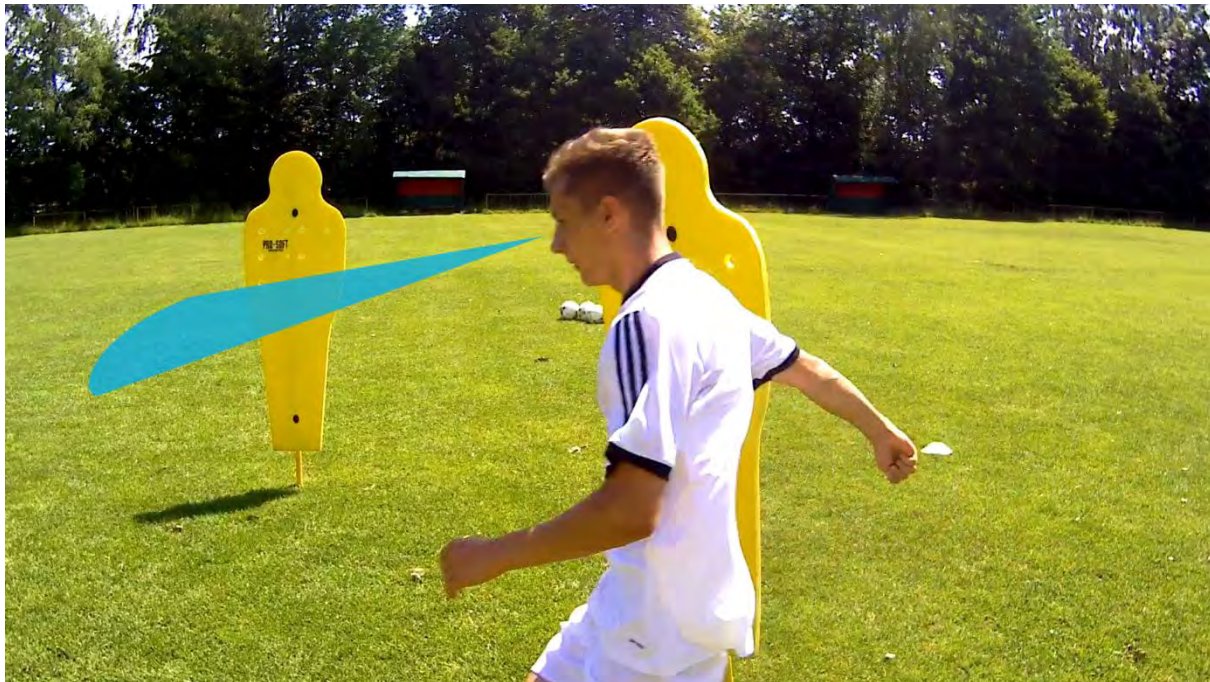
If the coach does not step up, but moves horizontally to one of the sides, the player performs the turn behind the mannequin. He has to change the direction to the other side, but he performs it at a smaller angle. Therefore, it is even more difficult technically.



We can see now, how smaller the space gets for the player. We still want him to do it quickly, although first few repetitions can be slightly slower, so he can get the feel for it.



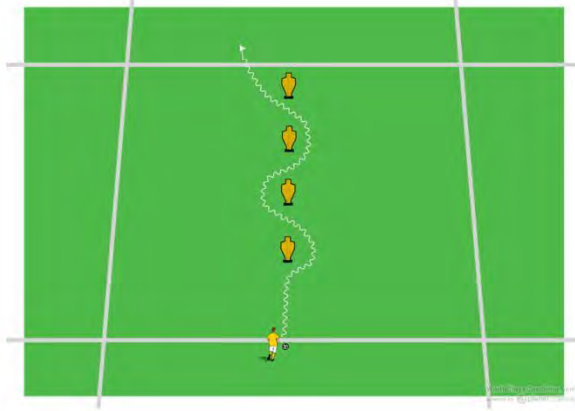
When the coach steps up, the player has to react earlier, and perform the turn before the mannequin.



To be able to perform the turn, while reacting to the actions of other player, he needs to control the ball well, so he do it, while observing the field in front of him.

8. DRILL 6.

CONTROLLING THE BALL ON THE RUN DRILL #6



Set-Up

- A line of 5 mannequins
- A player with the ball at the start

Rules:

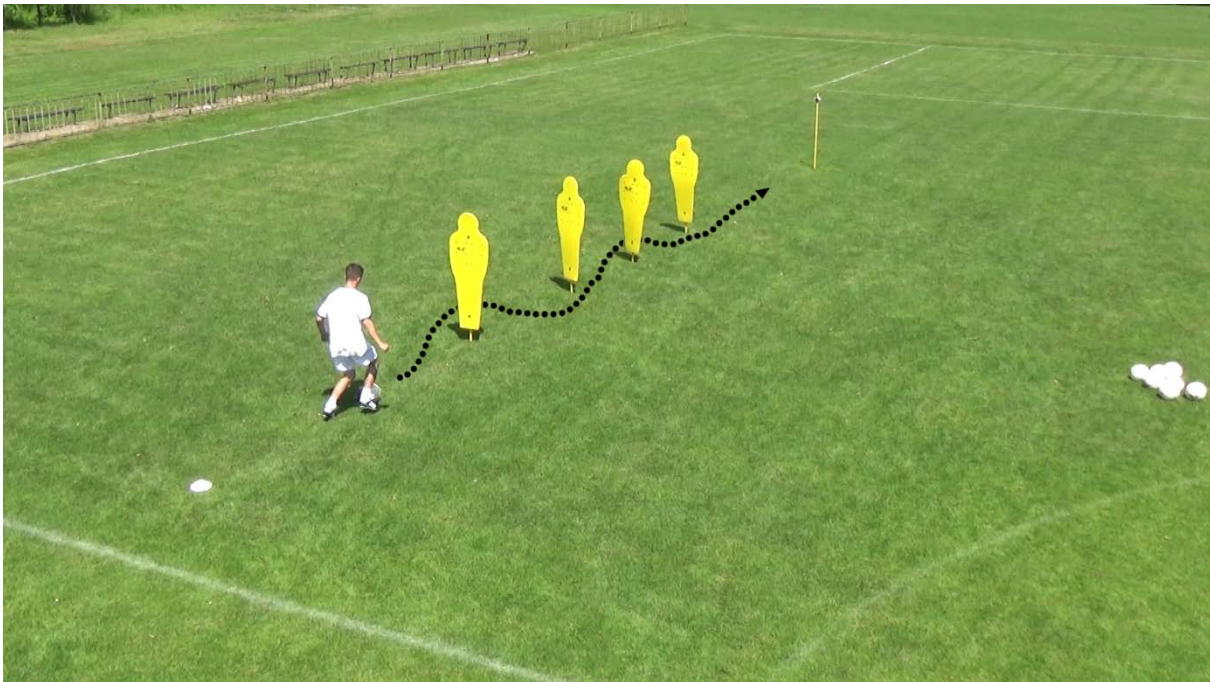
- Player performs a dribble between the mannequins
- He uses both feet to move the ball on the further side from the mannequins

