Other Drills And Skills

COTTAGE GROVE BASKETBALL

PERIMETER SHOOTING WORKOUT

1 One-handed form shooting, 5-8 feet from the basket. Attempt to "swish" each shot.

10 makes – 3 spots
Front, left and right

2 Facing the basket, spin pass towards the basket and shoot either a "swish" or bank shot. Start from any spot no more than 15 feet from the basket.

5 makes – 5 spots

Shoot 10 free-throws

Spin pass to your shot from either block:

3 Spin the ball towards the sideline, 15-18 feet from the basket, catch the ball, forward or reverse pivot and shoot.

5 makes from each side

4 Spin the ball to the wing area— free-throw line extended — catch the ball, forward or reverse pivot and shoot.

5 makes from each side

Shoot 10 free-throws

5 Spin the ball out towards the top of the key area, catch the ball, forward or reverse pivot and shoot.

10 makes from each side

6 Spin pass to your shot, forward or reverse pivot, shot fake, take one or two dribbles in one direction and shoot. Work on going to both the right and left with the dribble.

10 makes from each side

Shoot 10 free-throws

7 Spin pass to your shot, forward or reverse pivot, jab step, take one or two dribbles in one direction and shoot. Work on going to both the right and left with the dribble.

10 makes from each side

8 Dribble the ball from half-court towards the basket and pull up 12-15 feet from the basket for a jump shot. Shoot both "swish" and bank shots.

10 makes from each side

Shoot 10 free-throws

POST PLAYER SHOOTING WORKOUT

1	One-handed form shooting, 5-8 feet from the basket. Attempt to "swish" each shot.	***10 makes – 3 spots Front, left and right***
2	Facing the basket, spin-and-catch the ball towards the basket and shoot either a "swish" or bank shot. Start from any spot no more than 12 feet from the basket, (free throw line is 15 feet from the basket).	***5 makes – 5 spots***
3	Do the Mikan drill shooting bank shots only.	***2 sets of 5 makes from each side***
	Always spin-and-catch the ball with your back to the basket:	Shoot 10 free-throws
4	Spin-and-catch the ball while standing on the "Big Block", forward or reverse pivot on either foot and shoot a bank or swish shot.	***10 makes from each side***
5	Spin-and-catch the ball while standing on the "Big Block", make a drop step move with either foot and shoot a layup.	***10 makes from each side*** Shoot 10 free-throws
6	Spin-and-catch the ball while standing above the "Big Block", forward or reverse pivot on the inside foot, shot fake, step through with the "free foot" and shoot a layup (up-and-under move).	***10 makes from each side***
7	Spin-and-catch the ball while standing near the medium post area along the lane, forward or reverse pivot on either foot and shoot a bank or swish shot.	***10 makes from each side*** Shoot 10 free-throws
8	Spin-and-catch the ball while moving towards the free-throw line/elbow area, forward or reverse pivot on either foot and shoot a swish shot.	***10 makes from each side***
9	Do the same drill as #8 but use a shot fake and drive with the outside hand to the basket.	***10 makes from each side*** Shoot 10 free-throws

Cutting and Faking

There are 10 players on the floor. Only one player has the ball. That means that 90% of time, you won't have the ball, and that only 10% of the time you may actually have the ball (a little less for post players, a little more for guards). So you have a limited number of opportunities to score from an individual move when you are the ball-handler. Good scorers find ways to get open for an easy pass from a teammate, and an easy shot off the pass reception. Good scorers never just stand around and watch. They are always trying to find ways to get open by coming off screens, or faking and cutting to open areas of the floor (within their shooting range). The keys are timing, cutting to open areas, setting good screens, and maintaining good spacing. In regard to cutting, there is a saying "get open, or get out!", which means that if you are not open, or don't receive the ball within a couple seconds, move out and maintain motion and spacing. Passing is easier if offensive players maintain a spacing of 12 to 15 feet apart. Don't get bunched up.

Faking

Faking is an important skill that is often overlooked and not taught. Good faking is an important key in just about every offensive basketball skill, whether it is an on-ball perimeter or post move, or throwing a pass, or cutting. A fake simply is a deception or decoy move to throw the defender off balance, or get him leaning the wrong way just long enough so the offensive player can gain a step or two on him, or so a passer can open up the passing lane. A good passer can "look" the defender off his receiver by looking the opposite way that he intends to pass... example: look left, pass right on a fast break.

Fakes can be a simple "look away", or can be as subtle as moving your eyes opposite the way you want to pass, or cut. A fake can be a jab step to get the defender leaning, and then you move quickly in the opposite direction. You can fake with a shrugg of your shoulders, or a bob of your head in the opposite direction that you plan to cut. You can use a "sleep fake", where you pretend you are winded and tired, and you bend over with your hands on your knees, like you are catching your breath... the defender relaxes too, and suddenly you make your hard, quick cut. You can use a verbal fake... yell the ball-handler's name loudly and wave your arms to get the defender (who is helpside defense sagging toward the paint) to come out on you. That may open up the lane for a clean cut by a teammate. In this case you don't actually get the ball, but you made the lane available for your teammate to cut through. Have a team agreement... if you yell "ball!" you really want the ball, if you yell a name, it's a decoy. To be a good faker, you need a little acting ability!

Cutting

There are a number of different types of cuts that can be made, in addition to making the correct moves in running a specific play or set motion offense, and in addition to setting and cutting around screens (see Setting Screens).
Here are some tips in making a good cut:

1. A key in making an effective cut is timing. Try to "time" your cut, so you arrive at the correct time to receive the pass.

2. Make a good fake and cut hard. Often I see kids make a quick fake, and then a somewhat slow cut. Do just the opposite... make a slow, sleepy fake followed by a quick cut move.

3. This is another important tip: kids often try to avoid contact with the defender and try to run away from him. In trying to get open, go right up to the defender and make contact with him, then quickly "bounce off" in the direction of your cut. He won't be able to react fast enough to your quick first step.

4. In addition to the cut moves described below, don't forget this move: slip behind the defender (who may be in "deny" and over-playing the passing lane) and move below him toward the baseline. The defender should always see the ball. Try to slip out of his field of vision, so that he loses you briefly... then you can get open.

Type of cuts:

Front cut
The front cut is a cut made with the defender behind you, on your back. This is the typical "give and go" cut (see Diagram A, FC).

Back cuts
A back cut is when you cut behind the defender. Make a fake toward the ball, then cut quickly behind the defender. Back cuts can be a "ballside" backcut (see Diagram A, BBC), or a "weakside" backcut which means on the side opposite the ball, or "back-door" (see Diagram A, WBC).

V-cut
A cut made in the shape of a "V". The first leg of the "V" can be slow. The last leg of the "V" is quick (Diagram B, VC). When making the V-cut, plant the inside foot hard, and step off quickly with your other foot in the direction of your final cut.

L-cut
A cut made in the shape of an "L", often along the lane (or "lane cut"). Diagram B, LC. The cut can be made up the lane, or down the lane (from the wing position). Use footwork similar to the V-cut.

Curl-cut
A curl is a somewhat circular cut often made around a teammate (Diagram B, CC)

Button-hook
A quick cut made with a quick stop, a pivot toward the ball, sealing the defender on your back side, and receiving the pass from your teammate (Diagram B, BH).

Jam-Down, V-Cut
First walk your defender down to the block area (Diagram C1, JDVC). Then plant the inside foot and quickly make the V-cut back out to receive the ball (Diagram C2, JDVC).

Jam-Down, Back Cut
First walk your defender down to the block area (Diagram C1, JDBC). Then plant the inside foot and quickly make

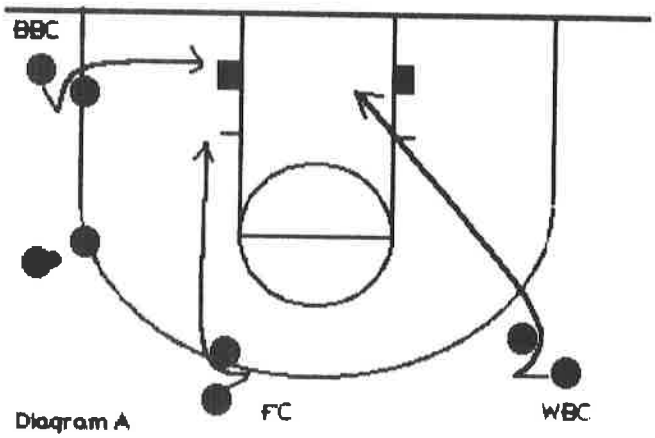

Diagram A

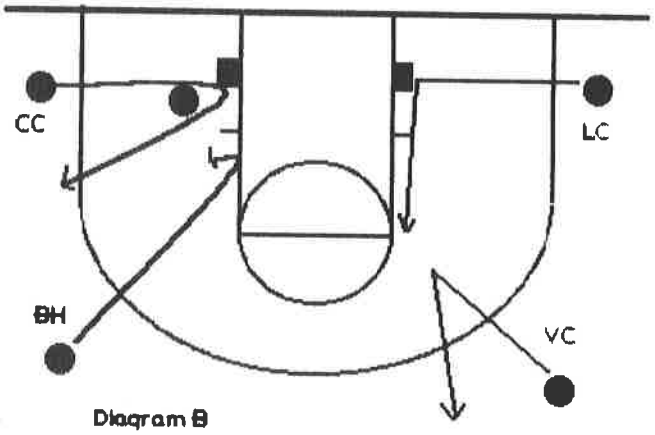

Diagram B

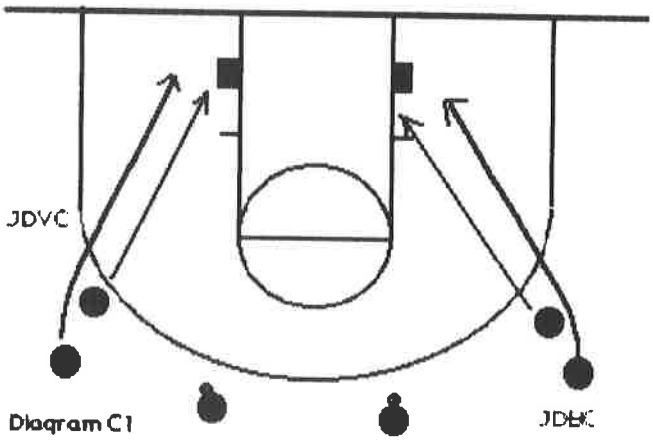

Diagram C1

the V-cut back out. But this time the defender is ready and is in front you, over-playing the pass. So now plant the outside foot, and go back-door with a quick backcut. So that the ball-handler knows which way you are going, use a hand signal. For example, if you are going back-door, hold your inside (receiving) hand up high.

See also:
When you don't have the ball
Setting Screens

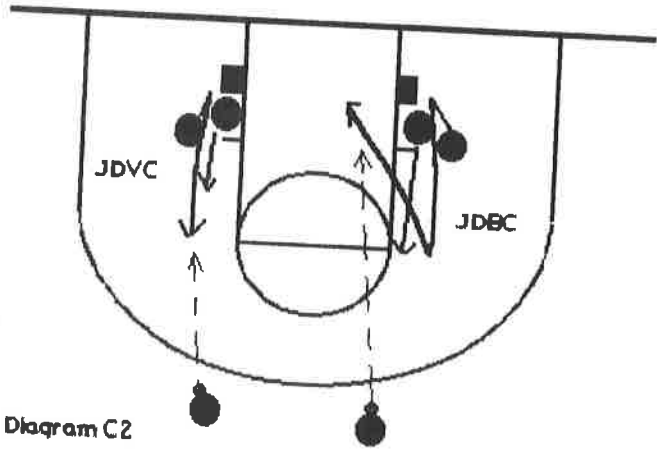

Diagram C2

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KEY FOR DIAGRAMS:

PASSING: 

DRIBBLING: 

PLAYER MOVEMENT: 

SCREENING/BLOCKING OUT: 

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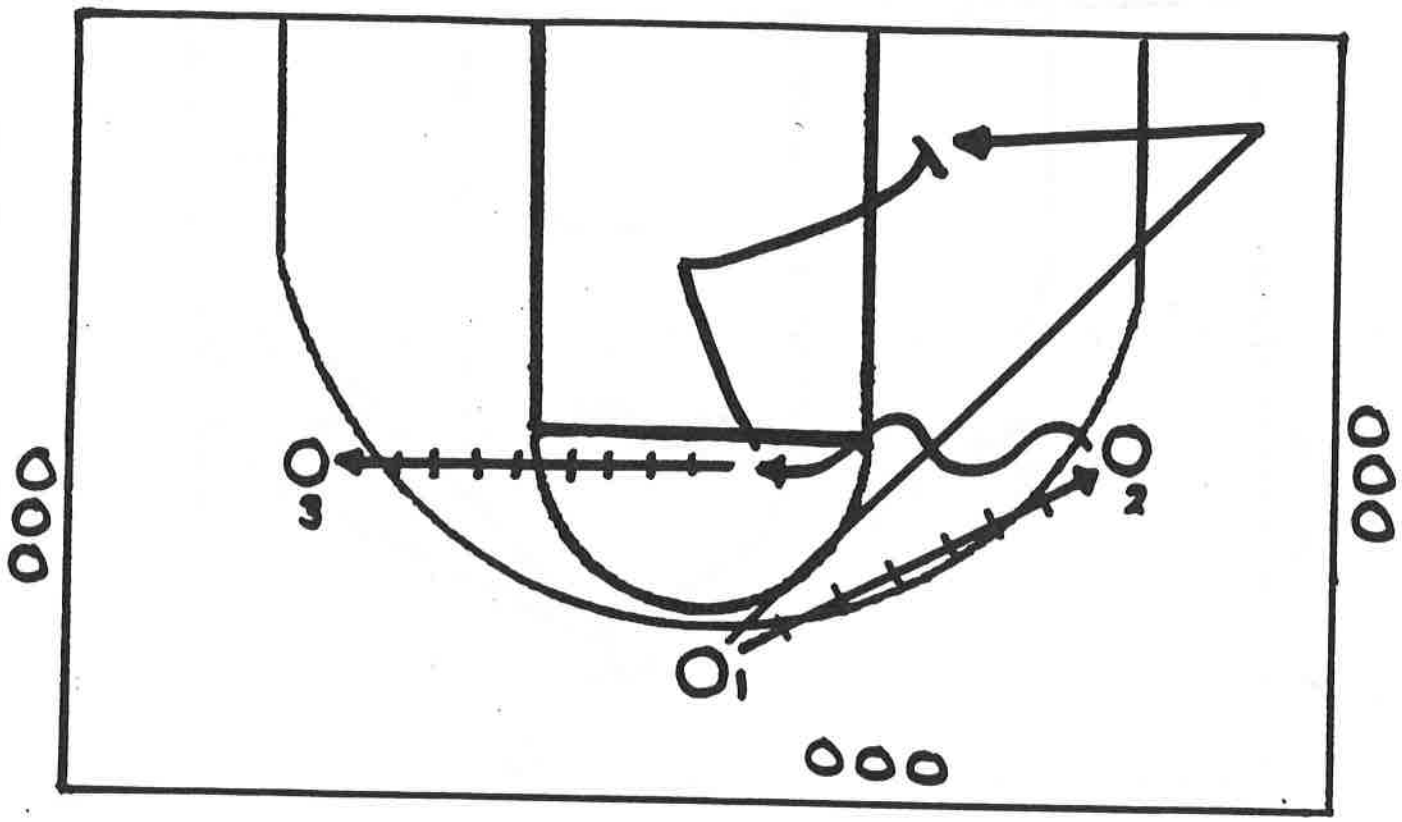
3 MAN DRILL: WEAKSIDE BOX OUT



A) #1 WILL PASS TO #2, SPRINT TO BALL SIDE CORNER, OPEN UP

B) #2 WILL DRIBBLE TO THE MID LANE AND PASS TO #3, #2 WILL GET IN A DEFENSIVE POSITION SEEING MAN AND BALL (#2 IS GUARDING #1)

C) #3 WILL SHOOT THE BALL, #2 WILL LEAVE HIS HELP POSITION AND BOX OUT THE WEAK SIDE (#1), #1 WILL WORK HARD TO REBOUND THE BALL

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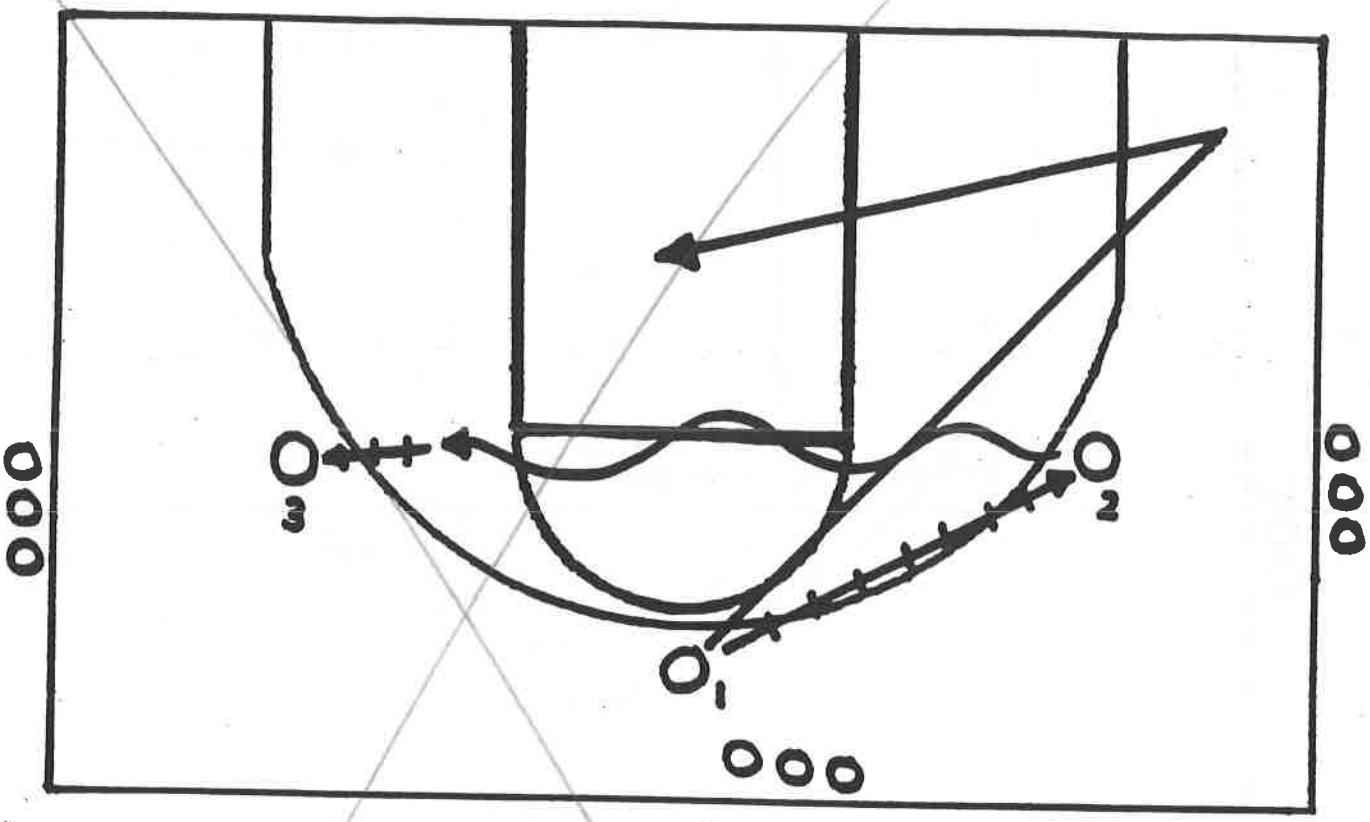
3 MAN DRILL: 1 ON 1 FROM THE WING



