

THAT'S a FOUL!



The Official Coaching Newsletter of Basketball New South Wales

November 2007

Welcome to the November 2007 edition of "That's a Foul", the official coaching newsletter for Basketball New South Wales.

The end of the year is fast approaching, but that does not mean rest for hard working coaches throughout New South Wales. With association representative trials in full swing across the State, another successful Metropolitan Development Program just concluded and the start of the various private school leagues, there is plenty still to do for the coaching ranks.

We hope you enjoy the November newsletter and hope after a long year of hoops, the coaches still have plenty left in the tank to continue to work and develop our young players.

IN THIS EDITION:

- ✚ "Developing Sound Creativity" – observations from Spain
- ✚ Shooting drills using multiple basketballs
- ✚ Playing off the trail down screen
- ✚ DVD review – "Better Basketball" Ball Handling
- ✚ Developing your press breaker

BA NITCP Coaches Study Tour a Success

The Basketball Australian NITCP Coaches Study Tour to the United States, Spain and France was conducted last month, with 15 coaches from around the country taking place.

Led by NITCP National Head Coach Patrick Hunt, the tour visited major college programs in North Carolina, before observing junior and senior practices and some games in Spain and France.

Some of the drills and concepts from this tour appear in this edition, with the bumper December edition of "That's a Foul" devoted to information garnered on the tour.

"That's a Foul" acknowledges the support of Basketball Australia, the Australian Sports Commission and Basketball NSW in supporting the tour.



Developing “Sound Creativity” Observations from Spain

On the recent Basketball Australia NITCP Coaches Study Tour to Spain, it was evident that the Spanish players of all ages exhibit an impressive creativity and flair for the game.

Watching a series of practice ranging from under 8's through to first division professional teams, one of the real features was the creative abilities of the players, be it passing, ball handling or shot making.

From a young age, the Spanish coaches not only encourage creativity, but design and structure drills to teach and enhance the ability of the players to make plays using flair and finesse.

Passes that we as Australia coaches may frown upon and actively discourage are not only encouraged, but often incorporated into drills and breakdowns, with these skills quite obviously seen as every bit as fundamental as the bounce pass or behind the back dribble.

This concept of creating “sound creativity” is assisted by the fact the players train up to six times per week, all with the same team and coach. In Australia, young players may practice five or six times, but it may be with four teams and three different coaches.

The Spanish junior players spend a lot of time in training with a basketball, with all drills having multiple balls and as much as 20 minutes spent with each player having a basketball. Ball handling and passing are key areas of focus for the coaches and there is not a session goes by without a strong emphasis on these areas.

Dribbling is a skill that is a feature of players of all ages and positions in Spain and this is no fluke. The players spent a lot of time dribbling the ball, using cones or chairs and executing a wide range of crossovers and moves.

The ability of the players to dribble to “all points of the compass” is a highlight and something that is drilled consistently. The lateral or “drag” dribble is used to great effect and the hesitation move is in the arsenal of all players.

Passing on the move with either hand is the other area that strikes as being advanced of many young Australian players. This comes again through a focus on this area and not just in the one setting.

It is rare for a shooting drill to not feature at least two passes before the shot and most drills are designed to incorporate different sorts of passes, no matter what the specific drill is that is being taught.

The ability of the players to go quickly from the dribble to the pass is an area of focus and this is consistently drilled on both sides of the body. Players as young as 11 years old are drilled on one hand passes and it is not uncommon to see 12 and 13 year olds working on behind the back passes.

The drive and kick game is a strong influence in Spain and coaches spend a deal of time on the skills required to play in this setting. Being able to penetrate both ways, pass on the move with both hands and make passes under duress are areas that receive a lot of practice times.

Creative shot making ability is another area that the Spanish work on consistently and from a young age. The players practice a range of lay-ups with either hand, jumping off either foot and often spending time working on what we may describe as unconventional shots.

Shots in the lane such as the slice lay-up, runner, floater and twist are all commonly drilled with players as young as 12 years old, with a variety of different foot patterns and finishes incorporated into all moves.