Coaching Points:

- Close ball control with many touches
- Keeping the ball at right distance from mannequins
- Using different techniques if ball control



ANALYSIS:



Now, we will see a simple slalom again. In this example though, all will be performed at smaller distance though. Mannequins are close to each other and all stands in one line.



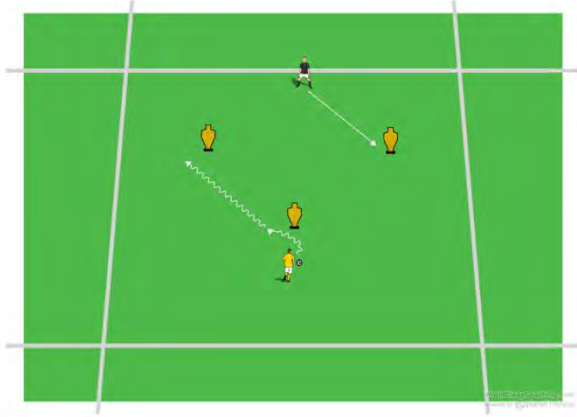
Still, our main focus in controlling the ball and being able to change direction quickly and using different techniques. That is what we want to see here. The player should use various techniques to control the ball and to change directions.



We can see how the player is not looking for shortest or quickest path, but he is moving with the ball from one side to another. The ball is not getting away from him and is able to change the side again quickly, though.

9. DRILL 7.

CONTROLLING THE BALL ON THE RUN DRILL #7



Set-Up

- Three mannequins set-up in a triangle
- Player with the ball on one side
- Coach on the end-line behind the mannequins

Rules:

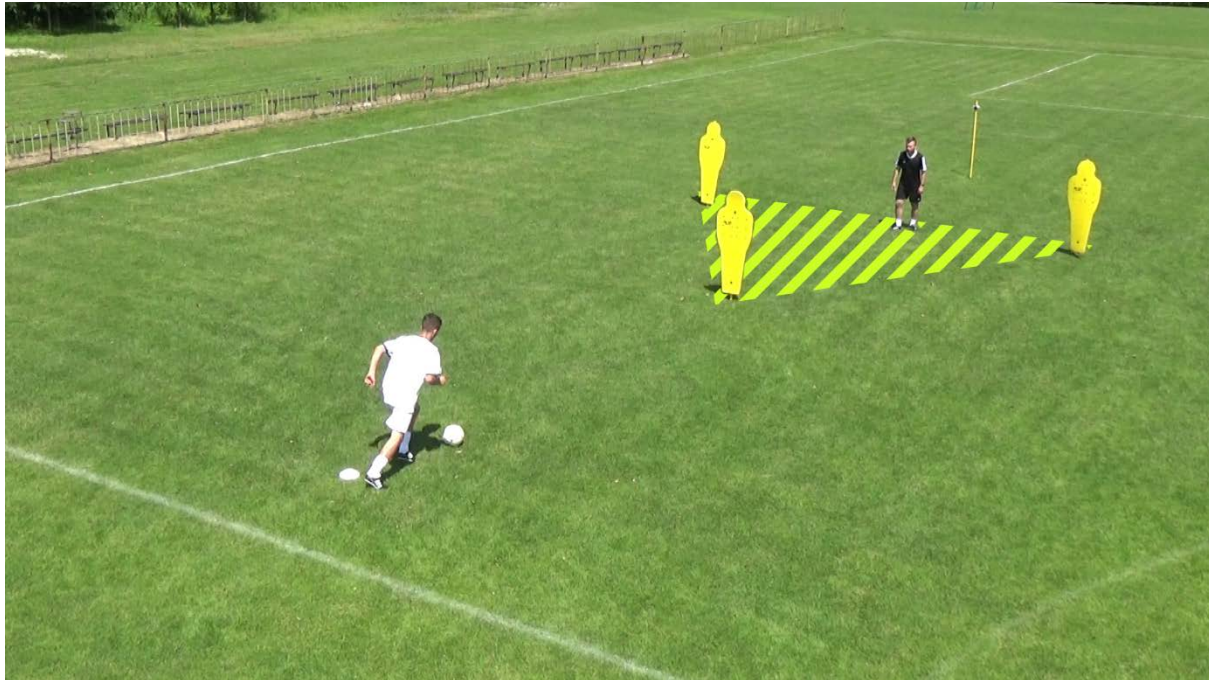
- Player dribbles the ball towards the mannequin
- Coach moves to one of the side mannequins
- Player reacts by changing the direction to the other side

Coaching Points:

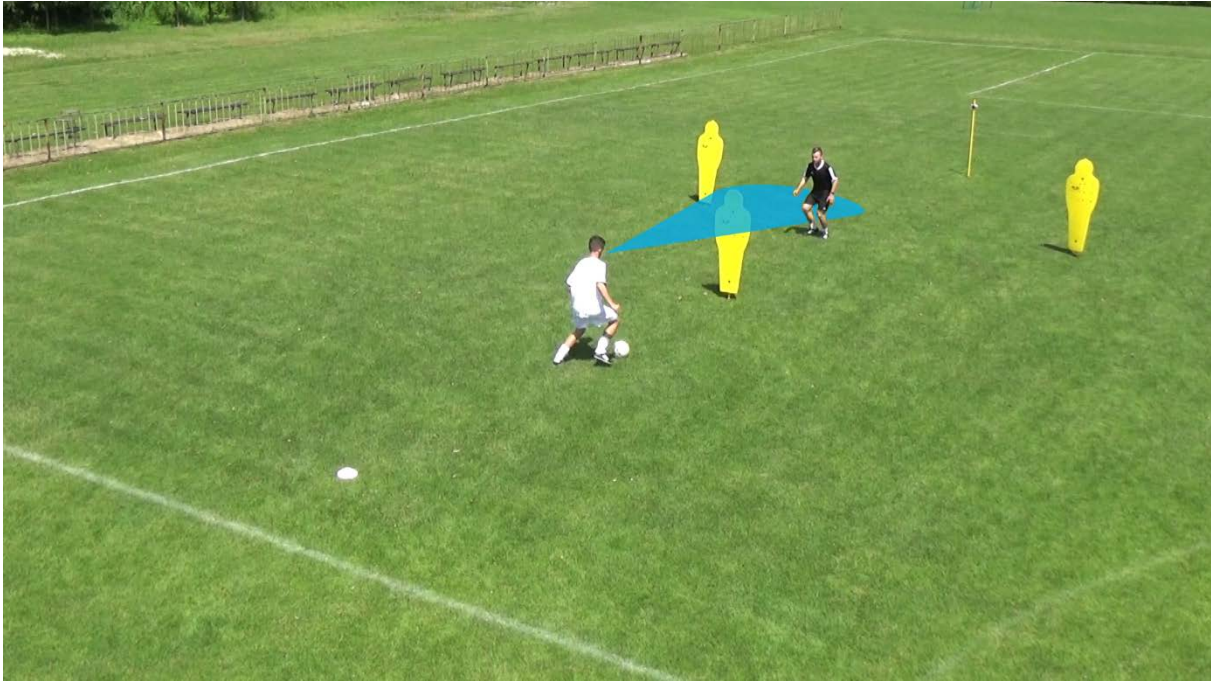
- Close ball control with many touches
- Scanning the area in front
- Change of speed with the ball



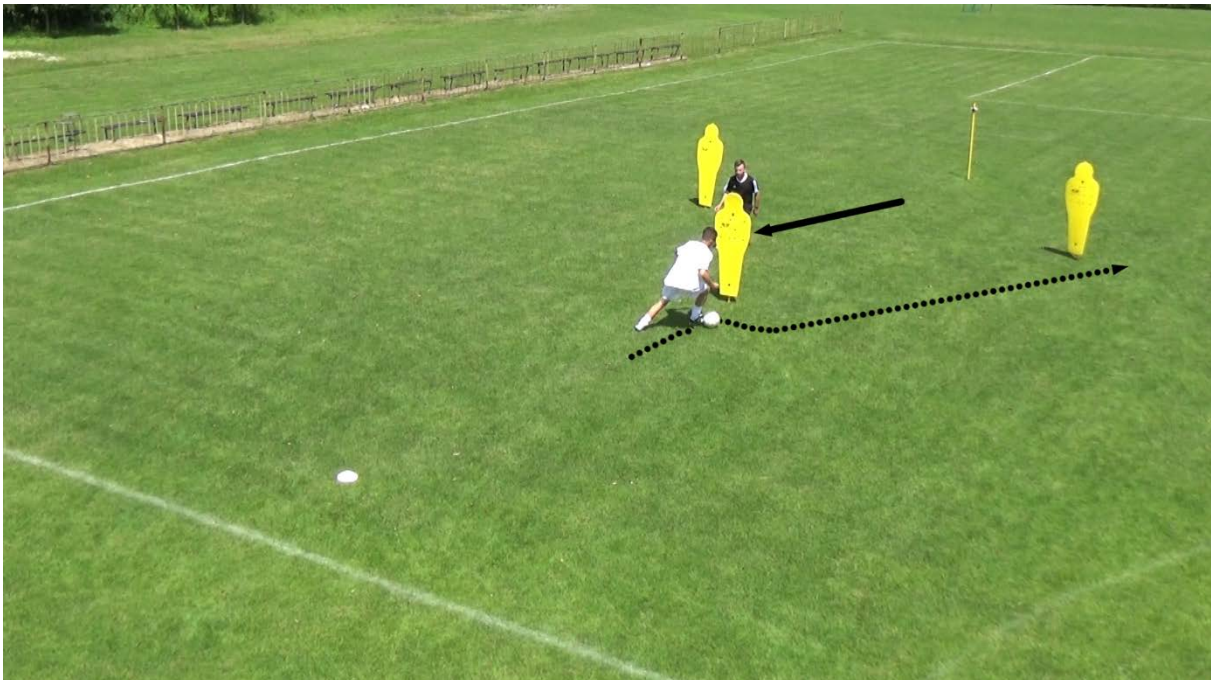
ANALYSIS:



We can see three mannequins set up in a triangle again and the coach behind them.