A) #1 WILL PASS TO #2, SPRINT TO BALL SIDE CORNER, OPEN UP AND GET IN HELP POSITION

B) #2 WILL DRIBBLE TO THE WEAK SIDE AND PASS TO #3, #2 WILL PICK UP MAN TO MAN AND FORCE #3 BASELINE

C) #1 WILL BE IN HELP POSITION WITH 1 FOOT IN THE LANE READY TO SHOW HELP OR BOX OUT

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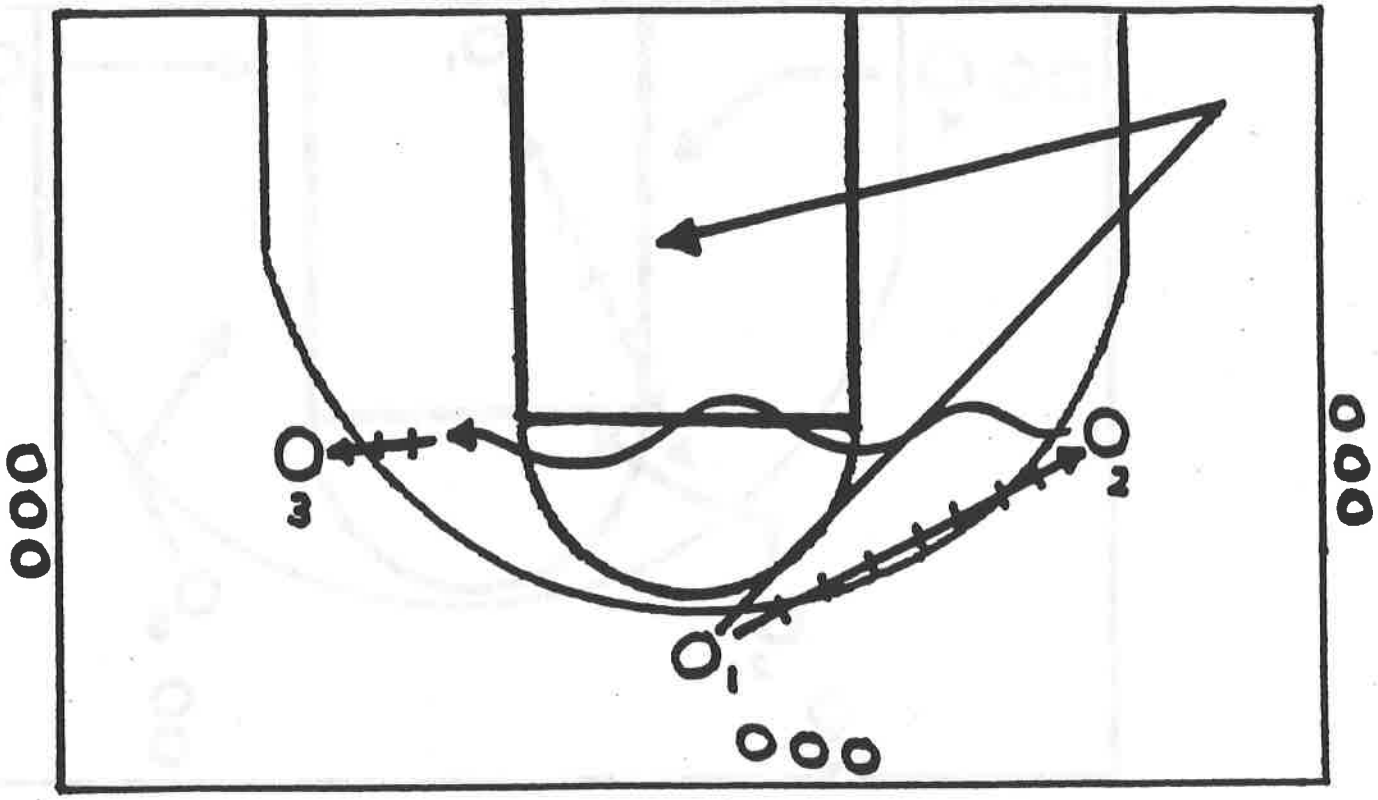
3 MAN DRILL: 1 ON 1 FROM THE WING



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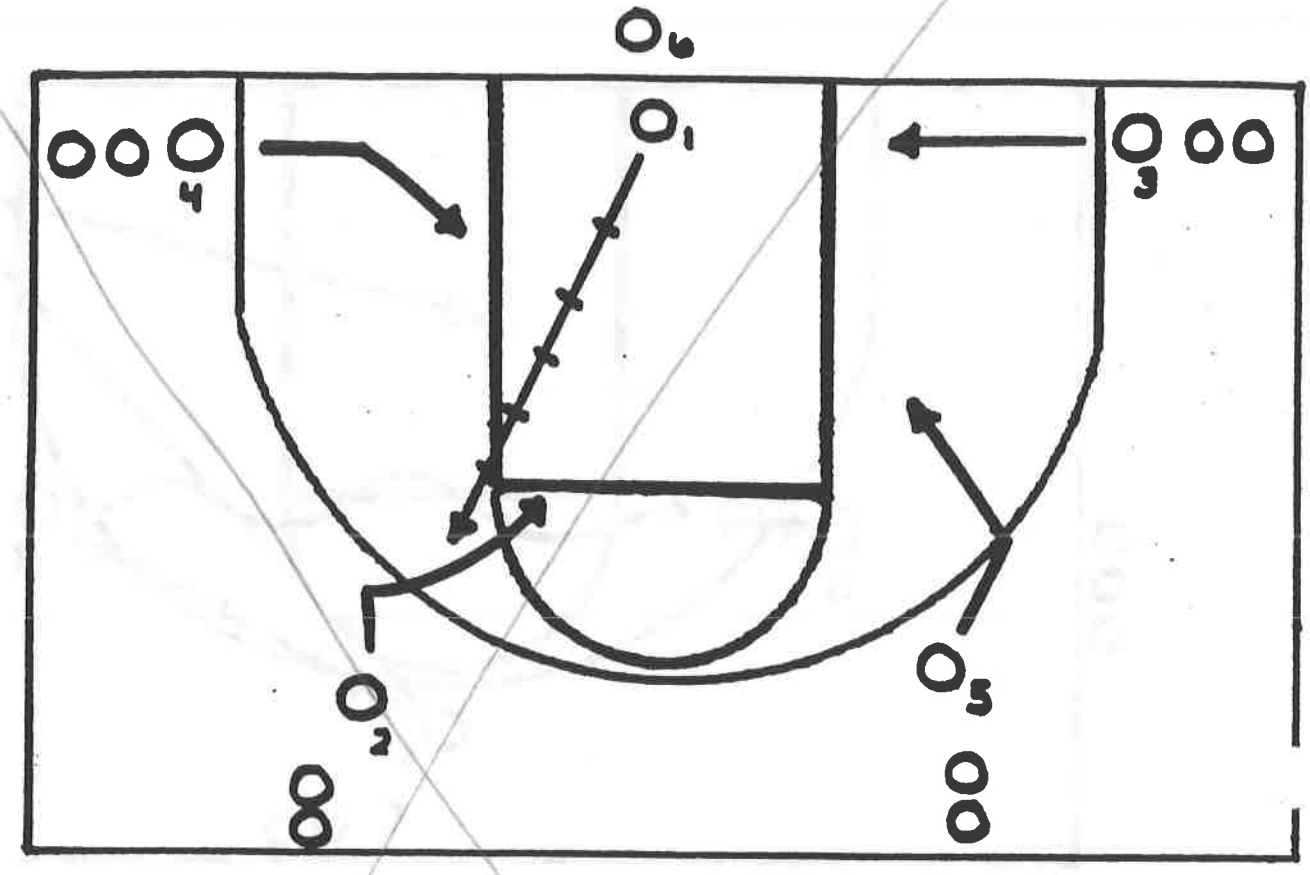
STAR DRILL



A) #1 WILL PASS TO #2 AND FOLLOW HIS PASS

B) #2 WILL PASS TO #3 AND FOLLOW HIS PASS

C) #3 WILL PASS TO #4 AND FOLLOW HIS PASS

D) #4 WILL PASS TO #5 AND FOLLOW HIS PASS

E) #5 WILL END THE ROTATION WITH A LAY-UP

F) #6 WILL REBOUND AND START THE ROTATION AGAIN

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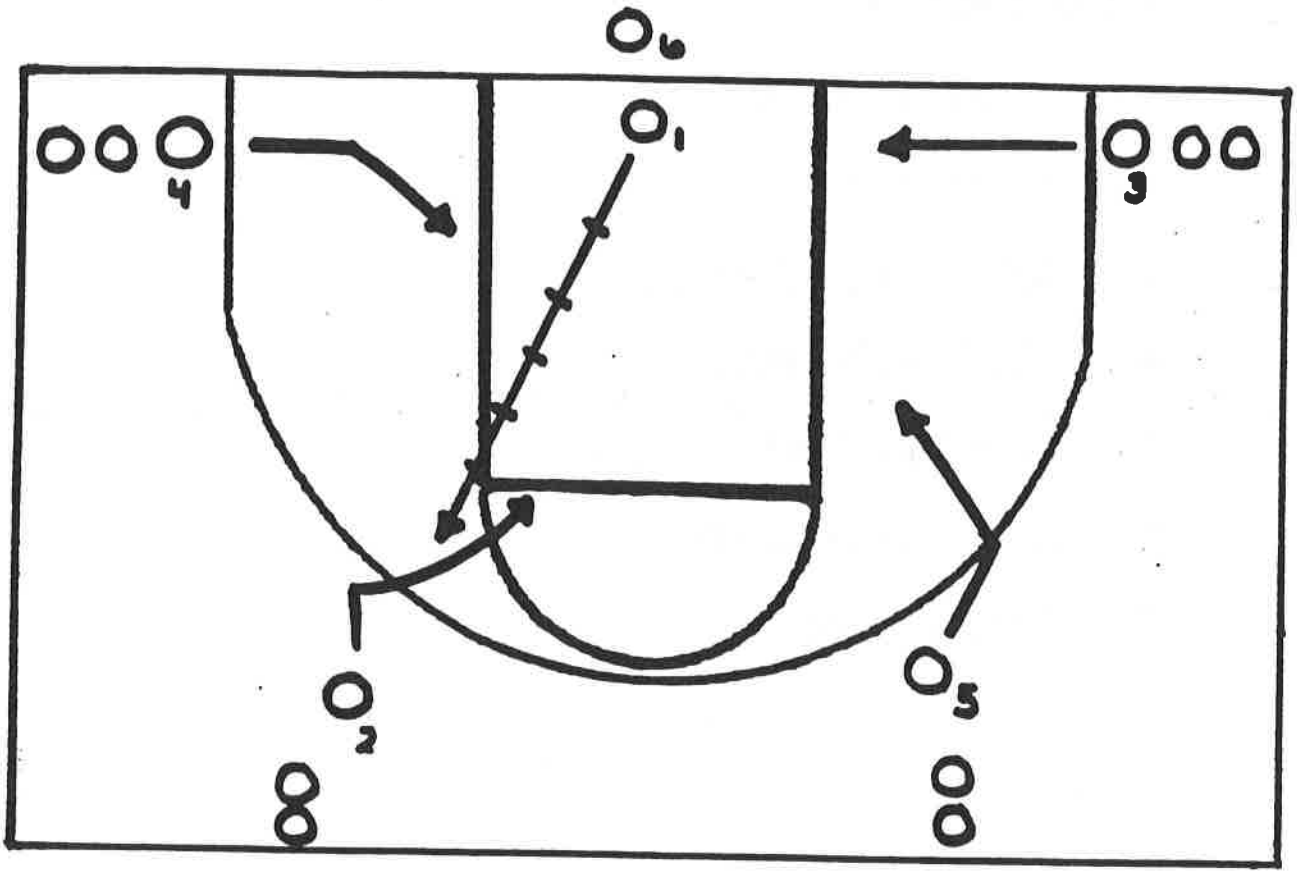
STAR DRILL



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F) #6 WILL REBOUND AND START THE ROTATION AGAIN

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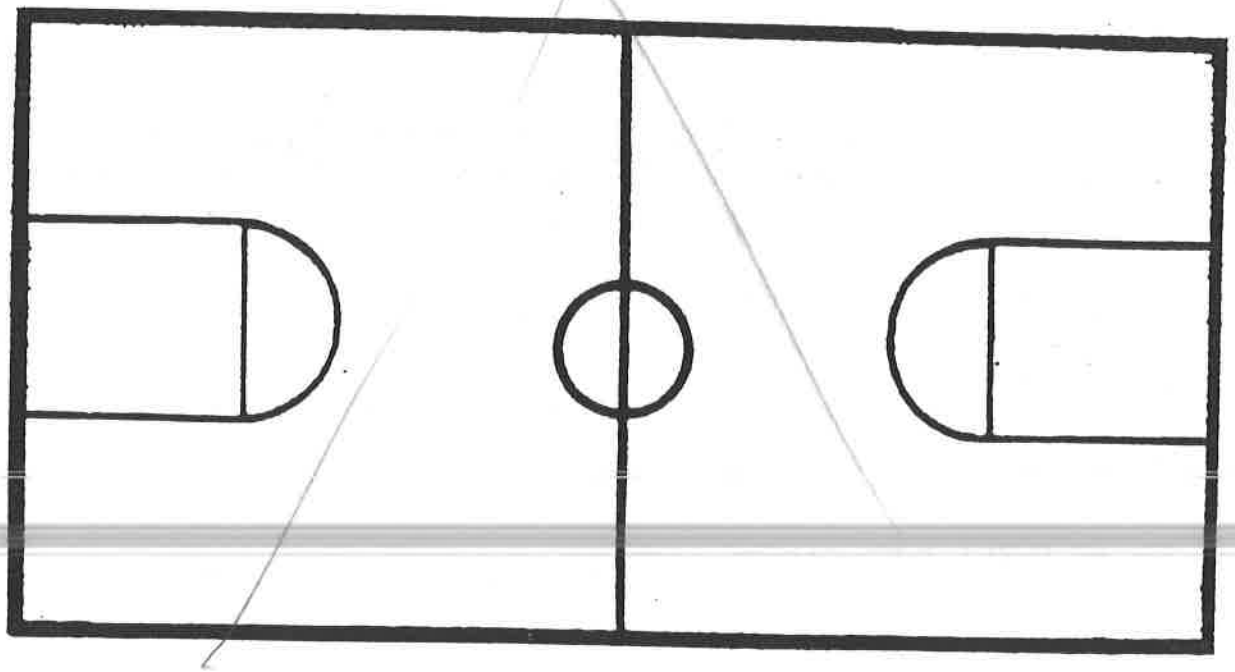
LINE DRILLS:

1. FORM RUNNING
2. JUMP STOP
3. RIGHT FRONT PIVOT
4. LEFT FRONT PIVOT
5. RIGHT REVERSE PIVOT
6. LEFT REVERSE PIVOT
7. TRANSITION



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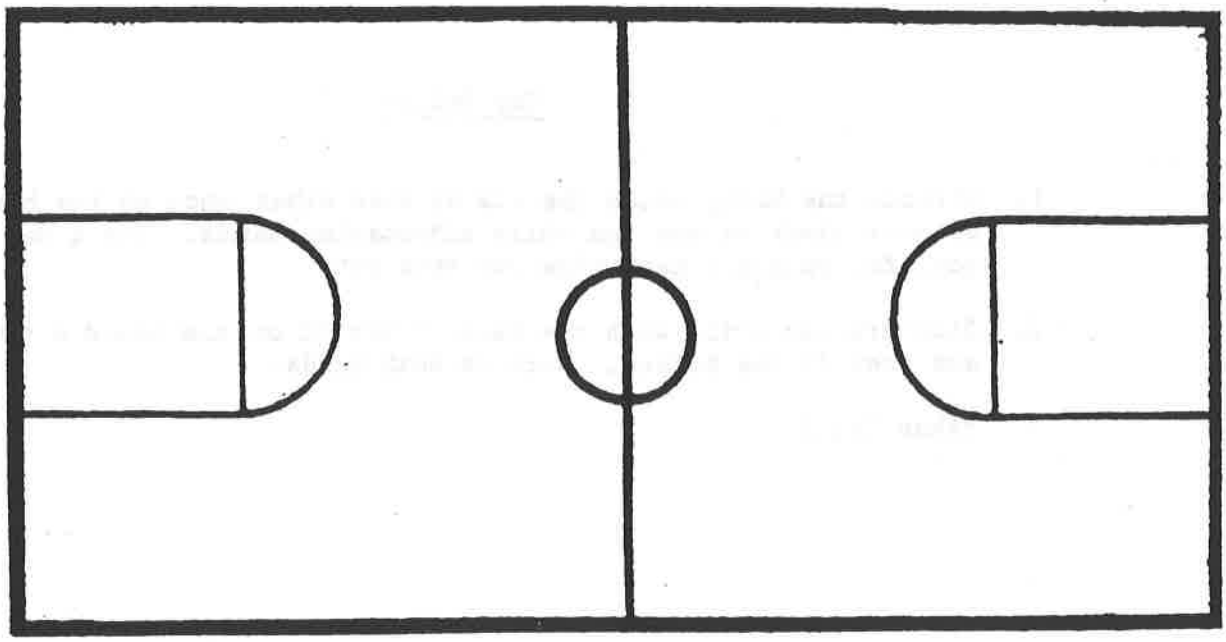

BALL HANDLING STATION

1. Pound the ball with both hands.
2. Finger-tip drills — ball back and forth 10 times, arms up above their heads.
3. Pass the ball around the mid-section.
4. Single leg and body both ways.
5. Around legs and body both ways.
6. Figure 8 both ways.
7. Figure 8 and drop both ways.
8. Crab run both ways — down on all fours — conditioner.
9. Spin the ball on finger.
10. Dribble on side, both sides.
11. Dribble two balls in and out of rhythm.
12. Dribble around and through legs.
13. Throw the ball up in the air — slap the front of the legs and catch the ball behind the back (work up from one).
14. Any other ball-handling drills you can think of.

Tap Drills

1. Without the ball, touch the rim or some other spot on the board as many times as you can while alternating hands. Set a new goal for yourself each time you work out.
2. Standard tap drill with the ball — put it on the board 6 times and then in the basket. Work on both hands.
3. Mikan Drill.

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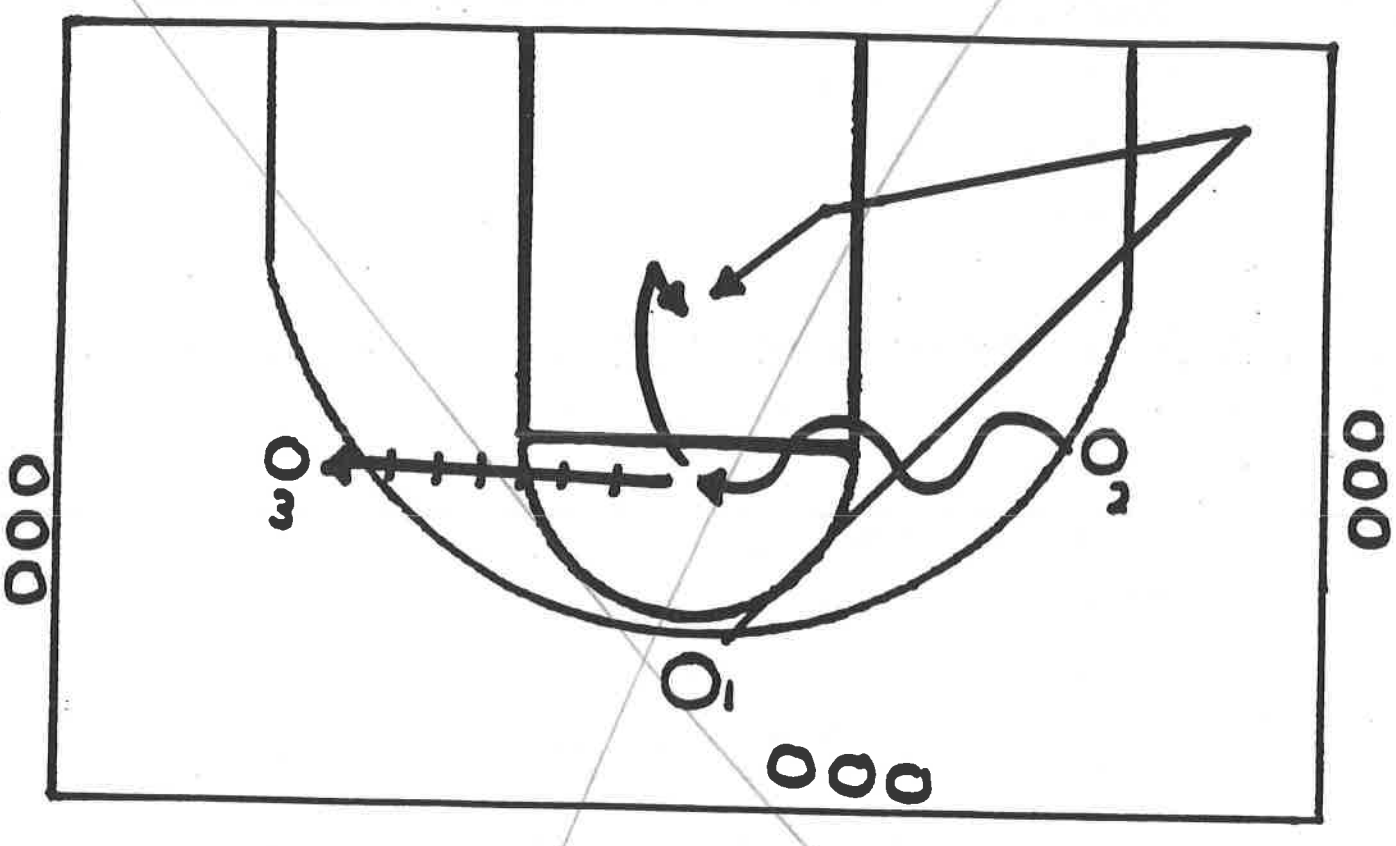
3 MAN DRILL: DENY THE FLASH POST