This “sound creativity” can only be achieved once the base of fundamentals have been established, but watching the Spanish practices, it is evident that this sort of flair can be taught and developed through practice and teaching.

While time constraints may impact the amount of flair we can teach, the Spanish model does show how many strides can be made in the area of ball handling, passing and dexterity by maintaining a strong focus on this area at the junior level.



Playing off the Trail Down Screen

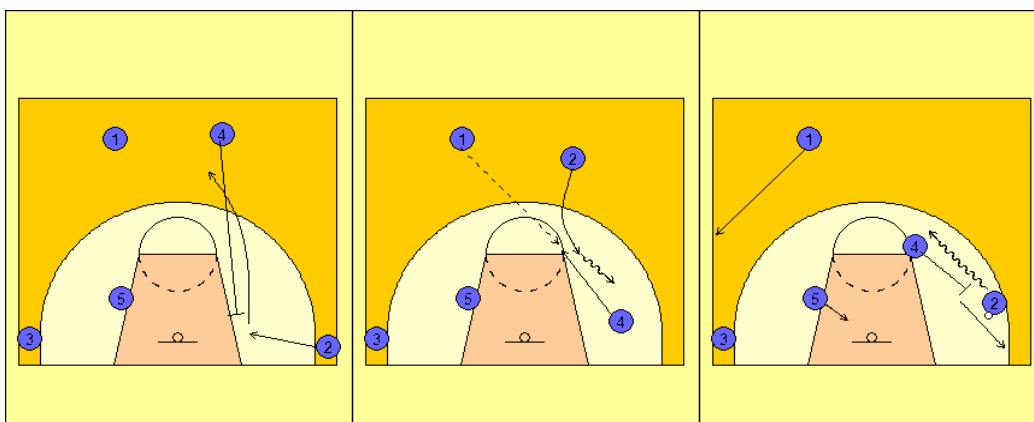
The international game is headed more and more towards playing offence out of concepts, rather than a series of intricate set plays or continuity style offences.

Coaches are more inclined to introduce their players to a series of concepts and use those concepts to create high percentage scoring opportunities through the principles of reading the defence and taking the ball to the best action.

Duke University and United States men's head coach Mike Krzyzewski has successfully adopted the "concept" style into his already impressive coaching kit bag and is adopting this style of coaching to both his young Blue Devils team and the national team.

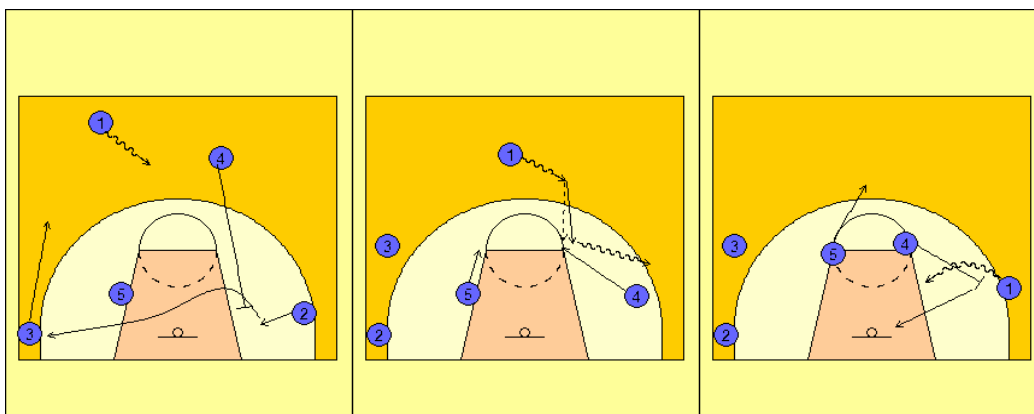
On the recent Basketball Australia NITCP Coaches Study Tour, we were fortunate to watch Coach K introduce his offensive system to his Duke team and came away with a series of concepts and slices of "action" that can be incorporated into the offensive repertoire of all coaches.

The "Down series" is one of the concepts used to good effect by the Blue Devils and these concepts can easily be blended into the motion offence setting and at the junior level.