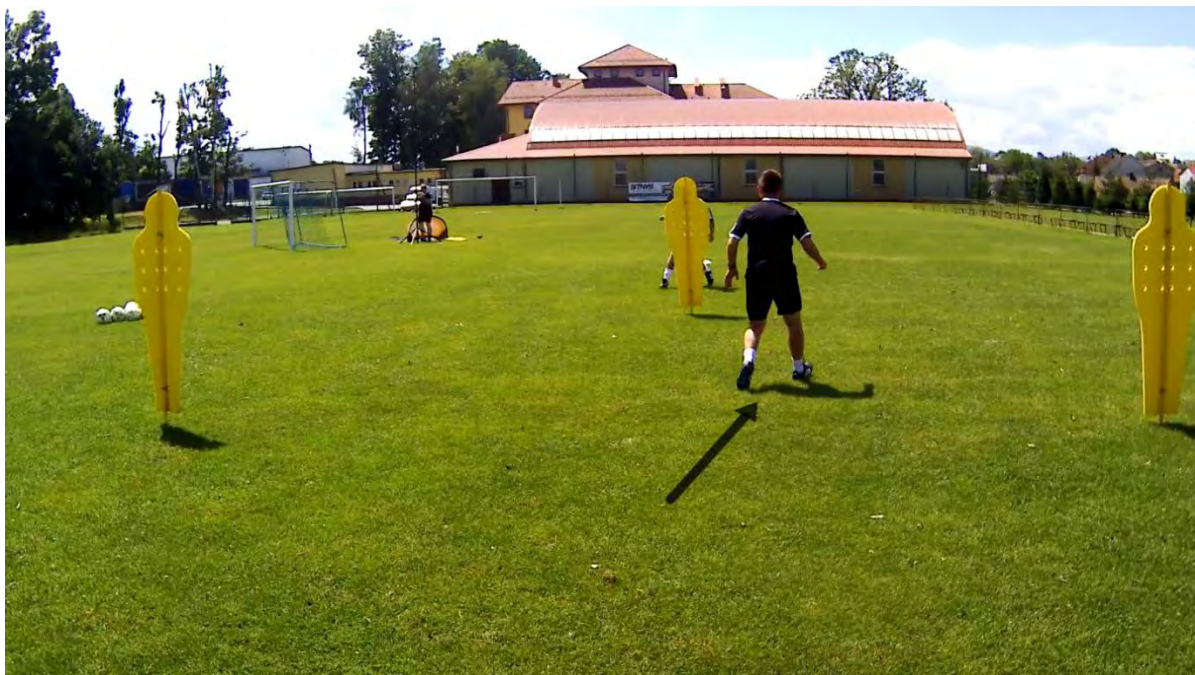
The player runs with the ball towards the mannequin, with the task to perform a dribble just in front of it and to change direction to one of the sides.



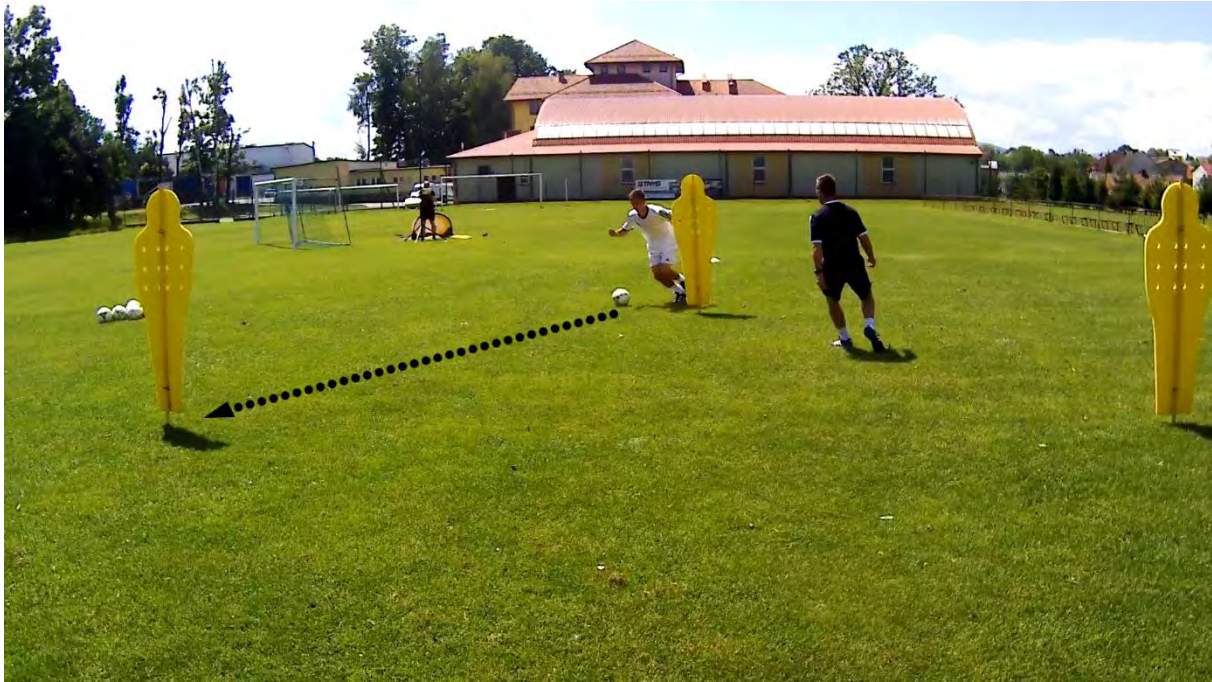
Just as he is getting close to that mannequin, the coach steps up, offering cover for the mannequin to one of the sides. The player has to observe that and react quickly.



Additionally, the player should be able to perform some dribble in front of another mannequin. By adding such task, we force the player to keep the ball close, when changing the side. That is important in offensive actions, as the space is limited closer to the goal and even the best dribble is not useful, when the player pushes the ball far away, allowing the opponent to recover.