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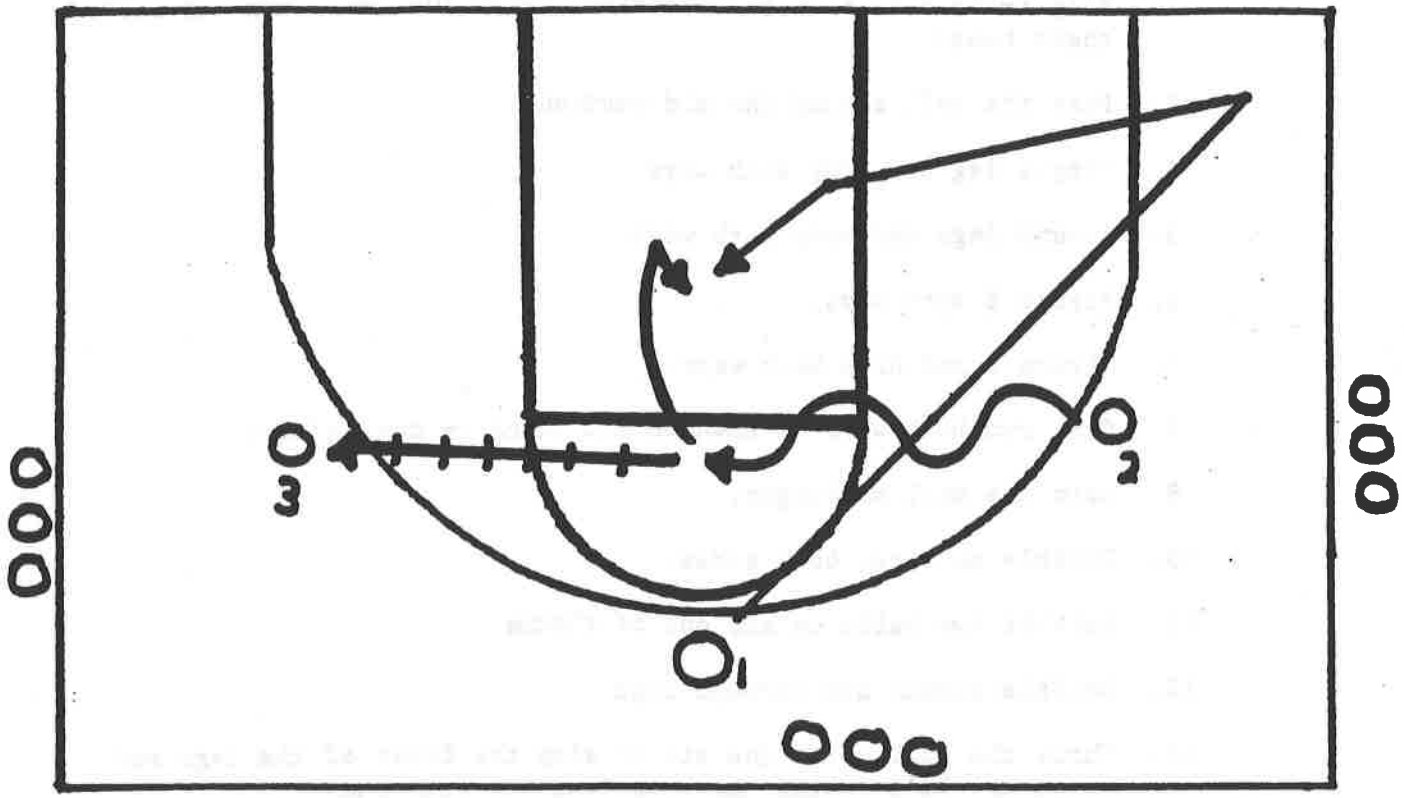

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Tap Drills

1. Without the ball, touch the rim or some other spot on the board as many times as you can while alternating hands. Set a new goal for yourself each time you work out.
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INDIVIDUAL OFFENSIVE MOVES STATION

1. **How To Get Open**
   A. V Cut
   B. Back door cut (over played)

2. **Receiving the Ball**
   A. Establish a pivot foot
   B. Triple threat position
      1. able to shoot
      2. able to pass
      3. able to dribble

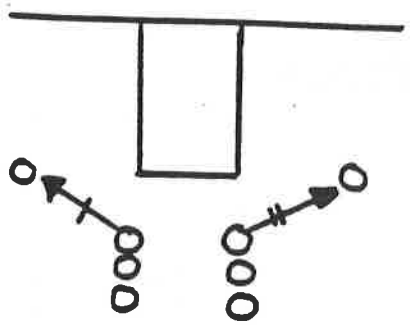
3. **Stationary Moves**
   A. Jab step
   B. Strong side drive
   C. Cross-over step
   D. Jab step and jumper

4. **Moves on the Move**
   A. Stop and go (change of pace)
   B. Switch dribble
   C. Reverse
   D. Fake reverse
   E. Behind the back dribble

5. **Post Moves** (use dummy)
   A. Power move
   B. Draw through
   C. Turn-around jumper
   D. Short hook

6. **Things to Stress**
   A. Drive hard to the basket — pump fake & power move
   B. Go to the basket with the least amount of dribbles as possible
   C. Close the gap — get the defense on your back
   D. Keep your head up
   E. Drive hard to the left and right for short jumper

Basic Working Formation:



*Do not do a lot of talking. We want them participating and not listening. Call players by their first names when complimenting or correcting.

FUNDAMENTAL STATION

PIVOTING: They will get this in line drills, but it still needs to be mentioned.

A. Front Right pivot.
B. Front Left pivot.
C. Right Reverse pivot.
D. Left Reverse pivot.

BODY BALANCE:

A. Staying low.
B. Feet shoulder width apart.
C. Knees bent.
D. Head up.
E. Weight over heels.

TRIPLE THREAT POSITION: They can pass, shoot or dribble.

A. Head up.
B. Knees bent.
C. Protect the basketball.
D. Square up.

CATCHING THE BASKETBALL: They will get this in the passing station.

A. Catch it with two hands.
B. Lock the ball into your hands.

SCREENING: Show the proper technique of screening, and stress no moving screens.

A. Position (how to set a screen).
B. Screen and roll at the point of the ball.
C. Screen away.

BOXING OUT: Emphasize they must box a man out every time a shot goes up.

A. Stay low.
B. Make contact.
C. Keep their hands up — no reaching.
D. Also, spend a few minutes on how to avoid being boxed out.

*DO NOT DO TOO MUCH TALKING. WE WANT THEM PARTICIPATING AND ACTIVE!! ENCOURAGE THEM AND BE POSITIVE! DO NOT CRITICIZE!

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PIVOTING: They will get this in line drills, but it still needs to be mentioned.

A. Front Right pivot.
B. Front Left pivot.
C. Right Reverse pivot.
D. Left Reverse pivot.

BODY BALANCE:

A. Staying low.
B. Feet shoulder width apart.
C. Knees bent.
D. Head up.
E. Weight over heels.

TRIPLE THREAT POSITION: They can pass, shoot or dribble.

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B. Knees bent.
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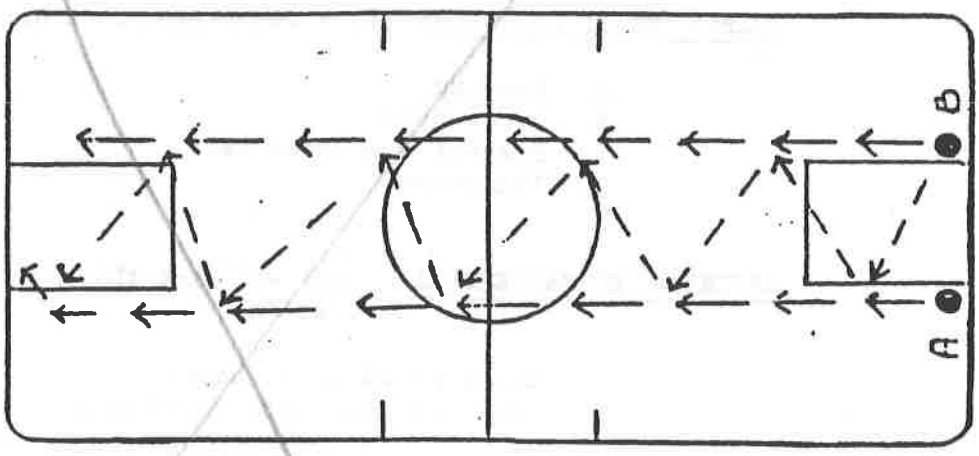
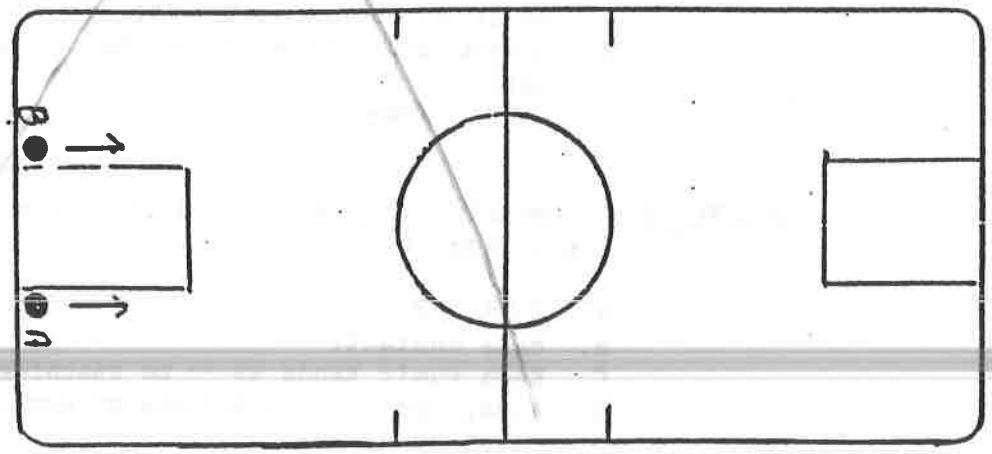
1 Ball Pass Full Court

Players start on each side of lane on base line: Player will go thru the following series of passes back and forth as the move passes up the court. (Player should run up and down court not slide.) A layup will be made on each end. They should follow progression of passes. In cases of 1 hand passes, 1 player will go up right and back left.

1. 2 hand chest pass, 1 hand pass and 1 hand catch, behind back 2 hand catch, behind back 1 hand catch.





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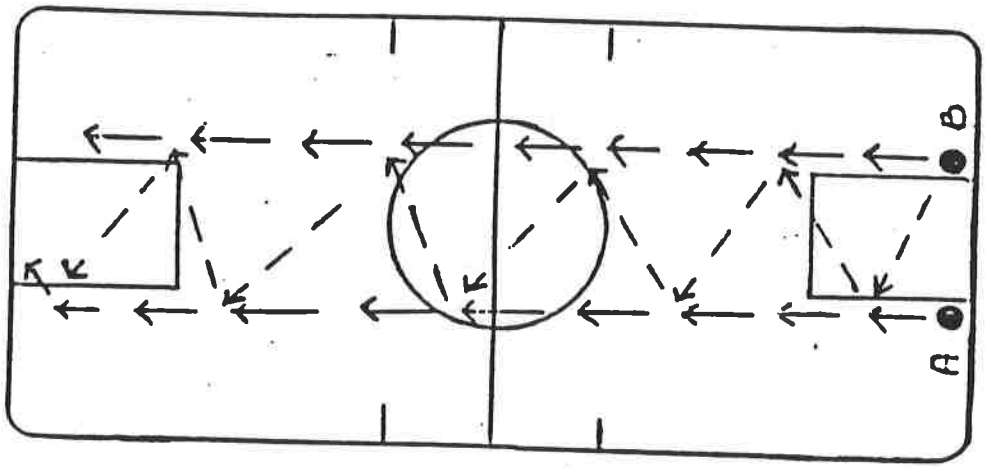
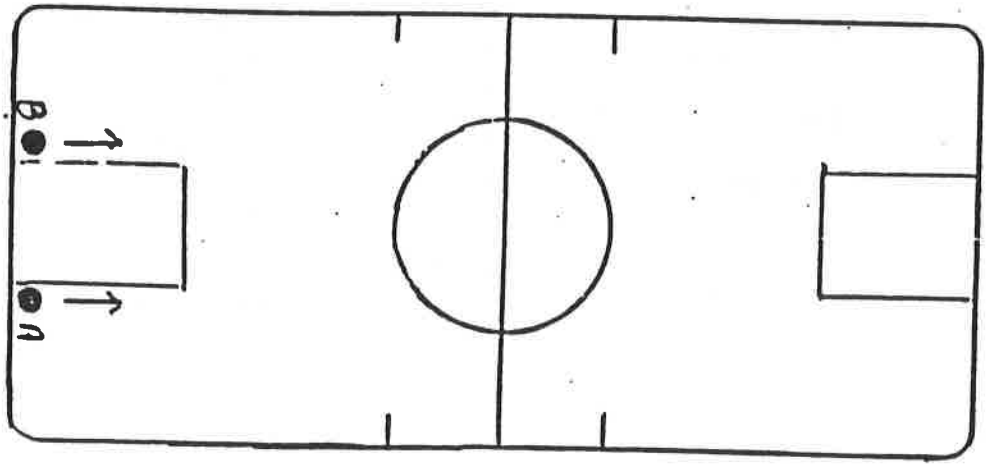
Players start on each side of lane on base line: Player will go thru the following series of passes back and forth as the move passes up the court. (Player should run up and down court not slide.) A layup will be made on each end. They should follow progression of passes. In cases of 1 hand passes, 1 player will go up right and back left.

1. 2 hand chest pass, 1 hand pass and 1 hand catch, behind back 2 hand catch, behind back 1 hand catch.





2 MAN DRIVE AND PASS

STAGE I

1. Player A starts on the right side of floor at midcourt facing the basket.
2. Player B starts on the opposite side of floor at same spot.
3. A drives hard to block and jump stops and passes to B cutting to basket.
4. B lays the ball in and runs to 1/2 court on right side.
5. A rebounds ball and dribbles to midcourt on left side. Digram A
6. Drill is repeated from left side and then A and B exchange rolls.
7. When both players have shot and passed from both sides the drill is repeated with the cutter coming to elbow for a jumper. Diagram B.

Diagram A

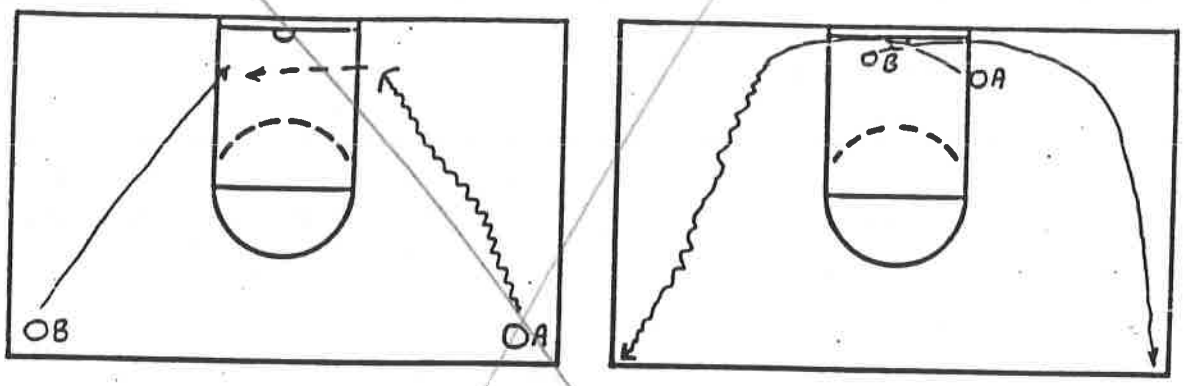
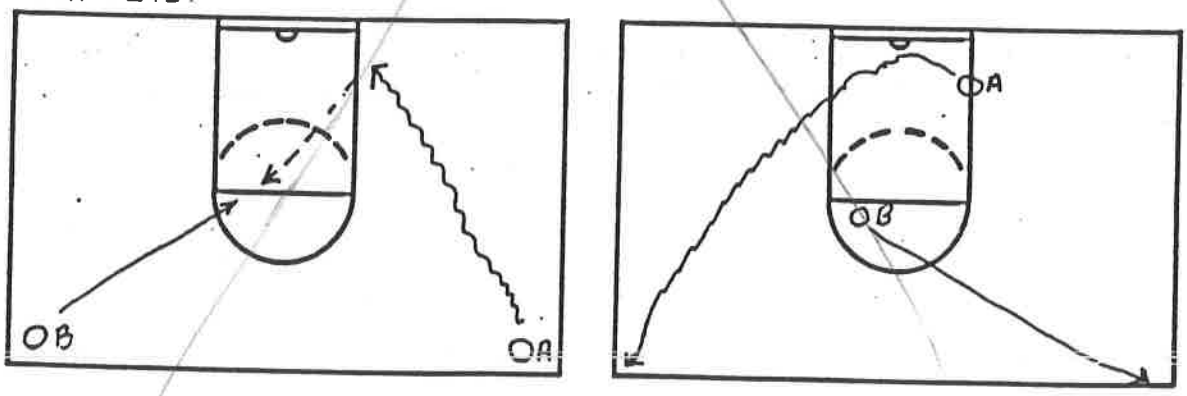


Diagram B



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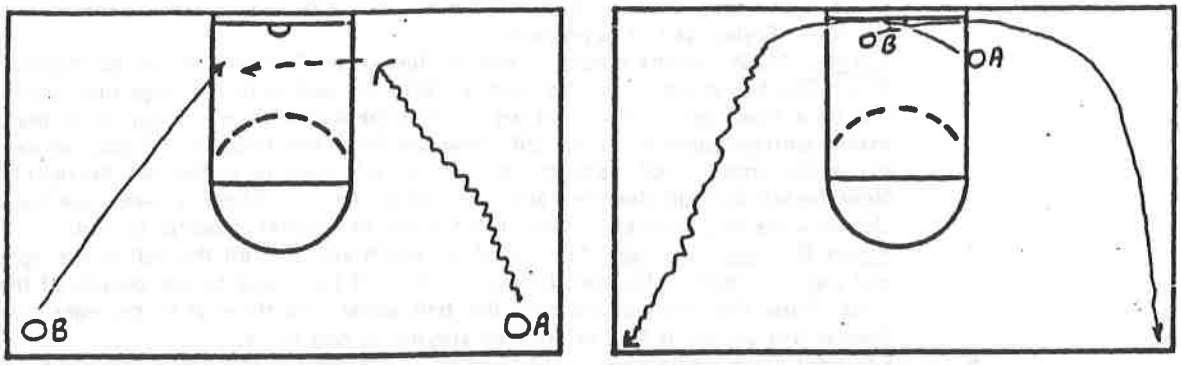
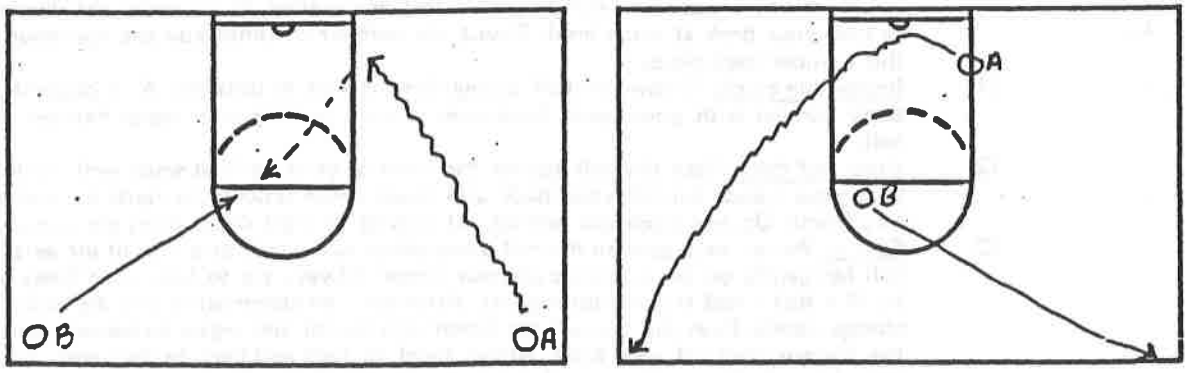