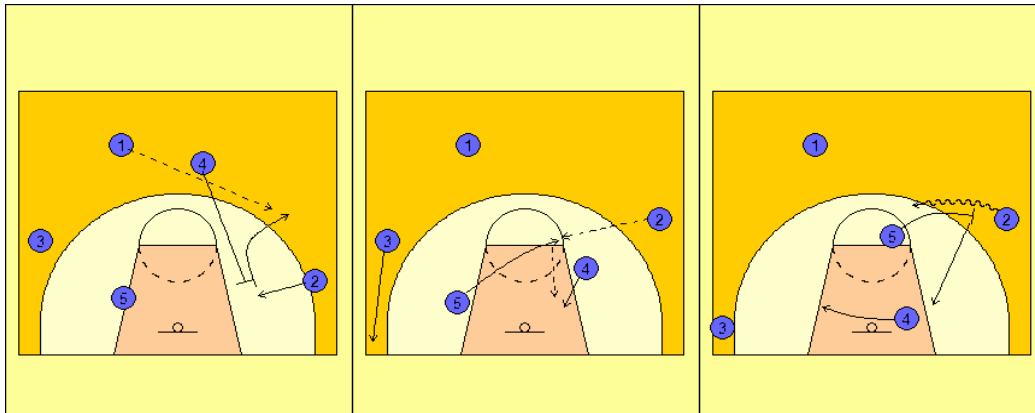
Down into elbow flash and on-ball screen –

- The trail sets the down screen for 2 to come off
- 4 flashes back to the elbow on the back of the cutter to receive pass from 1
- 2 runs the hand-off with 4. if hand-off is not there, 4 turn and face and play 1 v 1
- If 2 receives the hand-off, dribble towards the corner, then come back off the on-ball screen for 2-man game



Curl the down and play 2-man game –

- On the same action as above, 2 now curls and goes to opposite corner
- 4 flashes back to elbow for pass & hand-off action with 1
- If 1 receives pass, set up on-ball and 2-man game with 4

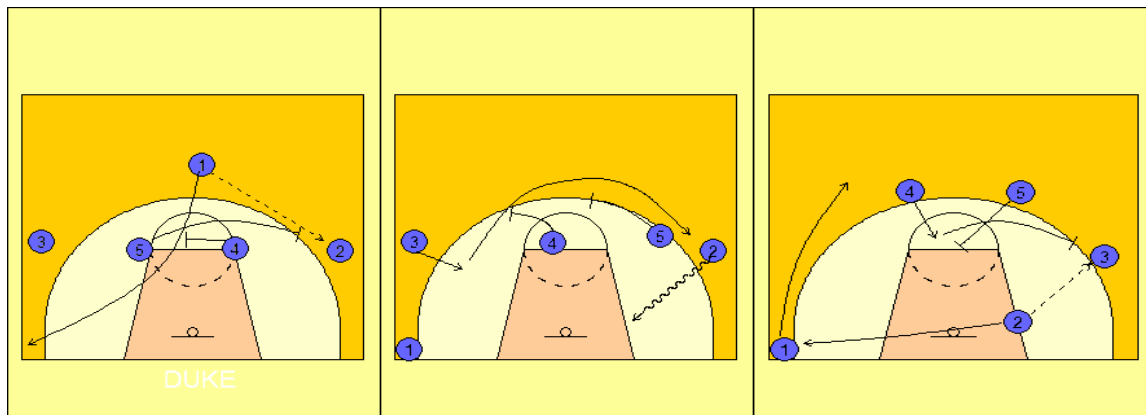


Flare the down screen –

- 2 flares the down screen, 4 dives to the post
- 5 reads the situation and either holds for the 2-man game opposite or flashes to elbow to set up the high to low feed
- If 5 can not receive the pass on the flash, continue up to set the on-ball screen
- 4 wheels away to create space and angle for dive or roll

These are just three reads of the “Down series” and as the season progresses; the Blue Devils will add variations. The idea is for the players to read and react and create high percentage shots by playing out of the concept, rather than a prescribed set or offence.