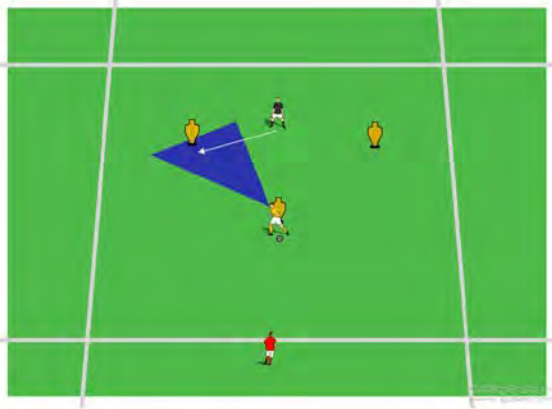
By moving to one of the sides, the coach gives cover, protecting one part, but he opens up the other one. That is the space, the player has to exploit.




The player has some space in front of him, but he is not alone yet and the ball has to be controlled, for the player to be prepared for another duel.

10. DRILL 8.

CONTROLLING THE BALL ON THE RUN DRILL #8



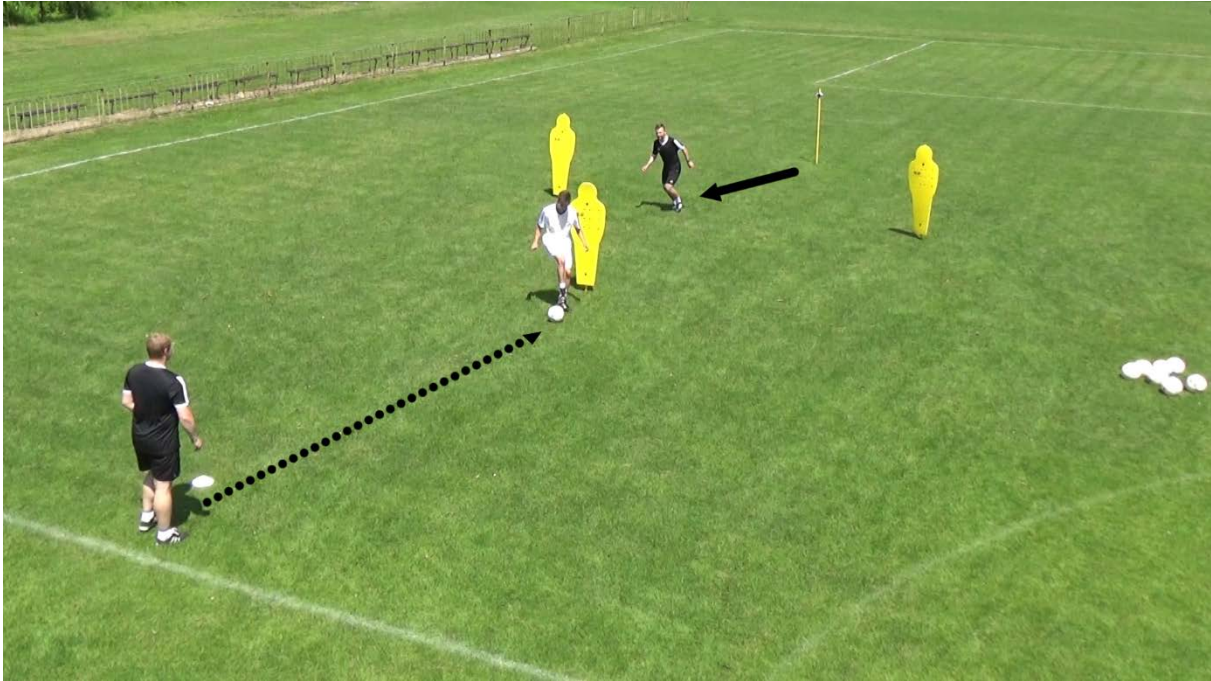
- Set-Up**
 - Three mannequins set-up in a triangle
 - Players behind the central mannequin
 - One coach with the ball on one side
 - The other coach is behind the mannequins
- Rules:**
 - A coach with the ball pass it the player, who gets in front of the mannequin
 - The coach on the other side is running towards one of the side mannequins
 - Player reacts by turning to other side
- Coaching Points:**
 - Movements to turn around with the ball
 - Controlling the area behind
 - Change of speed with the ball



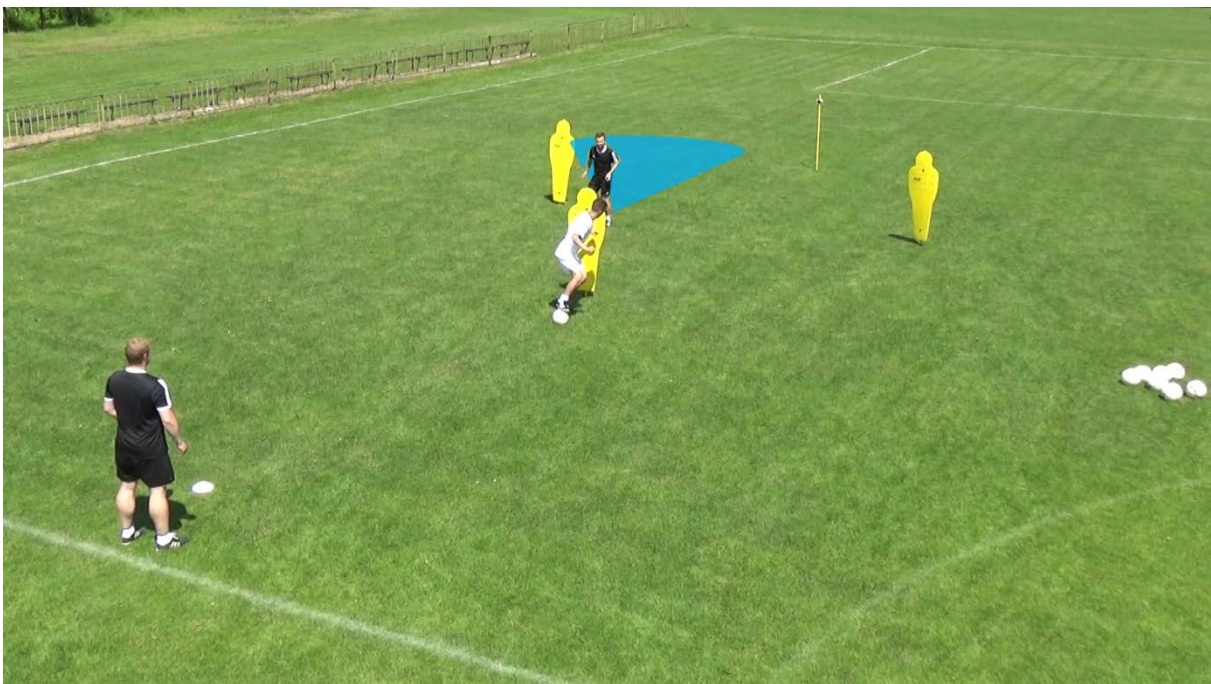
ANALYSIS:



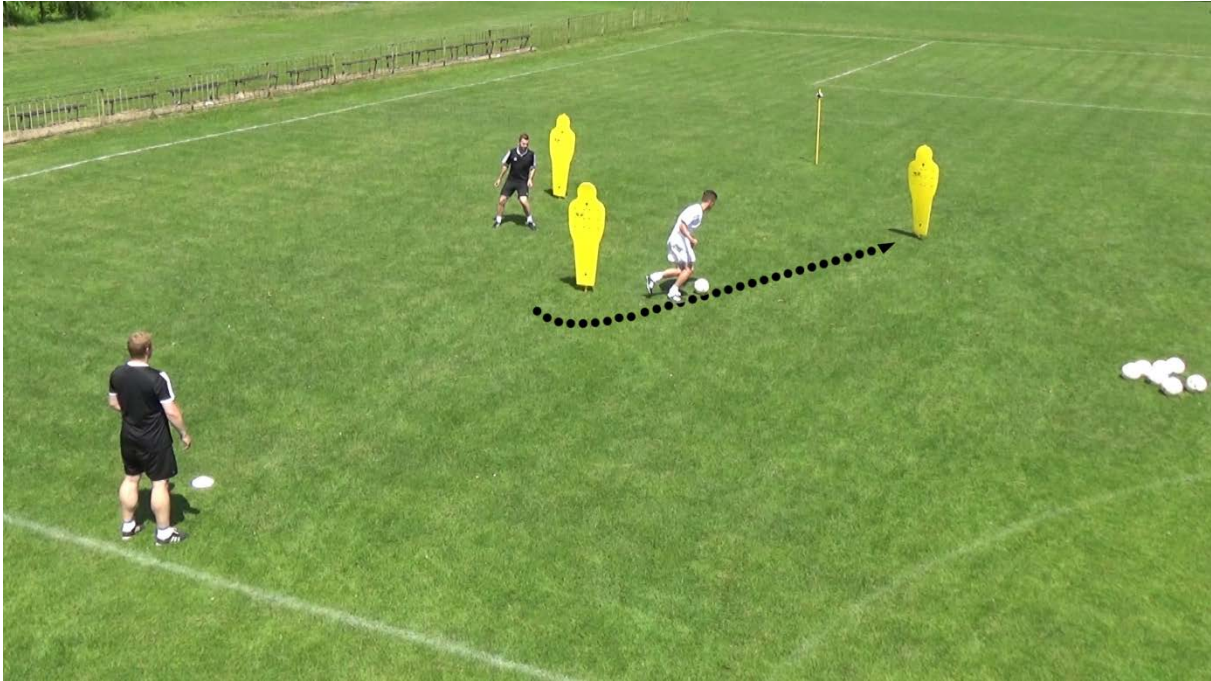
Now, the general set up is the same, with three mannequins in a triangle, but the player stays behind the front one and with the second coach standing with the ball on other end.



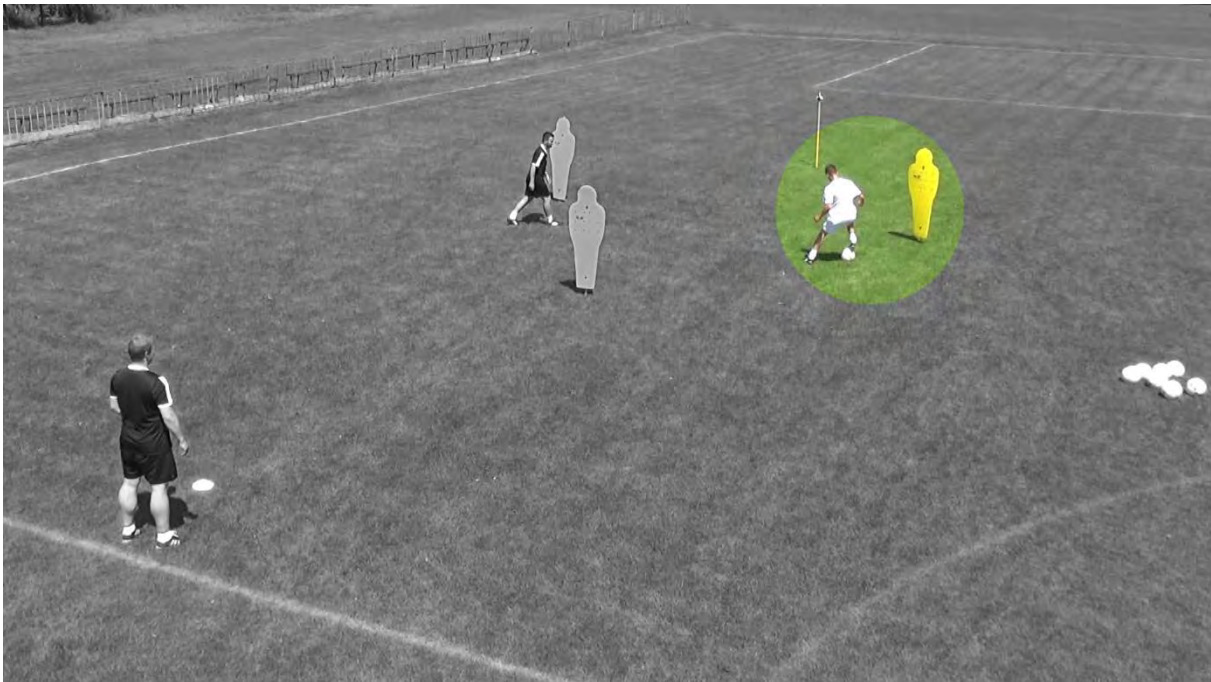
The player gets in front of the mannequin, dropping for the ball and receiving the pass to feet. Especially with the first repetitions, he can control it, while also learning to protect it with his body.