Diagram B



STATIONARY BALL HANDLING DRILLS

DRIBBLING

Dribbling

I. Ball off the floor

A. One Ball

1. Pinch. Stand erect. Hold the ball in fingertips with elbows extended. Pinch or squeeze the ball back and forth from hand to hand. Do not bat the ball; squeeze it. The ball should never touch the palm of your hands. Keeping the elbows extended, move the ball down to the floor and up over your head as high as you can reach.
2. Horizontal circles. Stand erect. Move the ball in a circular motion from one hand to the other around your head; then around your waist. Now bend over and repeat this circular motion around the knees, then the right leg, then the left leg and then each ankle. Make sure you move the ball clockwise and counterclockwise at each station. Remember to handle the ball in the fingertips!
3. Figure 8. Bend over the ball in a semi-crouch position. Start with two hands on the ball in front of you. Take the ball in front of the right leg, around it, and back to the front between the legs to meet the left hand. The left hand takes the ball in front of the left leg, around it, and back to the front, between the legs to meet the right hand. Continue this motion. Then reverse direction.
4. Hut drill. Hold the ball with two hands 12 inches off the floor in a position much like a center in football. The feet should be well spread. Snap the ball between the legs and catch it with the arms behind the knees without the ball touching the floor. Now snap the ball back to the front and catch the ball in front of the body, again without the ball touching the floor. Repeat this as fast as possible.
5. Cradle. Hold the ball between the legs with the right hand in front of the legs and the left hand behind. Now drop the ball and change the position of the hands with the right hand behind and the left hand in front and catch the ball. Suspend the ball in the air as you execute this drill — the ball does not touch the floor. Repeat as fast as possible.
6. Feather. Much like the cradle, spread the feet wide. The back should be straight and at a 45° angle to the floor. The ball stays under the buttox. Hold the ball with the fingertips, both hands in front. Now take the right hand behind the right leg holding the ball with the fingertips of the left hand until the right makes contact again with the ball. Now the left hand releases and goes behind the left leg holding the ball in the fingertips of the right hand. As the left hand takes the ball, the right hand returns to the front. Now the left hand to the front and the right to the rear. There is always one hand on the ball at all times. Use only the fingertips as if handling a feather and repeat as fast as possible.
7. Figure 8 running in place. Feet shoulder width apart. Hold the ball in the right hand. Lift the right leg and pass the ball under and through to the left hand and to the outside of the body. Put right leg floor. Raise the left leg and pass the ball under and through to the right hand. Put left leg on flo Repeat this action as fast as possible staying in one place.
8. Shoulder catch and throw. Hold the ball in the right hand. Throw the ball behind the back and up over the left shoulder. Catch the ball with the right hand and repeat this action as quickly as possible. The left arm is not used. Now switch to the other hand. Behind the back with the left hand and over the right shoulder; catch it with the left hand.
9. Leg catch and throw. Stand erect holding the ball in the right hand. Lift the left leg and hold it with the thigh at a 45° angle to the floor. Toss the ball up under the left leg and catch the ball in the right hand. Repeat this motion as fast as possible. Switch hands. Toss the ball under the right leg.
10. Blind catch and slap thighs. Hold the ball with two hands at waist level. Throw the ball high into the air. Now begin slapping your thighs as fast as possible. Walk under the descending ball and catch it behind your back at waist level. Count the number of times you can slap your thighs. Try to increase this number each time.
11. Impossible catch. Throw the ball as high into the air as possible. As it descends, let it fall behind your body parallel with your back. Bend over quickly putting your hands between your legs and catch the ball.
12. Drop and clap. Place the ball against the front of your body at waist level and let it drop straight down. Clap your hands behind your back and reach down quickly to catch the ball before it hits the floor. Important: Do not pitch the ball up; let it drop straight down from the wrists.
13. Spin it. Put an even spin on the ball using either two hands or a flick of the wrist with one hand. Let the ball fall gently on the soft part of your finger. Always try to keep your finger on the center of the ball (as if it had a rod sticking through it). After you can consistantly find the balance point, change fingers, change hands. Push the ball off the finger into the air and regain its balance again on the finger. Bounce the spinning ball off your knee, elbow, head, or foot and back to the finger. You will never do this in a game but it builds confidence; also it impresses the girls at the beach.
14. Palm to Palm. Great drill for big men! Palm the ball. Swing the arm in a pendulum motion in front of the body. Change the ball from hand to hand on the downswing. Do this in front of you and on both sides of your body. Bending over as in the cradle repeat this drill through your legs. First the left hand in front and the right hand behind, and then reverse.
15. Rolling. With the ball in one palm extend your arms out parallel to the ground. Raise the arm that ho the ball and let the ball roll down your arm behind your head to the other hand. Learn to roll the back and forth without stopping it or catching it.

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16. Shift and grab. Stand in a stride stance with the right foot ahead of the left foot. The ball is held in the Cradle position between the legs. The left hand is in front and the right hand is behind the right leg. Drop the ball and shift the feet while catching the ball before it hits the floor by bringing the left hand around the outside of the left leg and the right hand between the legs. Continue in this manner – shift and grab.

B. Two Balls

17. Spin it. Take a ball in each hand. Flick your wrist and get one ball started. Now start the other ball in the same manner. Presto! Two at once. (See Drill 13)

18. Juggle with one hand. Begin with a ball in each hand. Toss the ball in the right hand into the air. Now quickly put the other ball in your right hand. As the first ball comes down, toss the second ball upward and to the outside of the first. Catch the ball with the right hand and repeat. Repeat this quickly. Keep one ball in the air all the time. Now switch hands.

C. Three Balls

19. Juggle. Start with one ball in each hand. To get the rhythm of juggling, toss one ball into the air, then the other. Catch the first one in the opposite hand. The rhythm is "up, up, catch, catch." Get the rhythm down right. Toss the balls the same height each time. Now add the third ball. Hold two in one arm one in the other. Begin on the side holding two balls. Toss one into the air. When it gets to its peak, toss the one in the opposite hand. When the second gets to its peak, toss the third. Catch the second and toss the first again.

II. Ball on the floor

A. One Ball

20. Fingertips. Stand erect with the ball in the right hand. Dribble the ball using the fingertips only with a "hard" and high dribble. Now bend over and work the ball as low as possible to the floor and back up again. Now repeat this with a "soft" dribble. Change hands and repeat the drill. Remember not to look at the ball. Keep the head up.

21. Stationary figure 8. This drill is like "figure 8" (Drill 3) except the ball is dribbled from hand to hand around each leg rather than passing it around. Establish a rythm that feels comfortable. Keep your head up.

22. Horizontal circles. The same as Drill 2 except dribbling. Establish a rhythm. Keep the head up. Go around one leg then the other. Circle both legs (legs together now) using both hands Kneeling on one knee dribble around the body and under the leg. Now on the other knee. Kneeling on both knees, circle your body using both hands.

23. Yo Yo. Stand with the feet shoulder-width apart, knees slightly flexed. Bounce the ball with the right hand (palm facing to the rear) backwards on your right side. The ball should bounce approximately 6" to the outside of the right foot. Reverse the hand and push the ball forward. Palm now faces forward. Reverse the palm and push the ball backwards again. Continue quickly. Do this on the left side also. Do this in front with palms facing one another. Repeat the drill behind you with ball bouncing near the heels.

24. Standing windmill. Standing with legs spread wider than shoulders. The ball is in front and between the legs. (The ball will stay in the same spot each dribble.) Drop the ball between the legs and dribble it with the right hand then the left hand in front. Now quickly dribble it with the right then the left behind you. Repeat this windmill action quickly and as fast as possible.

25. One leg windmill. On one knee hold the ball with both hands. Start with the ball on the right side of the leg that is up. Dribble the ball with the right hand, the left hand, and on the third dribble push the ball under the leg with the right hand to the left side. On this side the sequence is left, right, left, through to the right side. Then right, left, right, through.

26. Bullet. Stand erect with the knees straight and legs spread. Hold the ball with both hands overhead. Aim at an imaginary line drawn from heel to heel. Throw the ball so it bounces on this line and catch it behind you. Reverse this action back through the legs bouncing the ball on an imaginary line drawn from toe to toe.

27. Figure 8 bounce. Stand erect with the legs spread a little more than shoulder width apart. Begin by holding the ball with two hands in front. Take the ball around and in back of the right leg with the right hand and bounce it between the legs (from back to front). As the ball comes through control it with the left hand. The left hand brings the ball around and in back of the left leg and bounces it through (from back to front) to the right. The right will now control the ball; bringing it around and through again. The hand must "slide" over the ball and pull at the same time.

28. Vertical circles front. Stand erect with the legs spread. Hold the ball behind your head. Bring the ball over your head and throw it through your legs (as in Bullet 26). Catch it behind your back. Throw it with a flick of the wrists to the back of the neck. Reach behind the head and grasp the ball. Continue again repeating this action.

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29. Vertical circles back. Stand erect with the legs spread. Hold the ball behind the head. Roll the ball dov the back and catch it behind the back. Throw the ball through your legs (back to front), catch it waist level. Bring the ball back to behind the head and repeat.

30. Rhythm drill. Stand with knees flexed holding the ball with two hands in front of the body. Swing the ball around the right leg and bring it to the cradle position (left hand in front and right hand in back with the ball between the legs). Let the ball bounce and catch it with hands switched (left in back and right in front). With the left hand take the ball around the left leg to the right hand and around the right leg to the original cradle position (left in front, right in back). Repeat this cycle 10 - 15 times as fast as possible.

31. Box. Start in a standing position with the feet fairly close together. Start dribbling the ball with your right hand off the right side close to the body. Step forward with the right foot and push the ball between the legs to the left hand and bring the right foot back next to the left. Now step forward with the left. Push the ball between the legs to the right hand and bring the left foot back next to the right. Get a rhythm established. Try to use only two dribbles per cycle.

32. Scissors. Start with the feet fairly close together and the ball in the right hand. Hop in the air pushing the right foot forward and the left leg back. As you land push the ball through the legs from right to left with one bounce. Hop again quickly before you dribble on the left side. Now the left leg should be forward and the right leg back. Push the ball through the legs from left to right. Quickly hop again changing the leg position. Dribble back through, repeat quickly.

33. Heel kick. Stand erect with the feet slightly spread apart. With the ball in your right hand, swing it around your waist behind the back. Drop the ball directly behind your right heel. Just after the ball hits the floor and starts to bounce up, kick it with the heel so it comes over the head and catch it at chest level. Change hands and try it on the other side.

34. Knee dribble. Simply dribble the ball alternating knees with each dribble. The ball strikes the medial side of the fibula (shin) not the patilla (knee).

35. Lights out. Start this drill in a crouched position, dribbling the ball with the right hand in front of the body. Kneel on both knees and continue dribbling. Sit down while dribbling, leaning to your left, resting on your left hand and continue dribbling the ball in front of you. Lie down leaning to your left, resting your head on your left hand while lying on your left side. Dribble in front of your chest with a low right-handed dribble. Go into a left-handed body bridge, arching the body, supported by the left hand. As the ball passes under the body, go to a sitting position and pick up the dribble on the other side of your body with the right hand. After gaining control of the dribble, bridge the body and bring the b back in front of you. Go back to a sitting position, dribbling the ball with the right hand. Come to a kneeling position, still dribbling. While in the kneeling position, dribble the ball halfway around the body with the left hand. The right hand picks up the dribble with the left hand coming back to the front. After this has been mastered, the dribble can be reversed. Now come back to one knee. The left foot should be about two feet in front of you on the floor. You can dribble the ball around the foot or from side to side — you could use a side windmill here also. Now come to a standing position, continuing with the right hand dribble. After the right hand has been mastered, go through the drill left handed.

36. Hi Lo Dribble. Standing with the ball in either hand, dribble the ball slowly while you "scissor" the feet very fast. Next, slow the scissor movement down but increase the speed of the dribble. Use both hands.

B. Two Balls

37. Figure 8. Bend at the knees with the legs spread. Dribble two balls in front of you. Take the ball in the right hand around the right leg and bounce it from behind through the legs to the left hand. At the same time the ball in the left hand is bounced to the right hand in front. You now have returned to the starting position (two balls in front). Now take the ball in the left hand around the left leg and bounce it through the legs to the right hand. At the same time bounce the ball that is in the right back to the left hand.

38. Yo Yo. The same execution as Drill 23 only dribble on the sides of your body only.

39. Hi Lo. The same execution as Drill 36 only use two balls.

40. Thumper. Begin with the feet shoulder width apart and the knees flexed. Dribble two balls in front, one in the left hand, one in the right hand. Then using the yo yo motion (Drill 23) push the balls back on the outsides of your body. As you switch your palms so that they face forward, jump into the air, spread the legs, and bring both balls through the legs from the backside. Move the hands quickly back in front to regain the dribble. Continue as fast as possible.

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33. Heel kick. Stand erect with the feet slightly spread apart. With the ball in your right hand, swing it around your waist behind the back. Drop the ball directly behind your right heel. Just after the ball hits the floor and starts to bounce up, kick it with the heel so it comes over the head and catch it at chest level. Change hands and try it on the other side.

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35. Lights out. Start this drill in a crouched position, dribbling the ball with the right hand in front of the body. Kneel on both knees and continue dribbling. Sit down while dribbling, leaning to your left, resting on your left hand and continue dribbling the ball in front of you. Lie down leaning to your left, resting your head on your left hand while lying on your left side. Dribble in front of your chest with a low right-handed dribble. Go into a left-handed body bridge, arching the body, supported by the left hand. As the ball passes under the body, go to a sitting position and pick up the dribble on the other side of your body with the right hand. After gaining control of the dribble, bridge the body and bring the ball back in front of you. Go back to a sitting position, dribbling the ball with the right hand. Come to a kneeling position, still dribbling. While in the kneeling position, dribble the ball halfway around the body with the left hand. The right hand picks up the dribble with the left hand coming back to the front. After this has been mastered, the dribble can be reversed. Now come back to one knee. The left foot should be about two feet in front of you on the floor. You can dribble the ball around the foot or from side to side — you could use a side windmill here also. Now come to a standing position, continuing with the right hand dribble. After the right hand has been mastered, go through the drill left handed.

36. Hi Lo Dribble. Standing with the ball in either hand, dribble the ball slowly while you "scissor" the feet very fast. Next, slow the scissor movement down but increase the speed of the dribble. Use both hands.

B. Two Balls

37. Figure 8. Bend at the knees with the legs spread. Dribble two balls in front of you. Take the ball in the right hand around the right leg and bounce it from behind through the legs to the left hand. At the same time the ball in the left hand is bounced to the right hand in front. You now have returned to the starting position (two balls in front). Now take the ball in the left hand around the left leg and bounce it through the legs to the right hand. At the same time bounce the ball that is in the right back to the left hand.

38. Yo Yo. The same execution as Drill 23 only dribble on the sides of your body only.

39. Hi Lo. The same execution as Drill 36 only use two balls.

40. Thumper. Begin with the feet shoulder width apart and the knees flexed. Dribble two balls in front, one in the left hand, one in the right hand. Then using the yo yo motion (Drill 23) push the balls back on the outsides of your body. As you switch your palms so that they face forward, jump into the air, spread the legs, and bring both balls through the legs from the backside. Move the hands quickly back in front to regain the dribble. Continue as fast as possible.

Full court chair drill

Drill requires 1 ball and 4 chairs or cones

1. Set up chairs on court so they are about 18 feet apart. As shown in. Diagram A.

2. You are going to weave thru chairs as quickly as possible up and back using 1 or a combination of the following moves off dribble, each time you come to a chair. If you switch hands on the move keep the ball in that hand until you reach the next chair. - Keep your head up.

A. Cross over
B. Behind back
C. Between legs
D. Fake cross over - or inside out
E. Hesitation and go
F. Spin
G. 1/2 spin, fake spin and go
H. Shake and bake (studder step)
I. Weave - All left hand
J. Weave - All right hand

3. Start out by work on 1 move at a time, at each chair and progress to combinations.

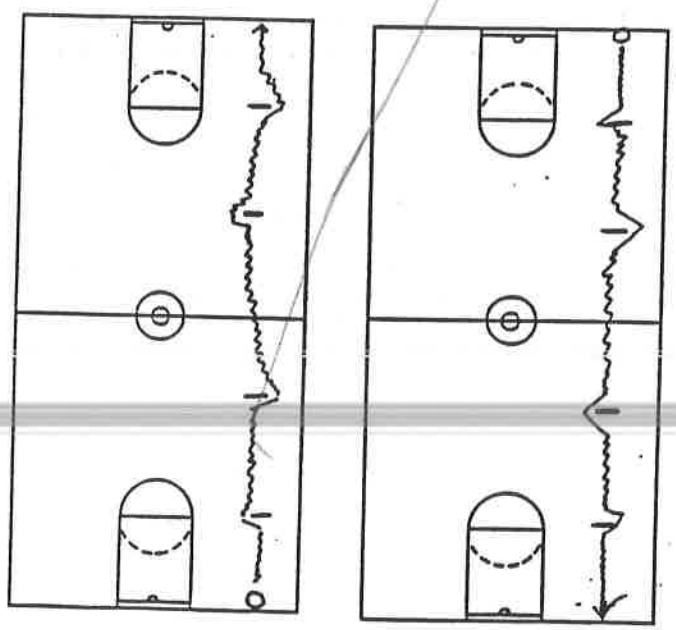
4. Work on each move with both hands and keep your head up.

5. Work to go faster and lower each week. Have someone time you at the end of each week.

Major points of emphasis

* Keep your head up.
* When you execute a dribble move that dribble should be low and hard
* The dribble after the offensive move should take you completely by the chair or cones.

Diagram A



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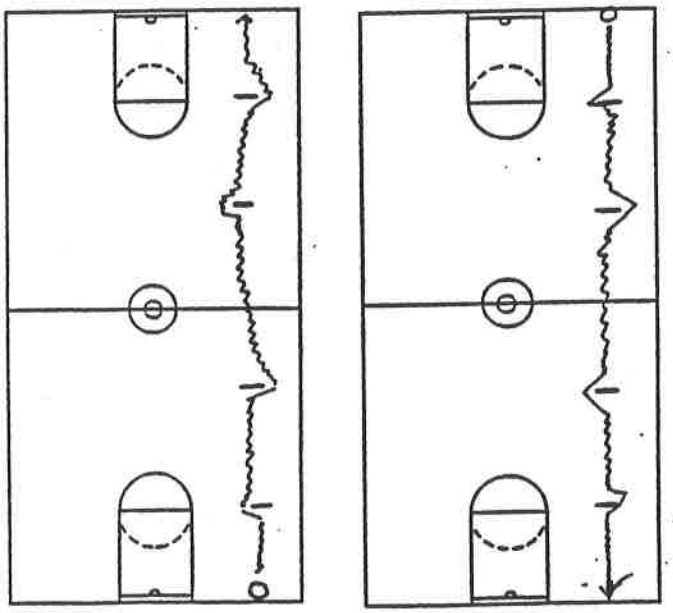


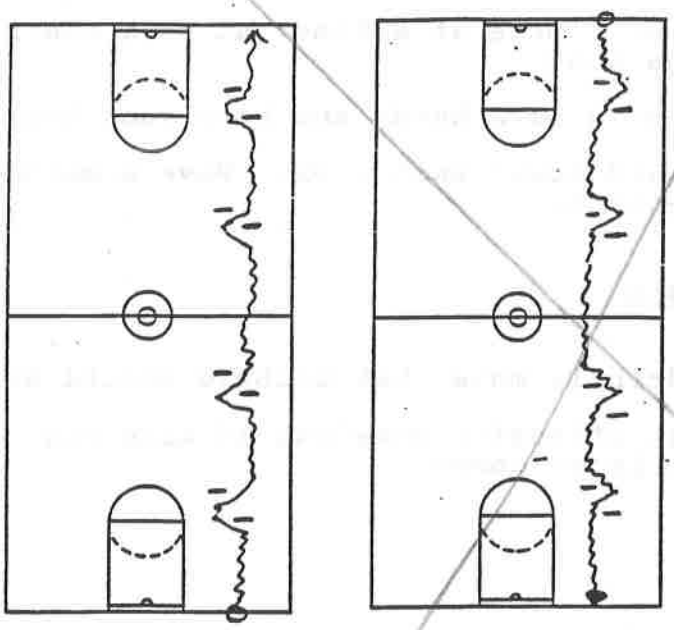
Advanced Chair Drill

Drill requires 1 ball and 8 chairs or cones.

1. Set up 4 chairs in same manner as in the full court chair drill. Place a second chair about 2 feet to the right of each chair and about 4 feet behind the 1st chair (see diagram B).

2. The drill is basically the same as the full court chair drill only you will execute a second offensive move at the next chair so that you are coming out of one move, going right into another one and then dribbling to the next set of chairs.

3. Start the drill using the same offensive moves at both chairs and then progress to combining moves at each set of chairs.



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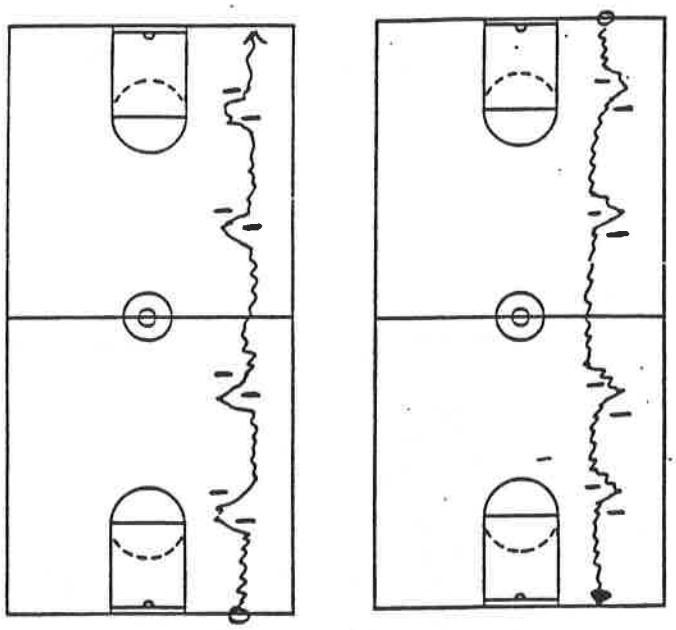


TWO BALL DRILL

A. Two balls together

1. Dribble two balls at the same time so that they hit the floor and come up at the same time. Go up and back in a straight line. Diagram A.
2. Do this in a "zig-zag up and back. Diagram B.

B. Two balls start and stop.

1. Dribble two balls at the same time so that they hit the floor and come up at the same time.

2. Do this and stop at the free throw line the 1/2 court line, the free throw line and the end line and dribble backways two dribble and then explode to the next line. Diagram C.

Diagram A

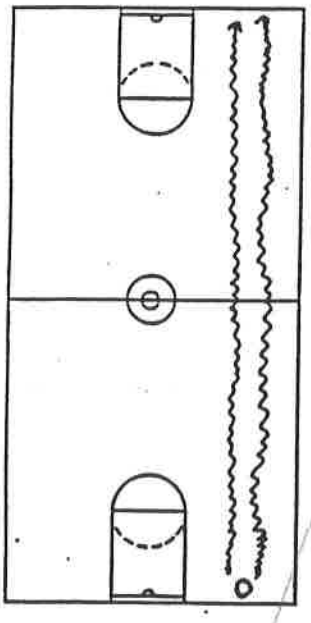


Diagram B

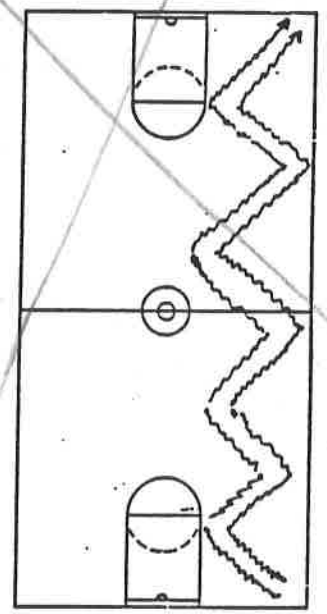
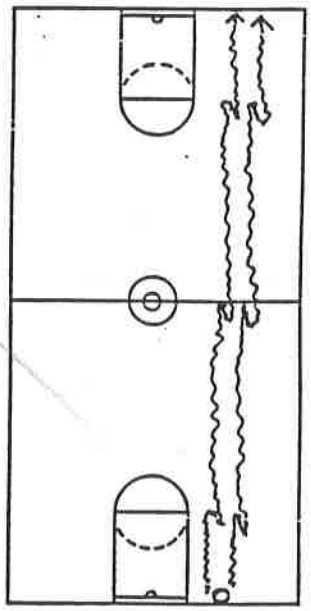


Diagram C



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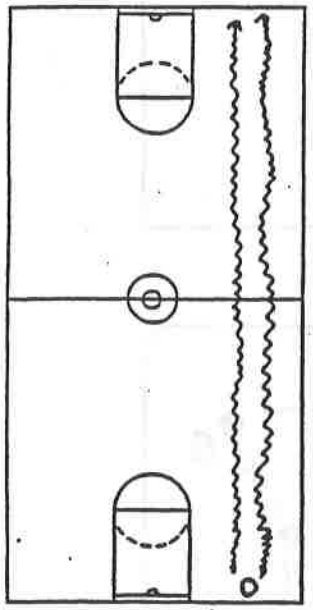


Diagram B

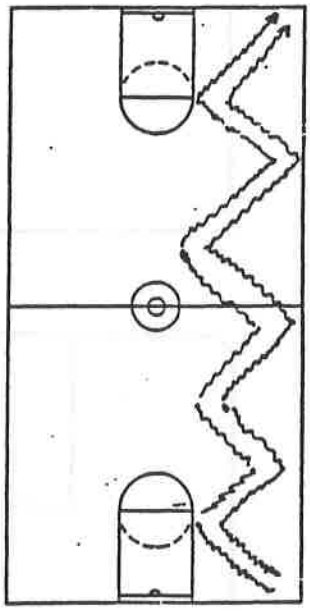
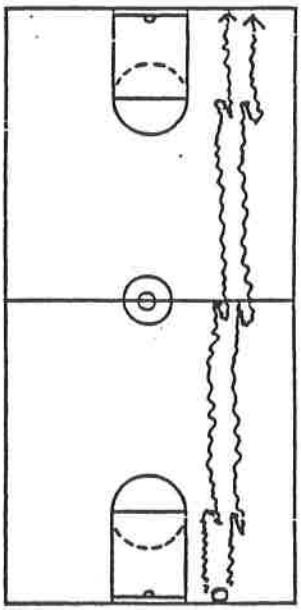
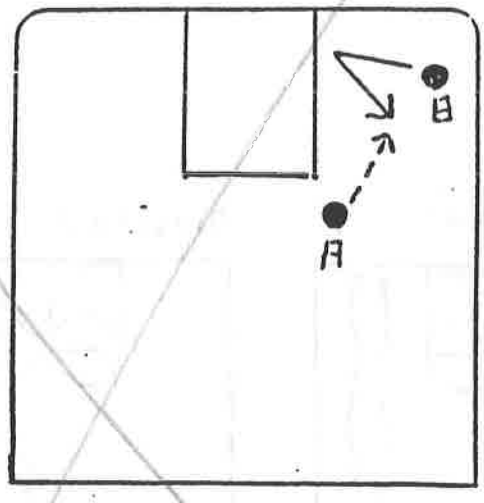


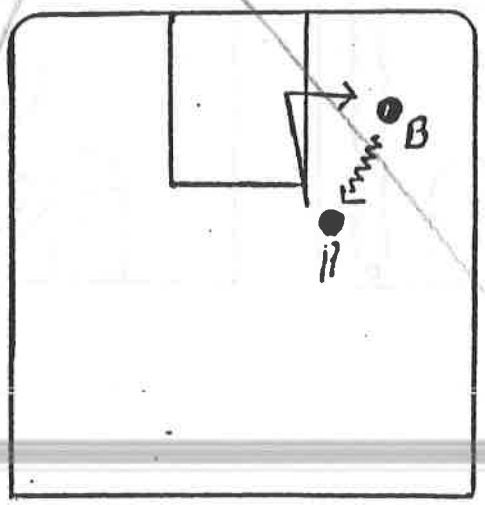
Diagram C



No Walk Drill - 2 players and 1 ball

1. Start about 15 feet apart, player A has ball.
2. Player B makes a V cut and receives pass from A.
3. As you receive pass come to a jump stop.
4. Pivot and face basket, and make a shot fake.
5. Take 3 or 4 dribbles toward elbow of freethrow line.
6. Come to a jump stop and make a pass fake.
7. Pivot and make a pass to player A.
8. As B is dribbling A should be making a V cut to receive pass.
9. A repeats steps 3 thru 7.
10. Go for 1 minute.





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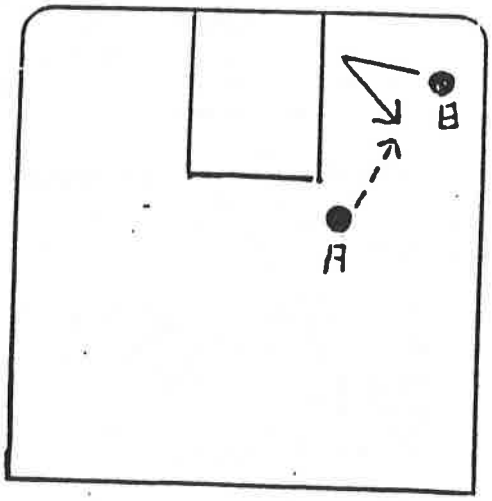

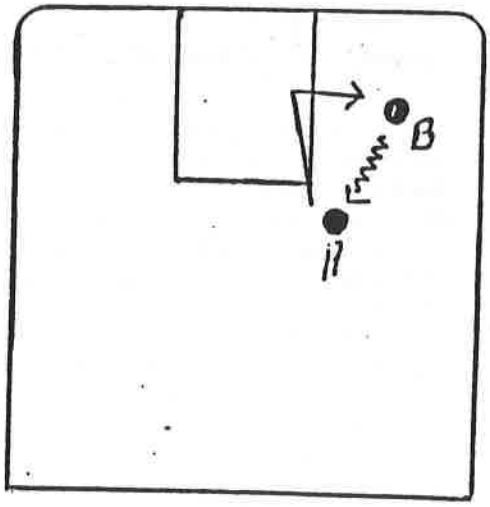

TIPS TO IMPROVE YOUR SHOT

SHOOTING is a fundamental skill which is learned. In order to become a good shooter, a player should know the basic mechanics of the shot and become aware of the basic shooting faults. The following shooting methods can be practiced by looking into a mirror or a window of the house. Do not be afraid to look at the wrist action and follow through until a natural release can be attained. This is the reason it is wise to shoot off a wall or backboard; striving for accuracy should not be the primary objective until the smooth release has been learned.

In the modern game of basketball, shooting would rate as one of the most important fundamentals a player should master. Teams with shorter players frequently are able to defeat teams with taller players because of effective outside shooting. Some teams with excellent material have problems winning because of their lack of outside shooting and inability to effectively attack compacted zone defenses. Any player who possesses an excellent outside shot has a distinct advantage over another player in an effort to make the starting squad.

Basketball is changing into a shooter's game. The National Basketball Association, as well as women's college basketball, have adopted shot clocks to force teams to shoot in a specified period of time. In today's college game, more rules are being designed to hinder the stall or control game which some teams try to employ to stay with a fast moving run and shoot offensive team.

Before proceeding into individual shooting fundamentals, it should be noted that many basketball coaches subscribe to the theory that shooters are made, not born. Shooting, then, is an area where an individual can improve himself/herself through correct techniques and enthusiasm. This is an activity that can be done alone.

Before becoming involved in the mechanics of shooting, the player should have a fundamental knowledge of the basket and the point at which to aim. Good shooters do not follow the flight of the ball with their eyes. They concentrate on the basket during the entire shooting process. Coaches vary in their opinions as to what part of the basket the shooter should look. Some believe the front rim should be the focal point, while others suggest focusing on the back of the rim. In selecting either method, it might be wise to analyze the ball-basket relationship.

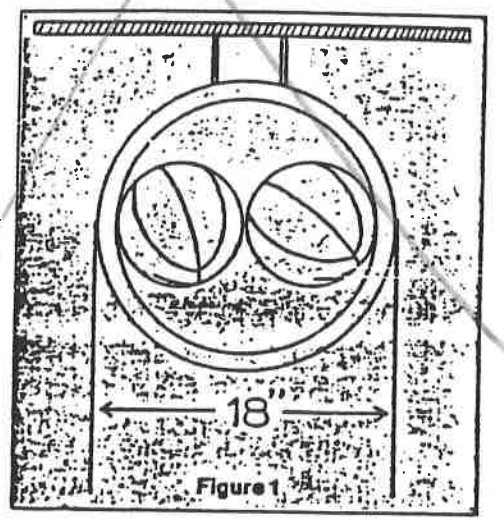

Figure 1

Figure 1 illustrates that two regulation basketballs will fit through the basket at the same time. This suggests that looking at the approximate center of the basket would be the best, since you can compensate for your margin of error in the following manner: If the shot is short, the ball can still be put in by aiming for the center. If the shot is slightly long, the ball can be put in by glancing it off the back lip of the rim (Figure 2). If long by a large margin, the player can put the ball in off the board (Figure 2).

Since the position of the hands is a vital part of correct shooting fundamentals, we shall first review in detail the functions of the upper body; the same hand and upper body action is involved in both the jump shot and one-hand push shot.

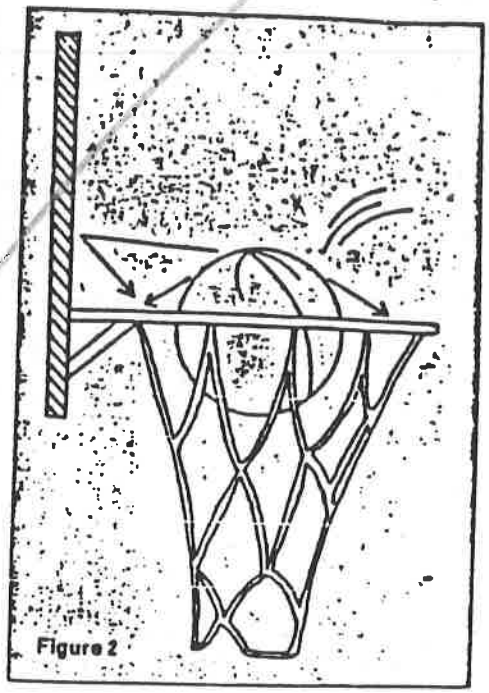
Figure 2

Front View of the Shooting Positions (Figure 3): A. The ball should be rolled off the fingertips with a backspin effect. This backspin will cause the ball to become dead upon impact with the rim. B. The wrist should be cocked with the ball resting on the fingers and not touching the inside palm of the hand. C. The elbow should be on line to the target area. Slight lateral shift of the elbow for some shooters, if comfortable, should be allowed. D. The opposite hand should be placed on the ball in a position that is comfortable. This hand should not, however, interfere with the right-hand shooting motion. E. The eyes should be focused on the basket. (Watch for the common fault of following the ball.) F. The shoulders should be squared off to the basket.

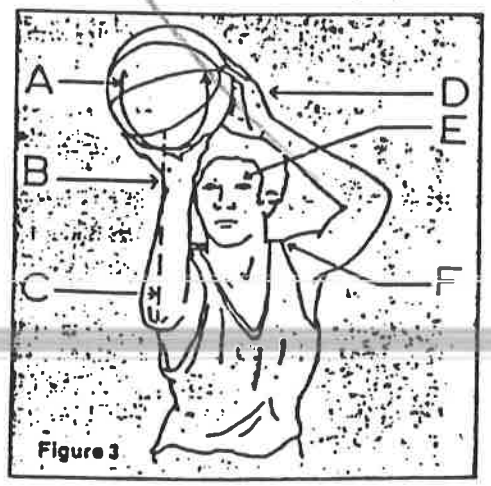

Figure 3

Shot from the Side (Figure 4): A. The edge of the ball should be approximately on line with the shooting elbow. B. The off-hand should be placed on the

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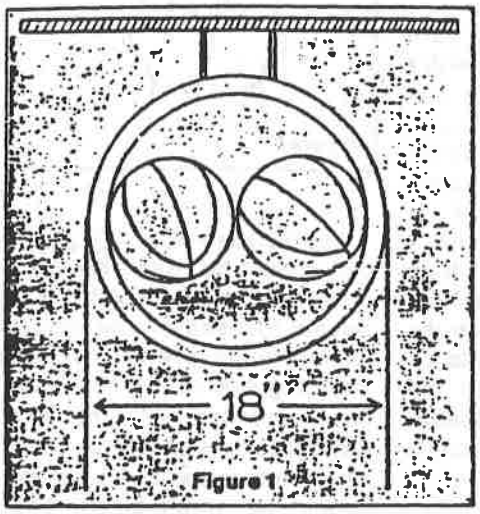

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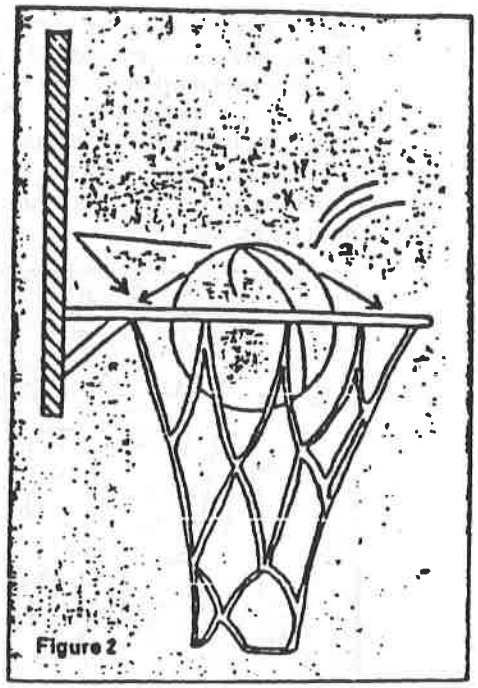
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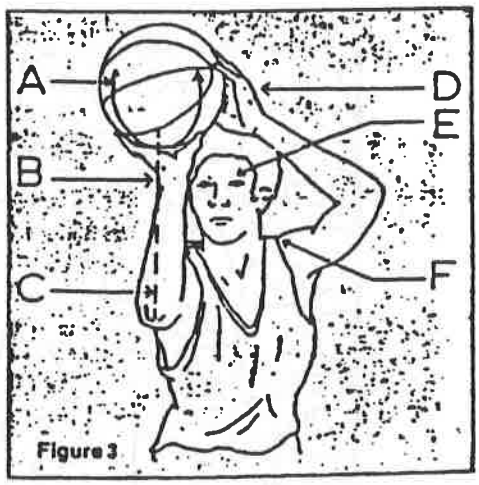

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Shot from the Side (Figure 4): A. The edge of the ball should be approximately on line with the shooting elbow. B. The off-hand should be placed on the

ball in a position that is comfortable to the shooter, but should not interfere with the shot motion. C. The ball should rest on the fingertips. D. The eyes should be focused on the basket during the shot and also during the release. E. The shoulders should be squared away with the basket.

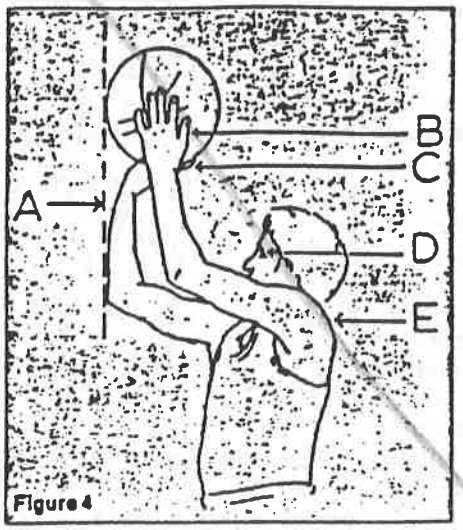


Figure 4

Shot, as Viewed from the Side (Figure 5): A. The ball should be released with a backspin in a natural process. B. The wrist should be in a cocked position. C. The forward edge of the ball corresponds with the elbow position as illustrated in Figure 5. D. The arch of the shooting elbow should be approximately 90 degrees. This may vary from player to player. E. The fingers should be spread with the ball resting on the fingertips. F. The off hand should be placed comfortably on the ball but should not retard shooting follow-through. G. The shooter's shoulders should be squared off to the basket.