At the same time, the other coach moves to one of the sides. The player has to turn his head possibly quickly, to check the positioning of that coach.



When he spots which side is free, he turns there and attacks that space, running towards another mannequin.



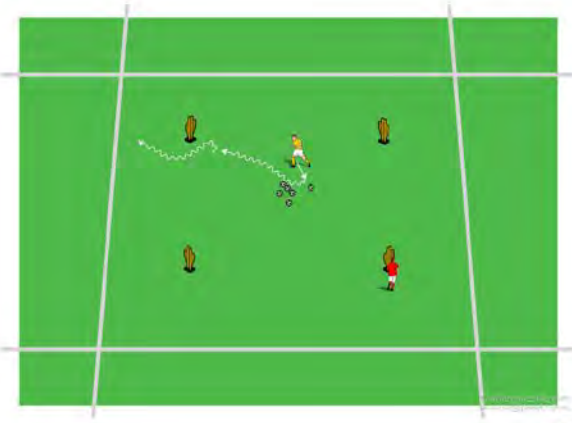
Here, we want the player to make another dribble and again, that way he makes more actions with the ball, but also has to keep it close and under control.




With every repetition, the coach without the ball may make the move earlier. Forcing the player coordinate controlling the space and receiving the pass. If that is too difficult, we should increase the distance between the starting point of a pass and the player.

11. DRILL 9.

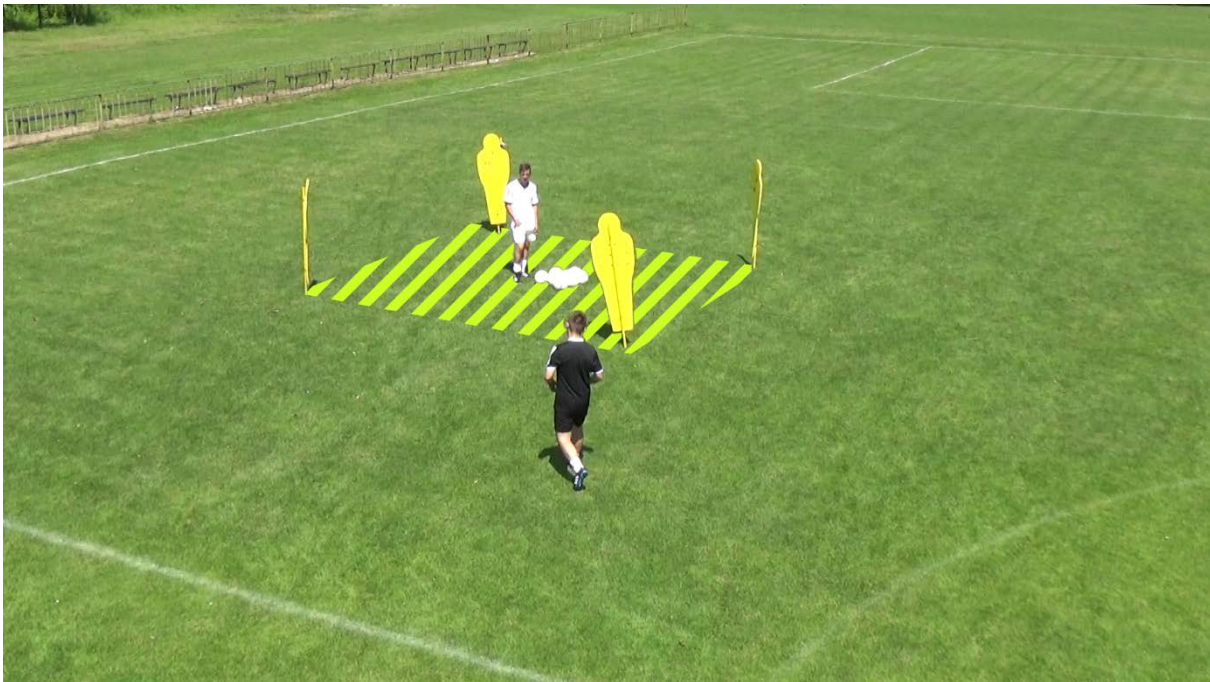
CONTROLLING THE BALL ON THE RUN DRILL #9



- Set-Up**
 - 4 mannequins set-up in corners of the grid
 - A set of balls in the middle
 - Coach on one of the sides
- Rules:**
 - Player starts in the center near the balls
 - Coach runs to one of the mannequins
 - Then the player takes one of the balls and sprints towards the opposite mannequin and leaves the ball behind it
 - When he's back, coach moves to the side again
- Coaching Points:**
 - Observing the area in front
 - Close ball control with many touches
 - Movements to turn around with the ball



ANALYSIS:



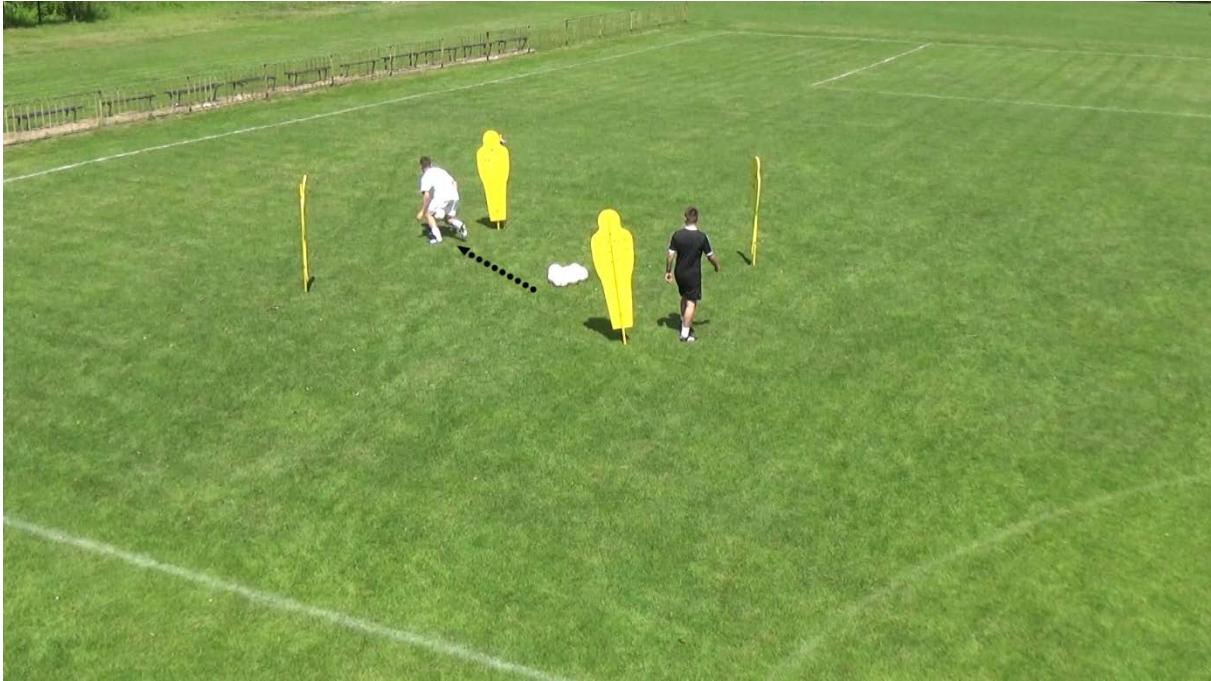
The player is starting inside the grid, with a set of balls in the very center and four mannequins set up in the corners of the area.



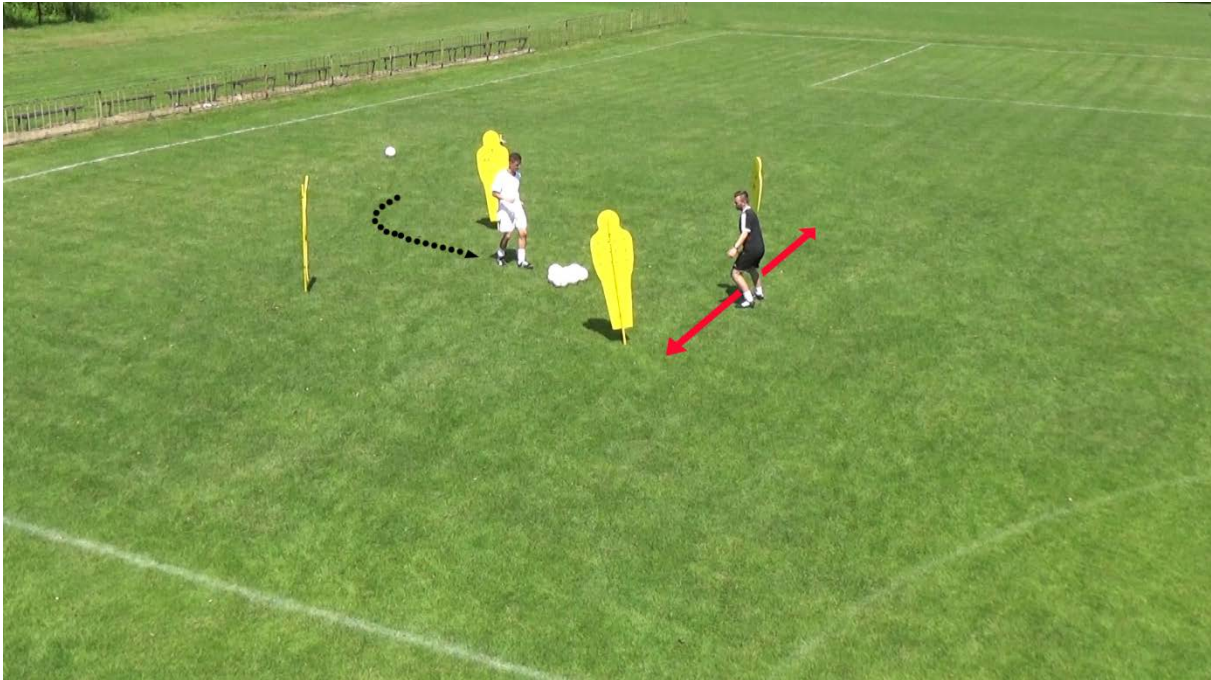
The coach will be operating on the sides of the area and moving to one of the corners.



Just when the player is ready, the coach shifts to either of the sides, at that moment the player has to take the ball and dribble it behind the opposing mannequin. What is important, the player does not only run at speed, but he also performs a dribble in front of that mannequin.



The player then leaves the ball outside, jogs slowly back inside, while the coach goes to one of the sides of where he ended up.



When the player is inside, the coach moves to one of the sides again, while player has to take the ball quickly and run towards the opposite corner again.

12. ABOUT THE AUTHORS



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