Figure 5

View of Shot from Behind Shooter (Figure 6): A. The fingers should be spread, with the ball leaving the shot hand with a reverse spin. The ball should leave the area between the first and second fingers last to ensure the proper backspin. B. The spread of the thumb and first finger should be in the form of the V. C. The wrist should be cocked. D. The shooter's forearm should be a line with the basket. E. The ball should be released in a position over the shooting eye and on line with the target. The shot should be a natural motion without actually aiming the ball.

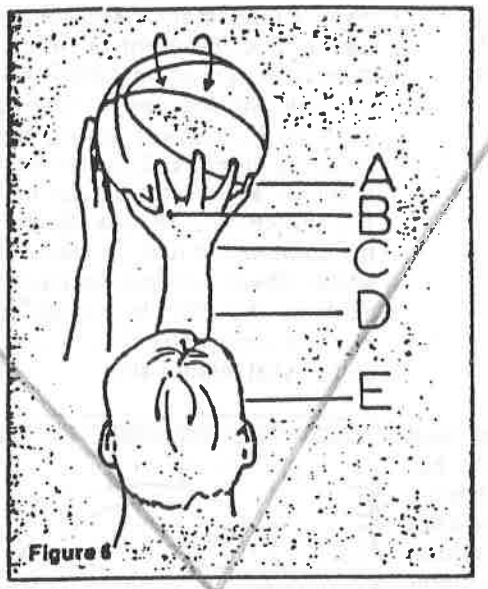


Figure 6

The Release Action (Figure 7): A. The ball should be rolled off the finger. B. The wrist should be coiled. C. The eyes remain focused on the rim. D. The release should preferably be over the shooting eye so the concentration will not be broken with the ball passing through the sight of the shooter. E. After the release the follow-through should be emphasized. The shooter should think of reaching inside the rim with the shot hard on the follow-through. F. The elbow should be pointing to the basket.

The hand, elbow, arm and finger action is the same for the jump shot and one-hand push shot.

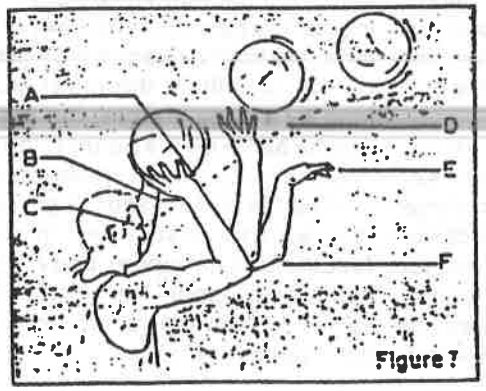


Figure 7

The Jump Shot: Figure 8 illustrates the proper jump shot technique. Notice the following points on the jump shot fundamentals. A. The front edge of the ball is approximately even with the elbow point. B. The ball is sighted with the shooting eye under the ball. [illegible]s remain focused on the basket.) C. The angle of the elbow should be approximately 90 degrees. D. The shoulders should be squared away but special attention should be taken not to have the shoulders thrust too far back. E. The body should be erect: pay special attention not to have an arch in the back due to the shoulders being thrust back too far. F. The shooter should go up and down in the same spot on the floor.

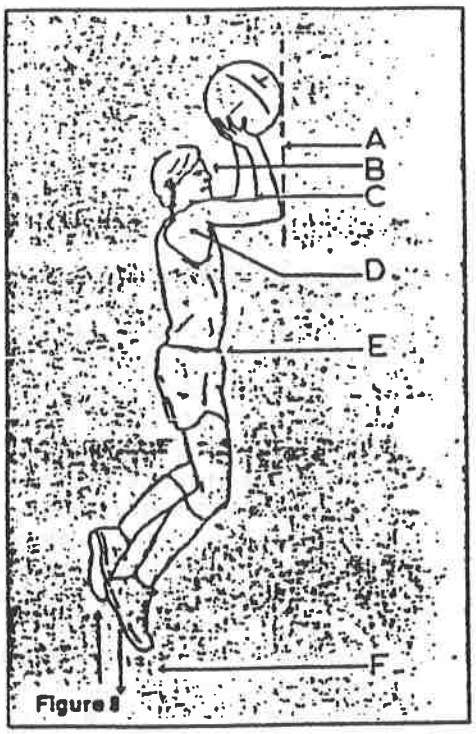


Figure 8

When taking the jump shot, the player should stop with the feet approximately shoulder width apart and the toes pointed to the basket. The last dribble should be put down a little harder since the ball will come up more quickly, ensuring the quickest possible release. The important part about shooting the jump shot is the release time. A quick smooth release is more important than the height of the jump preceding the shot.

ball in a position that is comfortable to the shooter, but should not interfere with the shot motion. C. The ball should rest on the fingertips. D. The eyes should be focused on the basket during the shot and also during the release. E. The shoulders should be squared away with the basket.

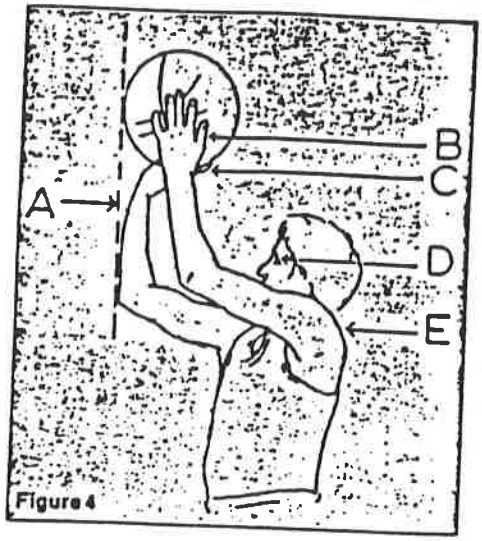


Figure 4

Shot, as Viewed from the Side (Figure 5): A. The ball should be released with a backspin in a natural process. B. The wrist should be in a cocked position. C. The forward edge of the ball corresponds with the elbow position as illustrated in Figure 5. D. The arch of the shooting elbow should be approximately 90 degrees. This may vary from player to player. E. The fingers should be spread with the ball resting on the fingertips. F. The off hand should be placed comfortably on the ball but should not retard shooting follow-through. G. The shooter's shoulders should be squared off to the basket.

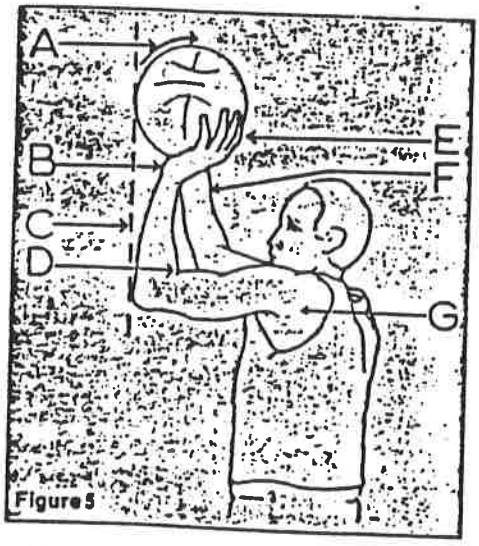


Figure 5

View of Shot from Behind Shooter (Figure 6): A. The fingers should be spread, with the ball leaving the shot hand with a reverse spin. The ball should leave the area between the first and second fingers last to ensure the proper backspin. B. The spread of the thumb and first finger should be in the form of the V. C. The wrist should be cocked. D. The shooter's forearm should be a line with the basket. E. The ball should be released in a position over the shooting eye and on line with the target. The shot should be a natural motion without actually aiming the ball.

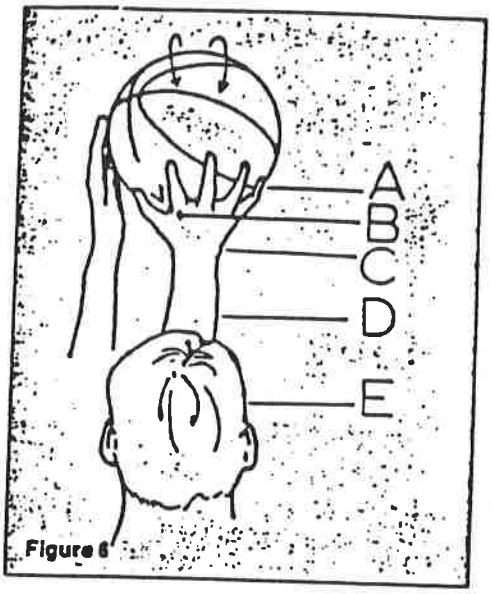


Figure 6

The Release Action (Figure 7): A. The ball should be rolled off the finger. B. The wrist should be coiled. C. The eyes remain focused on the rim. D. The release should preferably be over the shooting eye so the concentration will not be broken with the ball passing through the sight of the shooter. E. After the release the follow-through should be emphasized. The shooter should think of reaching inside the rim with the shot hard on the follow-through. F. The elbow should be pointing to the basket.

The hand, elbow, arm and finger action is the same for the jump shot and one-hand push shot.

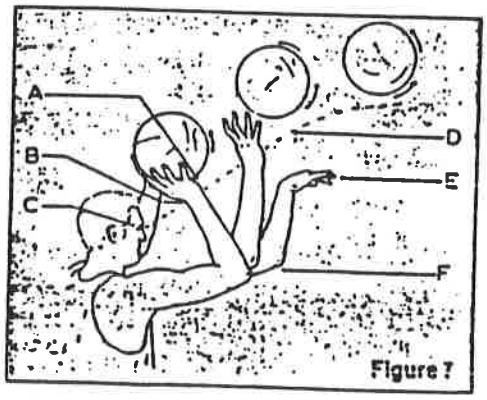
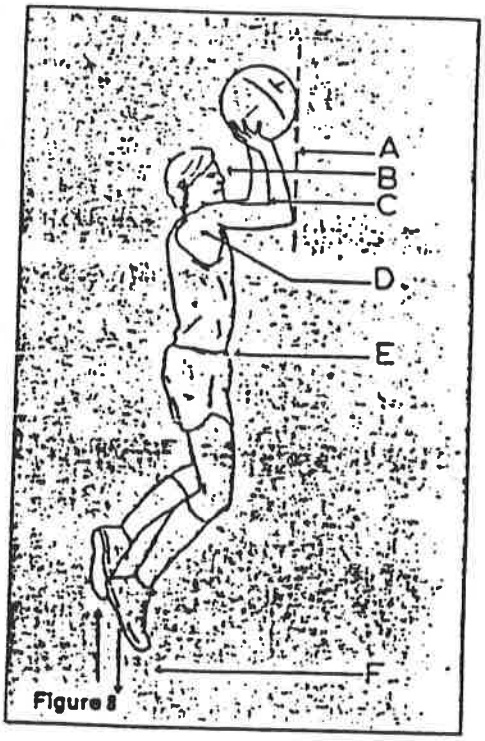


Figure 7

The Jump Shot: Figure 8 illustrates the proper jump shot technique. Notice the following points on the jump shot fundamentals. A. The front edge of the ball is approximately even with the elbow point. B. The ball is sighted with the shooting eye under the ball. (Eyes remain focused on the basket.) C. The angle of the elbow should be approximately 90 degrees. D. The shoulders should be squared away but special attention should be taken not to have the shoulders thrust too far back. E. The body should be erect: pay special attention not to have an arch in the back due to the shoulders being thrust back too far. F. The shooter should go up and down in the same spot on the floor.



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When taking the jump shot, the player should stop with the feet approximately shoulder width apart and the toes pointed to the basket. The last dribble should be put down a little harder since the ball will come up more quickly, ensuring the quickest possible release. The important part about shooting the jump shot is the release time. A quick smooth release is more important than the height of the jump preceding the shot.

Teaching Methods

The basic ingredient in sound shooting is the action of the shooting arm and hand in the actual release of the ball. Once this smooth release is attained, the off hand is less apt to interfere with the shot motion. To attain this smooth release, the drill shown in Figure 9 is an

Figure 9

Figure 10

exceptionally good one.

The player should put the ball in the shooting hand. After the ball is balanced on the fingertips, the off hand grasps the wrist of the shooting hand with the player shooting a one-hand shot. The middle finger may be placed on the midline of the ball to ensure the correct backspin and rolling motion off the fingertips (Figure 10).

When using the grasp-wrist shooting technique, the player can merely shoot the ball 50-100 times daily. Another method would be to have players paired off into two lines, playing catch with each other while utilizing a high arch. After the player achieves a smooth release, he/she is now ready to place the off hand comfortably on the ball without hindering the release and follow-through.

Another teaching method is to use a hand marker on the basketball and have the player place the hand inside the marked area which is drawn on the ball. A circle could be drawn with the player putting the thumb of the off-hand somewhere so as to have it within the circled area (Figure 11-12).

The player places the hand within the dark area and puts the thumb within the circle at whatever angle feels comfortable. The coach might want to add a center strip on the ball to make it easier to follow the backspin on the ball (Figure 11-12).

Figure 11-12

It cannot be emphasized enough that proper wrist action and follow-through must be developed by wall shooting before becoming involved with the off-hand placement. The release should be automatic and overlearned.

A third practice technique is to have the player wear a glove with the finger holes cut out. This will deaden the palm area and make the fingertips more sensitive to the touch of the ball (Figure 13). The glove method may be used in shooting practice during the offseason

Figure 13

Figure 14

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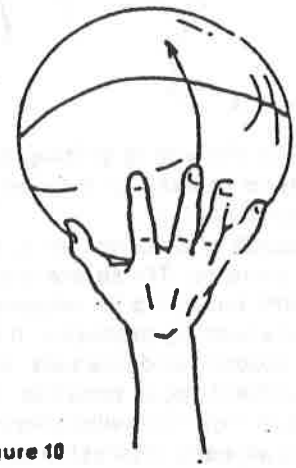

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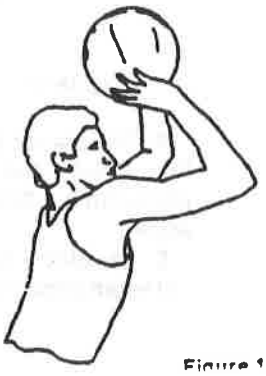

Figure 14

and at times when a shooting slump is experienced.

Chair shooting is a good drill because it develops the wrist. The player shoots while sitting on a chair and from close in to develop the follow-through.

Basic Shooting Faults

1. The angle of the elbow is far less than 90 degrees and the shot becomes a throw (Figure 14).

2. The ball is released from the hand on the middle and third fingers rather than from the first and second fingers. This causes a sidespin and is a common fault among shooters (Figure 15).

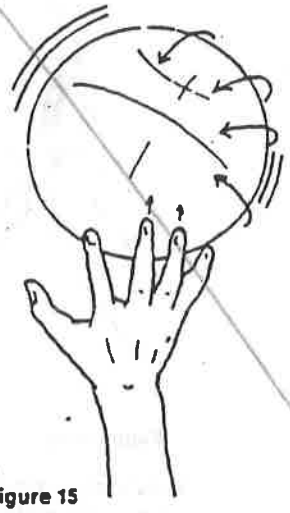

Figure 15

3. The player's eyes follow the flight of the ball, causing the shot to be long and short, especially when shooting on the move.

4. The back and shoulders are arched back too far, making a player's range much shorter than it should be. As shown in Figure 16, the shoulders are too far back and the body is working against the wrist.

Figure 16

5. The player is floating when shooting. Check the take-off and landing points on the floor to ensure proper balance.

6. The elbow is not pointed to the basket when shooting (Figures 17 and 18).

Figure 17

Figure 18

7. The off hand is guiding the basketball upon release or may be affecting the release action.

A coach should not try to change a good shooter. These are merely suggestions and hints for players who are having shooting problems. It is best to start proper fundamentals training at the earliest age possible. In many cases an individual who shoots well develops an early interest in the game of basketball because of his/her initial successful experience.

Tips for Good Shooting

1. Players must practice seriously and take the shots as though they are playing a game. A sloppy shooting session will carry over in a basketball game.

2. Take good shots: the best method of improving shooting percentages is in the selection of the shots.

3. Shoot daily and shoot on the move.

4. A player should be careful to shoot within his/her range. Many shooters have picked up bad habits attempting to extend their range before sufficient strength has been acquired.

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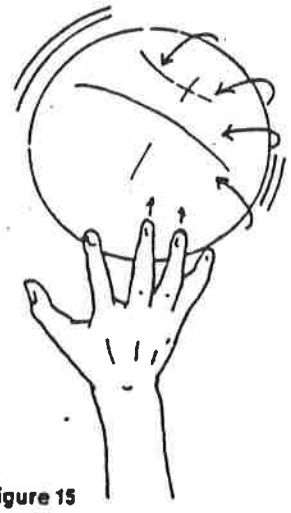

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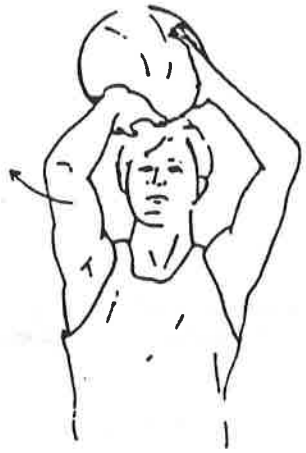

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Form shooting drill

Player stands in front of goal about 3 feet away in a good shooting stance. - (Feet spread, knees bent, right foot slightly in front)

1. Player places non shooting hand behind back and shoots ball with 1 hand.

2. Player places non shooting hand in shooting position but about 2 inches of ball and shoots ball 1 handed.

3. Player places non shooting hand on ball in normal position and shoots ball.

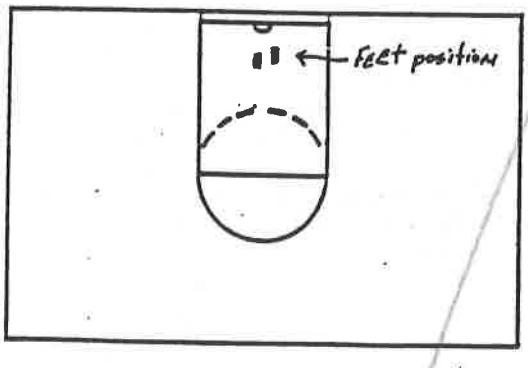
Major points of emphasis

* Player should follow thru in each of 3 phases until the ball goes thru the net.

* Player should concentrate on keeping his non shooting hand from pushing the ball to the basket in any way.

* Make every shot.

NOTE: * All references to feet are for right handed shooters.



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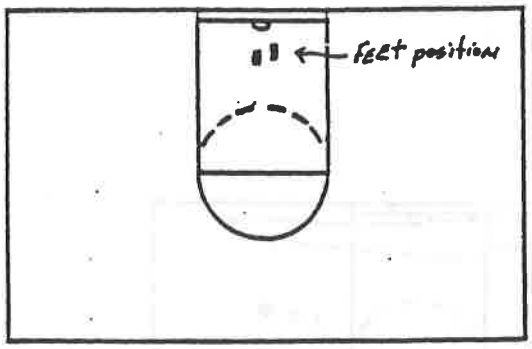
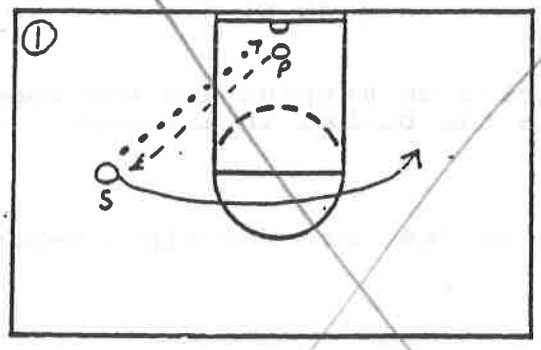
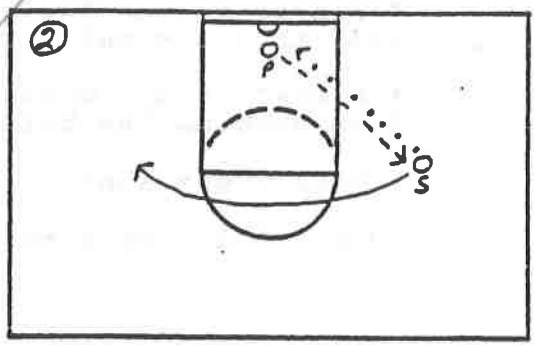


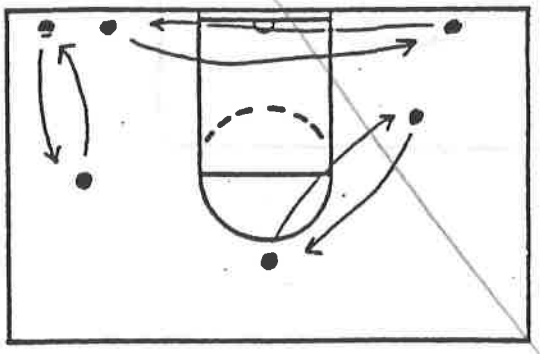
Sprint to Shoot Drill - 2 players and 1 ball

1. Passer starts under basket and shooter at 15 to 18 feet on wing with ball.
2. Shooter shoots ball and sprints to other wing.
3. Passer rebounds ball and makes pass to shooter in next spot.
4. Make sure you plant inside foot and square up.
5. Shooter should be moving constantly from side to side. We want you to learn to shoot when tired and on the move.
6. Drill can be changed according to position a player plays.

* Spots can be changed according to position a player plays.







EXAMPLES OF POSSIBLE SPOTS

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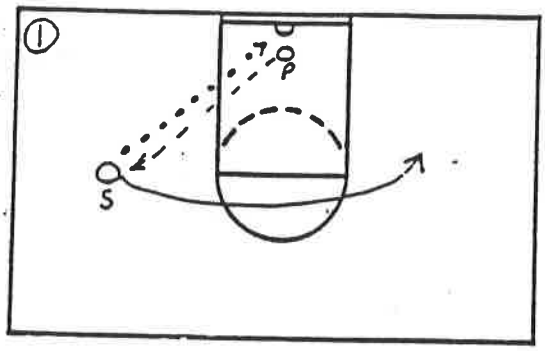
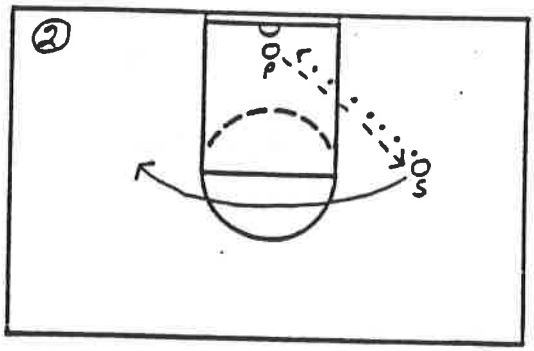
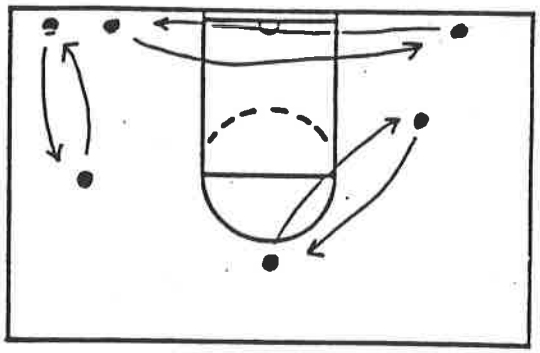






EXAMPLES OF POSSIBLE SPOTS

Shooting off catch

1. Player starts facing the basketball about 4 feet from the spot he wants to shoot from.

2. He then throws the ball out in front of the spot he wants to shoot from with back spin on it so it will bounce back to him.

3. He then steps in to the ball starting with his left foot 1st followed by his right so when he catches the ball he is stepping in to his shot.

4. Player should run to rebound and dribble along baseline or up lane line to get in position for next shot.

5. Shots should be taken from different spots on floor and different ranges.

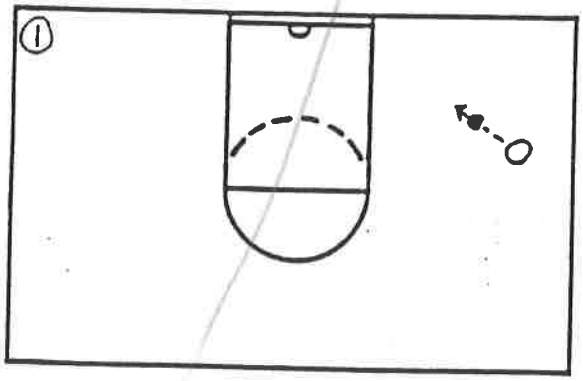
* Take 5 to 10 shots at a spot and then move to next spot.

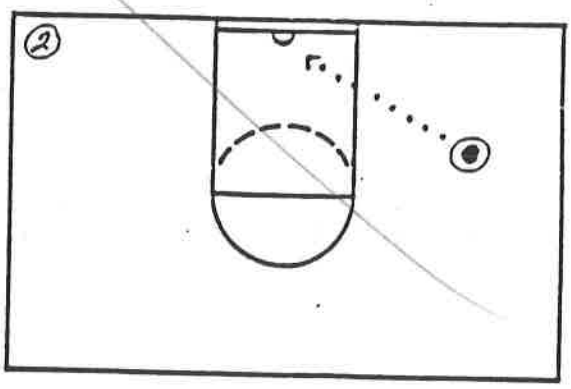
* Drill can be started by spinning ball stepping in and stoping at the shooting position.

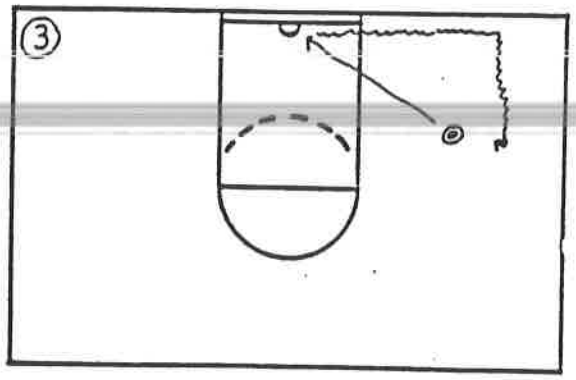
* Drill can be done by adding a shot fake after the step in and taking 1 dribble and shooting.

Major Points of Emphasis

* Get your legs into your shot on the 1 -2 step







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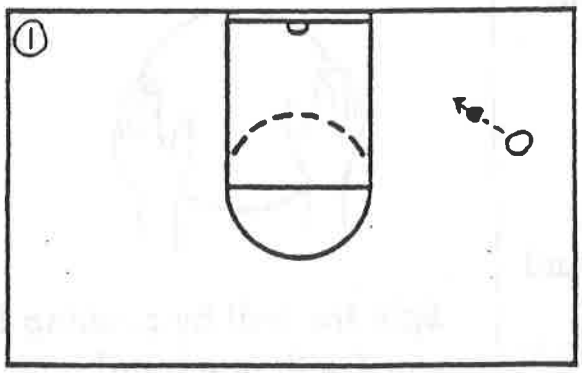
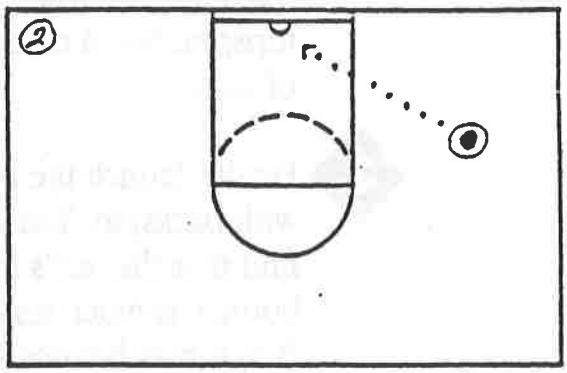
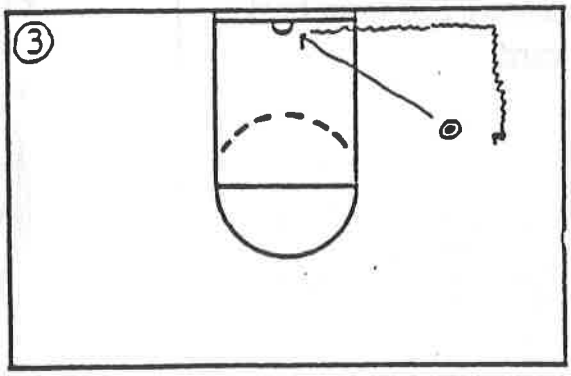






1. SHOOTING

HOW TO SHOOT WITH BACKSPIN

Materials: basketball, basketball court.

Most basketball players recommend putting backspin on the ball when a shot is made. In this experiment, you will see the effect that spin has on a ball.

What to do:

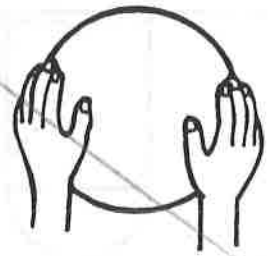
1. Hold a basketball ball in both hands. Launch the ball gently forward without any spin. See A on back of card.

2. Next, launch the ball with topspin. You will find that the ball takes a longer forward bounce when it has topspin. See B on back of card.

3. Finally, launch the ball with backspin. You will find that the ball's forward bounce is much less. In fact, it may bounce straight up or even back toward you if you give it enough backspin. See C on back of card.

4. Try to predict what will happen if you give the ball some spin to the right or left as you launch it. Which way does the ball bounce with left sidespin? Right sidespin?

Start in this position



Spin the ball by pushing forward with one hand and pulling back with the other.

Push forward

Pull back

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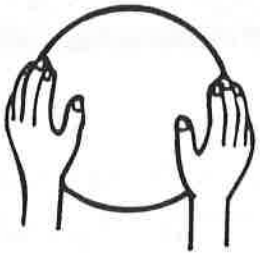

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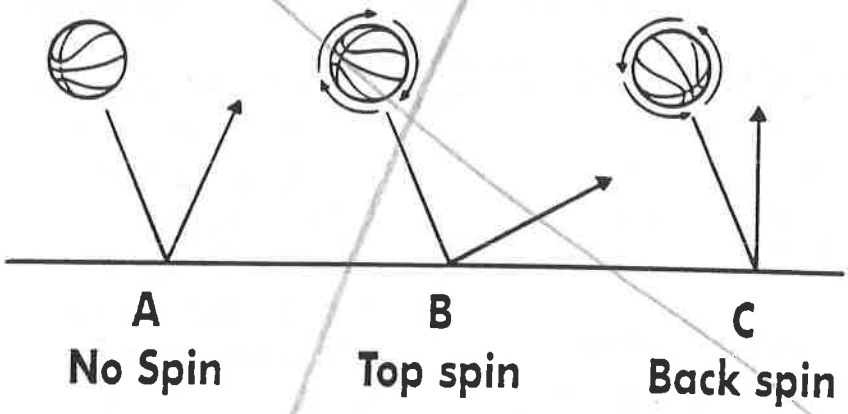
1. SHOOTING

5. Try taking some shots at the basket with a basketball. Stand at a distance where your shooting percentage is good. Try putting topspin, backspin, sidespin, and no spin on your shots.

6. Why should a basketball be given backspin when making a shot from the field or foul line?



Scientific Principles

When a ball with backspin hits a surface, there is a force that opposes the ball's motion as shown in the drawing. The force illustrates Newton's third law of motion – if object 1 pushes on object 2, object 2 pushes back on object 1 with an equal force in the opposite direction. The spinning surface of a basketball with backspin exerts a forward force on the surface it strikes when it bounces. The surface of the floor, basket rim, or backboard pushes on the ball in the opposite direction causing the ball to lose its forward motion. Thus, a ball that hits the rim will tend to stop and drop into the basket rather than bouncing up to the backboard.

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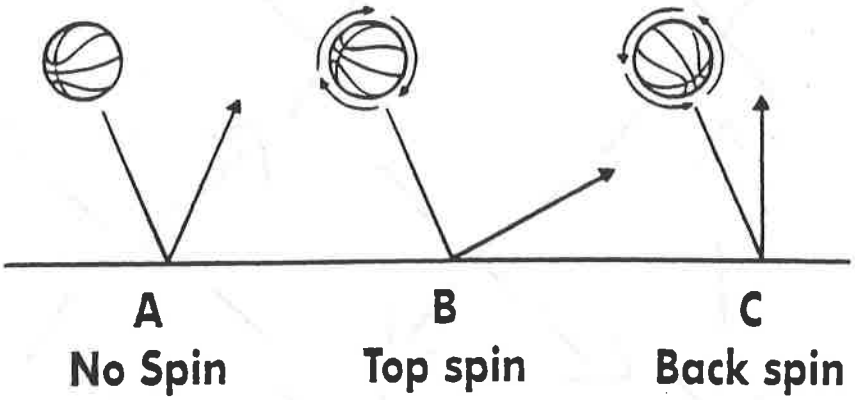
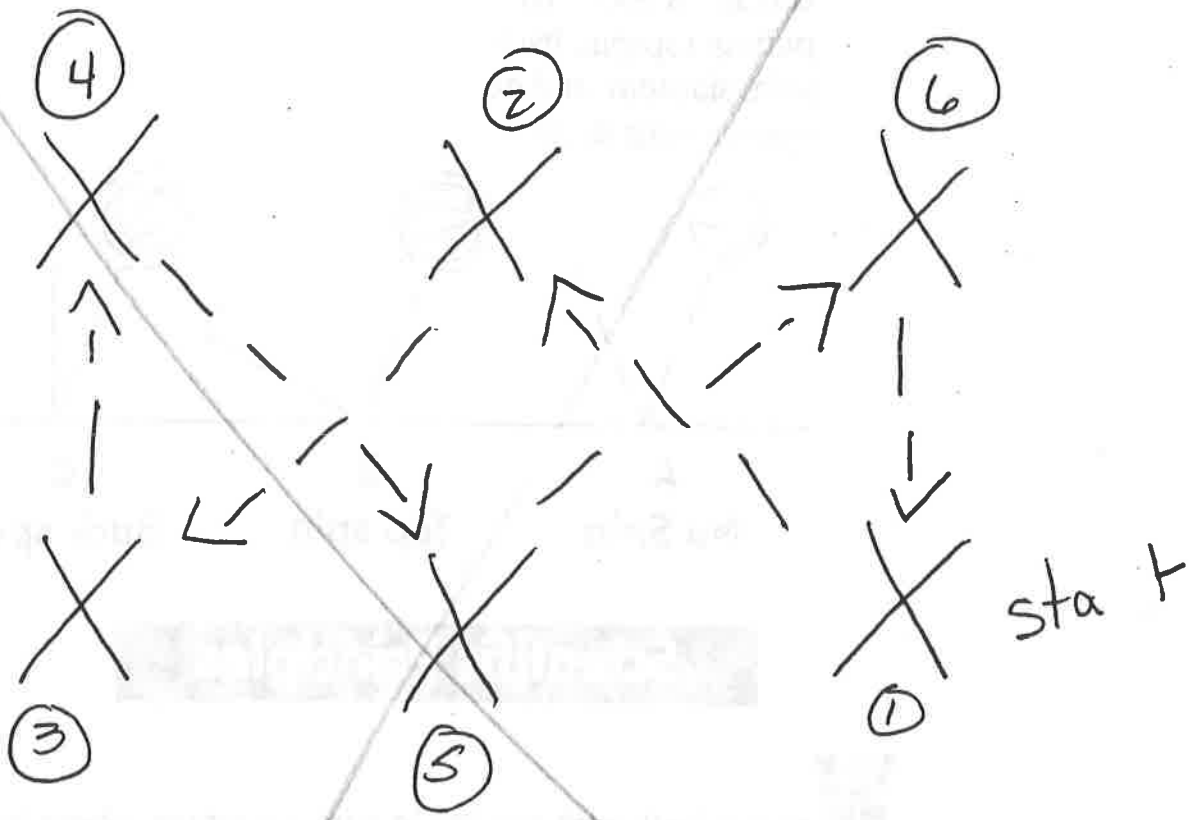


Scientific Principles

When a ball with backspin hits a surface, there is a force that opposes the ball's motion as shown in the drawing. The force illustrates Newton's third law of motion – if object 1 pushes on object 2, object 2 pushes back on object 1 with an equal force in the opposite direction. The spinning surface of a basketball with backspin exerts a forward force on the surface it strikes when it bounces. The surface of the floor, basket rim, or backboard pushes on the ball in the opposite direction causing the ball to lose its forward motion. Thus, a ball that hits the rim will tend to stop and drop into the basket rather than bouncing up to the backboard.

Passing Game



1) Player 1 starts, passes diagonally to Player 2, who passes to 3, who goes across to 4, diagonally to 5 and back to 6. 6 passes back to 1 — Keep going — slowly - add another ball, then add another ball. See if you can get 4 balls going without dropping any. If someone drops start over — they take a lap.

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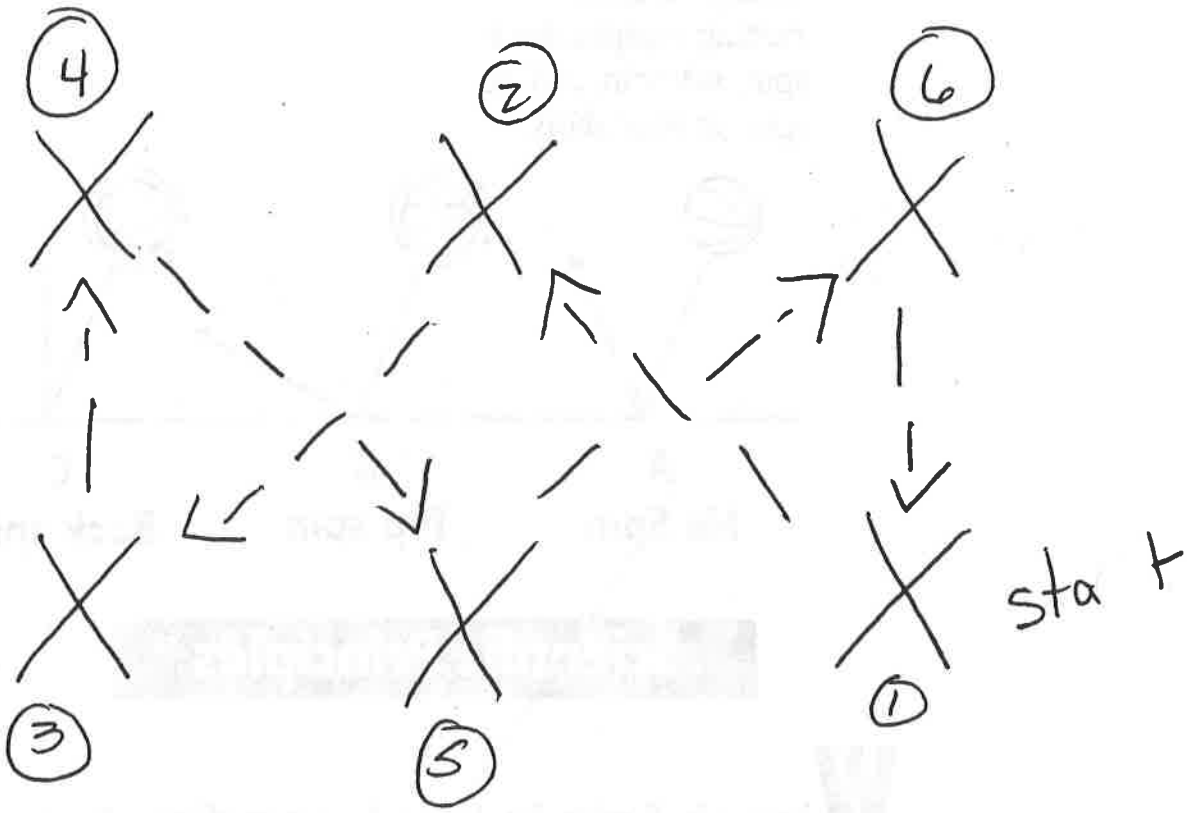

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1. SHOOTING

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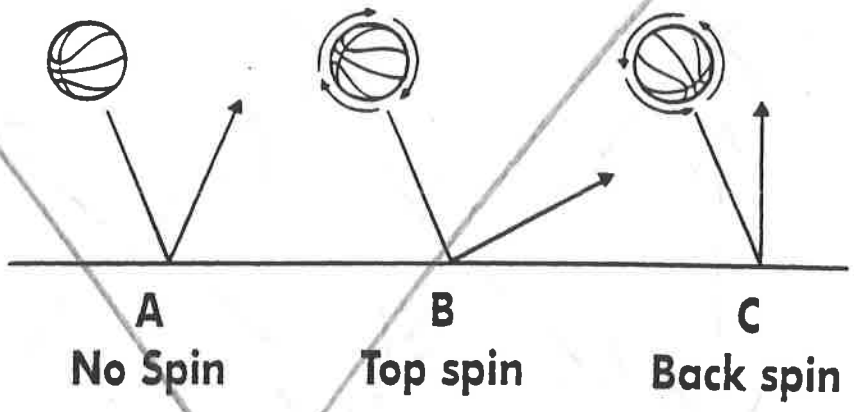

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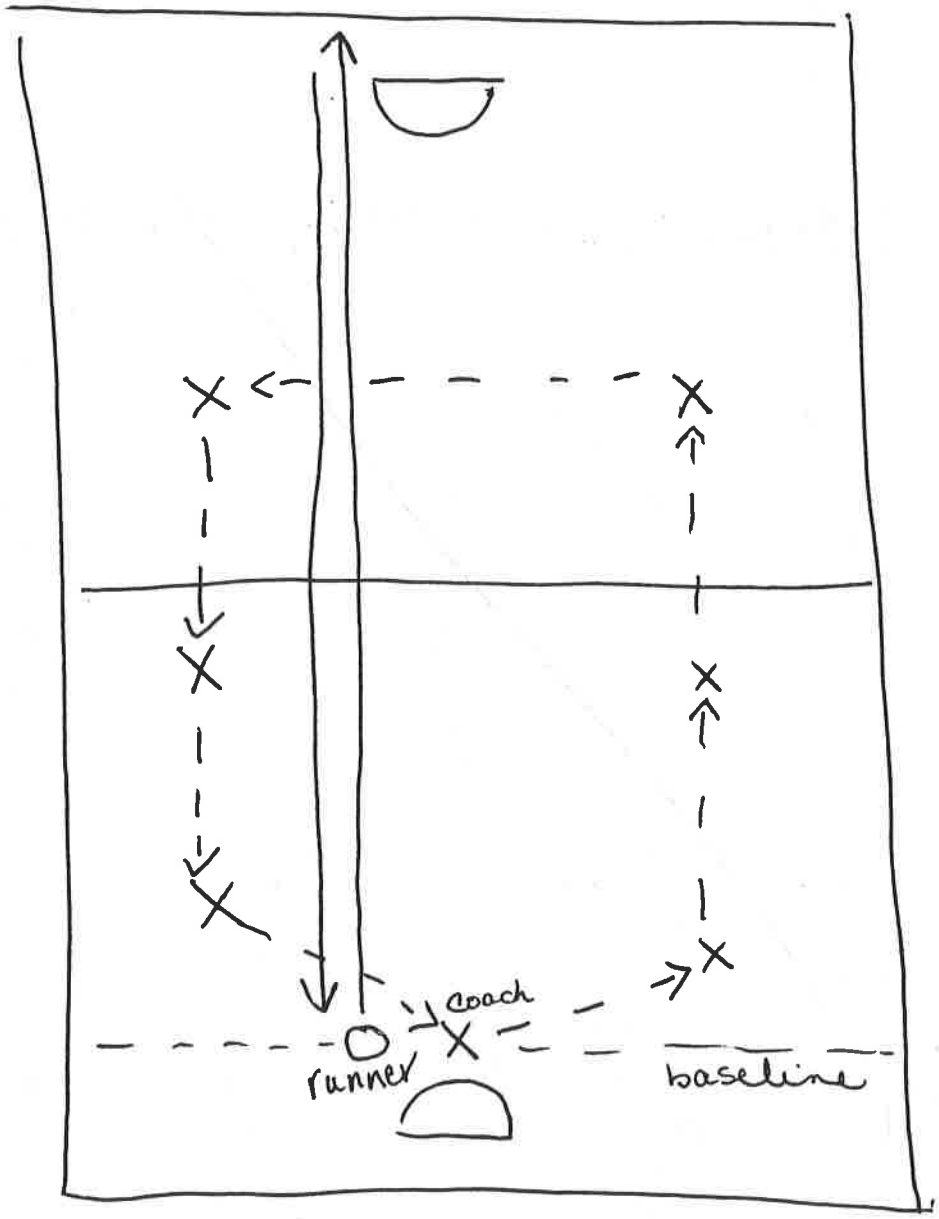
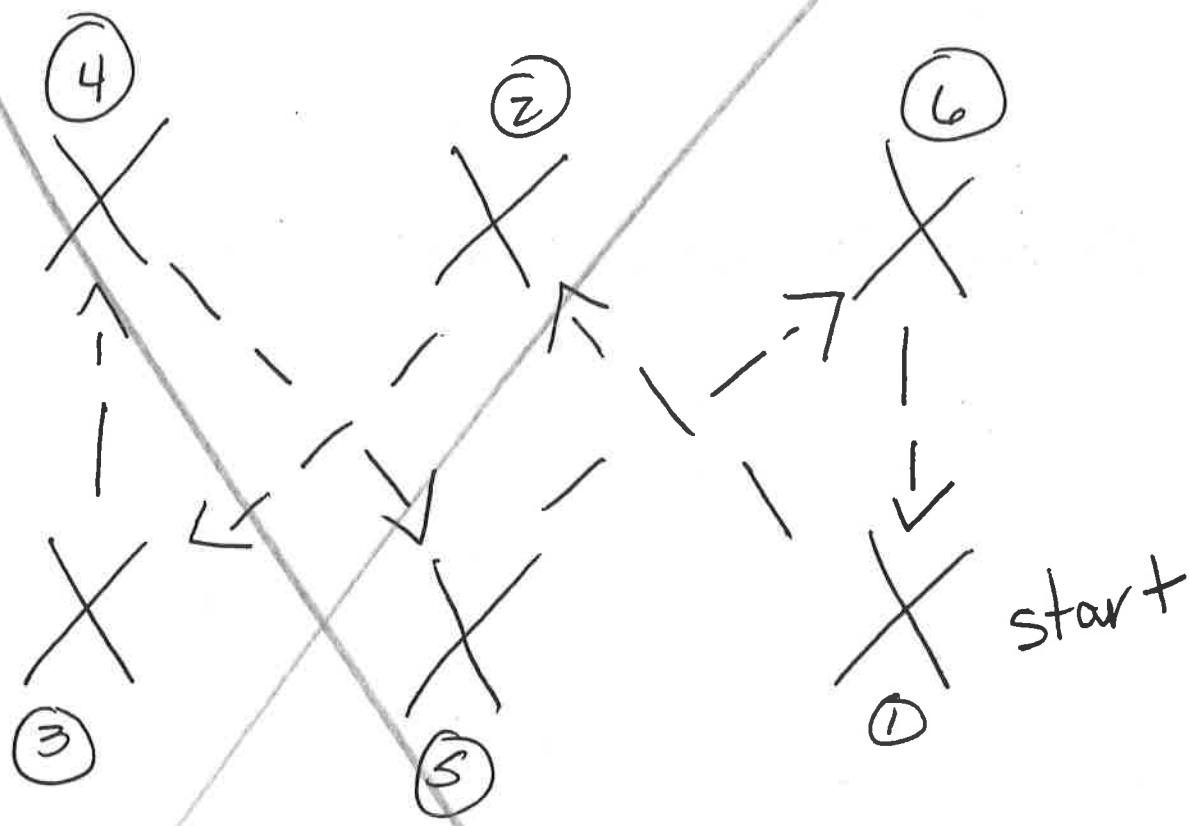
Passing Race

1) coach or player passes to 1st player (X)
2) runner (O) takes off and must touch far wall and come back before ball is passed all the way around.
3) Loser(s) take a lap.



spread players out for approx. a 10-15 foot chest pass.

Passing Game



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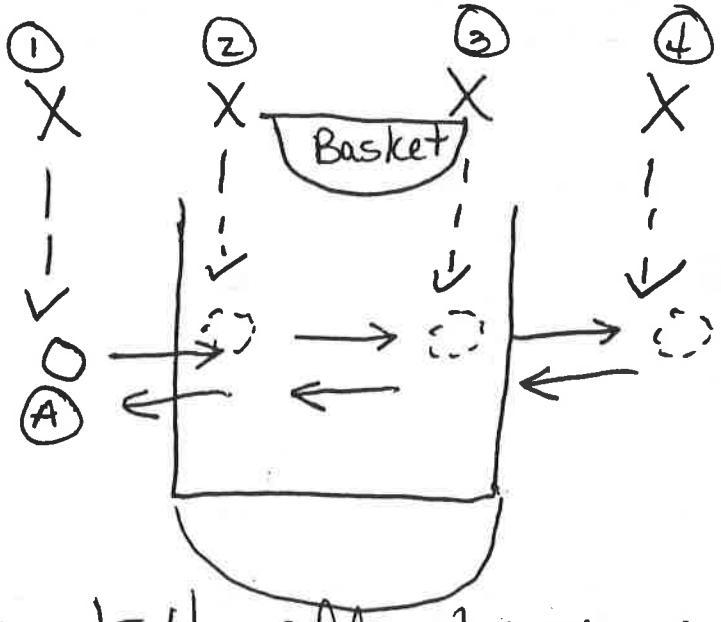
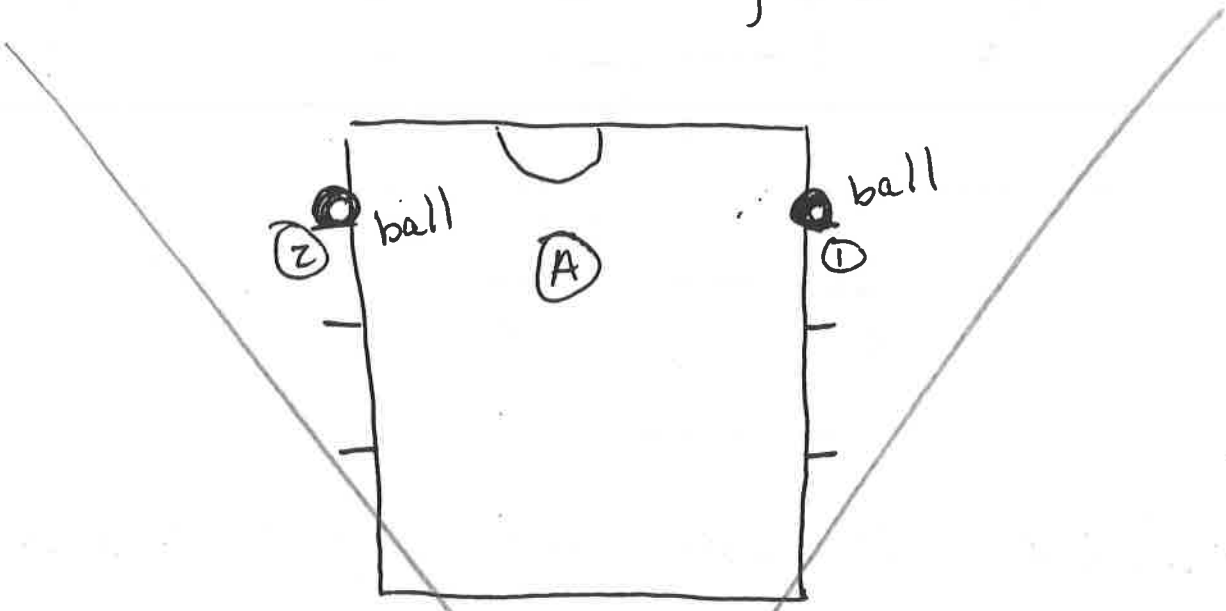
Shooting Drill



1) Players 1-4 all have a ball.
2) Player A stands in position 1 see above
a) asks for the ball by saying players name & clapping hands together
example: "Matt" - clap
Player 1 throws A the ball, he shoots. Player 1 rebounds while A moves in front of Player 2. Repeat procedure — move on to Player 3. Shooting from all 4 positions — then you go backwards from 4 to 3 then 2 then 1. This should be fast-paced. Keep track of how many baskets they make after getting back to where they started.
This teaches communication and shooting quickly.

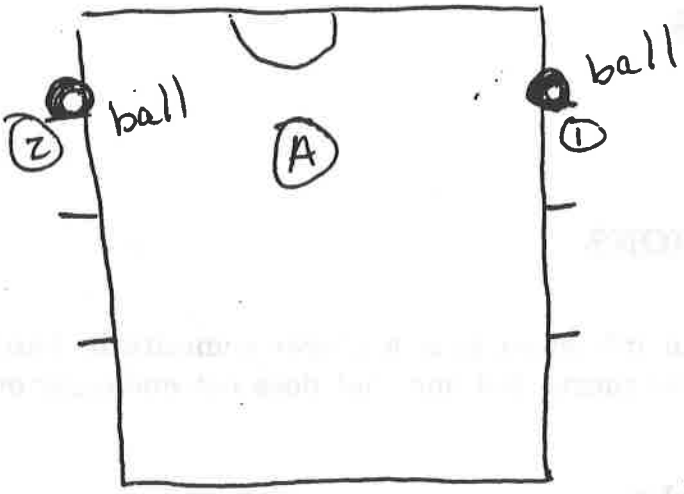
Shooting Drill



1) Place ball on floor at the 1st hashmark on either side of basket.
2) Player (A) is told to "GO" and gets ball off floor on right side — takes 1 step towards basket w/ inside foot (should be facing towards basket) and shoots. Player (1) rebounds.
   Player (A) moves on to left side. Picks up ball (facing basket) steps toward basket with inside foot — shoots. Player 2 rebounds.

Keep rotating back & forth until the shooter makes 10 baskets.

Shooting Drill



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Keep rotating back & forth until the shooter makes 10 baskets.

Chapter 4

Violations

FLOOR VIOLATIONS

A floor violation is an infraction that a player commits in handling the ball or taking a position on the court—but one that does not endanger or impede another player.

Floor violation penalty

When the floor violations that have been listed in this chapter are committed, the ball's dead and will quickly be awarded to a nearby opponent. The referee will indicate the spot just off the court where your opponents throw the ball in.

TRAVELING

Traveling is walking or running while holding on to the ball. If you travel, the other team will be given the ball. However, when holding the ball, you may pivot on one foot. After you have established your pivot foot, make sure not to lift that foot off the floor. This sounds simple, but there's a little more to it than that.

If you catch the ball while you're running or beginning or ending a dribble, there are very exact rules on how your pivot foot is established and what you may do with it:

- If you're in the air and catch the ball, then land on both feet at once, either foot may pivot.

Other Terminology

Chapter 4

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Chapter 5

Fouls

Fouls fall into two main categories: personal and technical. **Personal fouls** are committed when the ball is live. A personal foul involves some kind of illegal contact among the players: A player has touched, pushed, or bumped against another player in a way that gives an unfair advantage or could cause injury. **Technical fouls** are usually "etiquette" or procedural violations—misbehavior or errors by players or team personnel that interfere with the fair play of the game. Any fouls committed by nonplayers are technicals. Technical fouls also include contact fouls committed by players on the court when the ball is dead.

Personal Fouls

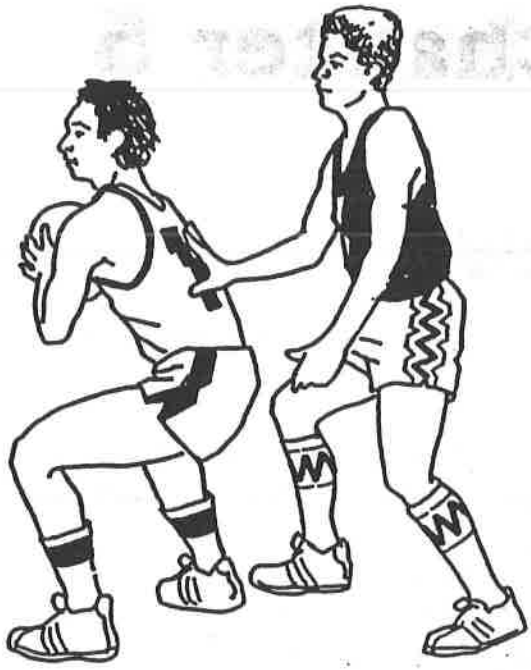
You are permitted to confuse and intimidate your opponents, or disrupt their game plan. In fact, you should try to! But you are *not* permitted to hold, push, charge, or trip your opponents. Nor are you permitted to extend your arms, shoulders, hips, knees, or contort any part of your body to physically restrain your opponent, whether the player you are guarding has the ball or not. Although officials are only human and they never catch every infraction, the list of what you may not do is fairly explicit. These forbidden actions are called personal fouls.

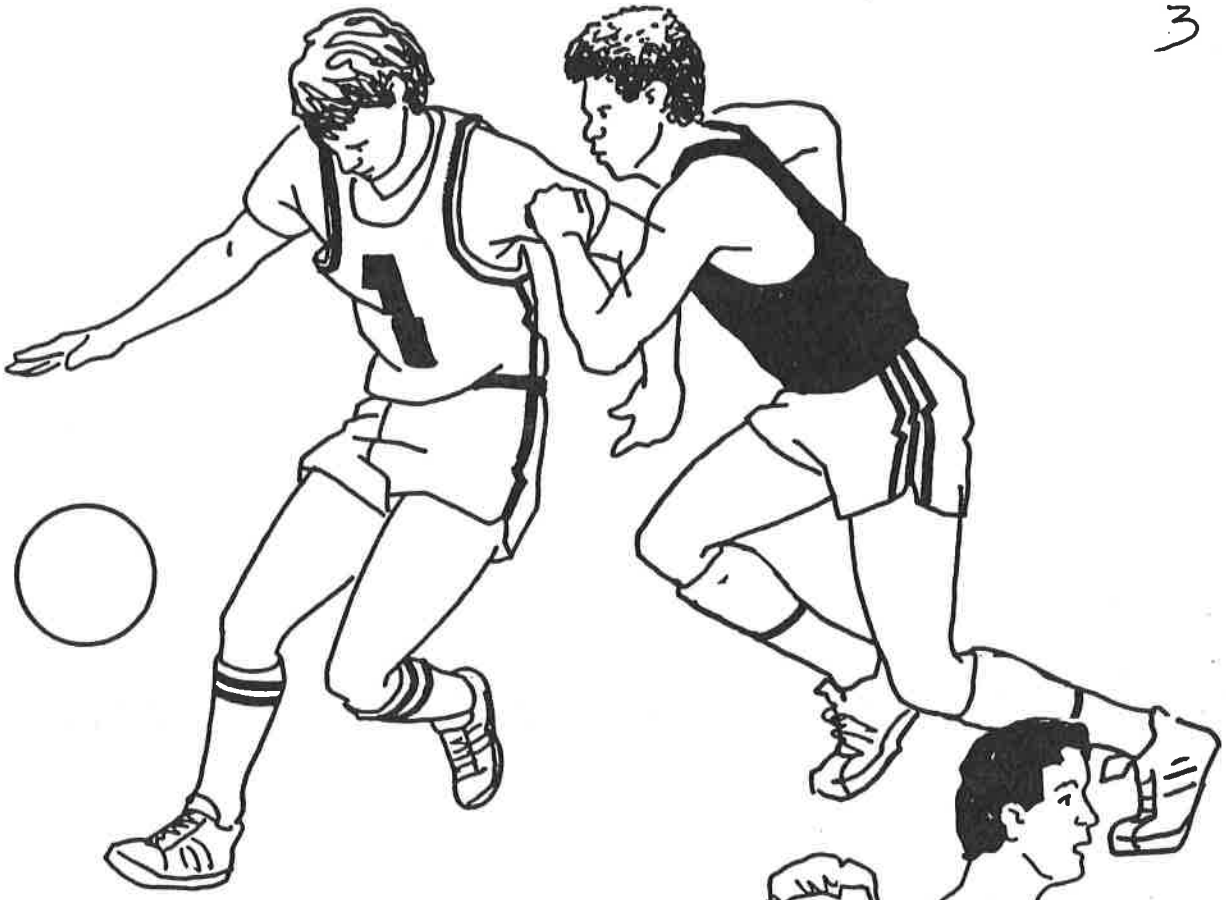
LEGAL USE OF HANDS AND ARMS

You're not allowed to grab hold of other players or their uniforms for any reason. The rules state that you are not supposed to contact them with your hands at all, even if it's just a touch to help you sense where they are. But this sort of contact is usually overlooked by officials.

And in going for a steal or trying to block a shot, it's not a foul if your hand hits an opponent's hand holding the ball. Technically, the opponent's hand is considered an extension of the ball. But most officials call a foul if they spot any contact in this situation.

When guarding an opponent, it's a good idea to extend your limbs and make yourself look big to cut down the opposing team's options. It *is* legal to extend your elbows out in a natural way, just as it is when you are rebounding, setting a screen, or when blocking under the basket, but don't flail in such an uncontrolled way that you pick up a personal foul. Don't extend your arms to hinder your opponent's bodily freedom of movement. You may, however, hold your hands up in front of your face to protect yourself or take the impact of collision or charge.





Don't push. Anytime a defensive player makes jarring contact with the ball handler from behind, even if the dribbler stops suddenly, that's viewed as a push. If you give another player "the hip" in a way that delays and hinders them from moving, that's blocking.