Quick Hitter for Three Point Shot



- 1-4 high alignment
- Pass made to the wing, 1 cuts hard through to opposite corner
- 5 steps out to set the on-ball, but 3 drives base-line
- 5 and 4 then wheel back to set the staggered screen for 3 to curl and fill behind the penetrating player for the 3 point shot
- If the shot is not there, 5 screens for 4 to sprint and set the on-ball screen for 3

“Better Basketball” DVD Review – Ball Handling Series
By Michael D’Agostino, BNSW Development & Participation Co-ordinator

Three Types of Dribbling to Master

- (1) Control – when you have a lot of space from your defender. Your stance is crouching – ready to change speed or apply a dribble move
- (2) Power “Protection Dribble” - when your defender is playing you close. Your stance is crouching – side on – protecting the ball with your body and bar arm
- (3) Speed - when your defender is playing from behind. Your stance is upright, pushing the ball ahead of you and sprinting onto the ball

You must be able to quickly change from one type of dribbling to another in the game

● **“Quickness”**

Blur series; throw ball through legs and catch, drop the ball behind your knees and clap your hands, behind head & clap hands, quick touches (taps)

● **“Handles”**

Ball Slaps, squeeze and catch in other hand, wrap series, around both legs, step back and around front leg, V dribble series

● **“Cupping”**

Dribble and “cup” the ball in your hand as long as you can, pound & kill, swing the purse (east/west, north/south) – same and alternate, dribble around 1 leg with 1 hand

● **“Fingertip Control”**

Machine gun – low quick dribbles, same 2 hands, tap around legs, 1 hand 1 leg, 2 hands 2 legs, laying on side, on back, figure 8’s

● **“Changing Hands”**

V dribble low and high (no bounce between dribbles), high to low V dribble, between legs, 1 dribble and 2 dribble crossovers, behind the back, kill crossover, spider

● **“Sitting Down Dribbling – on the edge of a seat”**

1 hand dribbling, crossover under 1 leg, crossover under 2 legs, 1 and 2 dribble crossovers, 1 and 2 hand hard machine gun dribbling, 1 dribble under legs, pass over legs (circular motion)

● **“On the Move”**

Run and kill (side on dribble, stop with feet and dribble low and hard), Machine gun feet 1 dribble and Machine gun feet, 1 dribble crossover; skip with crossovers between legs, walk forward and backwards crossover between legs

● **“2 Ball Dribbling” in a straight line**

Walk and dribble, machine gun dribbling while walking and jogging, fake crossover both hands, slide-step same time and alternate, slide-step and change direction after 3 dribbles

● **“2 Ball Dribbling – Changing Direction”**

Standard zig-zag, step-slide same time zig-zag, crossovers at same time, between leg, behind back, spins

● “2 Ball Stationary Dribbling”

Both high, both low, one high - one low, switch hands on each dribble, V dribble same direction & same time in front, V dribble outside legs, same direction & same time and alternate directions, high to low

● “Straight Line (using same hand) Dribble Moves”

Hesitation – “back up” your shoulders (1) turn your outside shoulder a little backward, (2) slow down a little, (3) then explode. This dribble is used when a defender is running with you and you want to “stand” them up to allow you to go past them.

In and Out – fake with your **feet, head and eyes** in the opposite direction that you want to go. Ensure you jab with your opposite foot to fool the defender.

Fake Crossover – fake with your **feet, head, eyes and ball** in the opposite direction that you want to go. Ensure you jab with your opposite foot to fool the defender.

● “Change of Direction Dribble Moves”

These moves must be performed in a control dribble to maintain control of the ball and avoid creating turnovers.

With these moves it is important that you step in the opposite direction to where you want to go, to get the defender to “lean” the wrong way.

Crossover (most space between you and your defender)

Can be performed off a stride stop (quick) or with a jump stop (when dribbling slowly)

Between the legs (less space between you and your defender)

Spin (even less space between you and your defender)

Behind the back crossover (no space between you and your defender)

This is quicker than the spin and you don’t need to turn your back on the defence

“Counter Moves”

Stringing together two moves to counter the defence that has adjusted to the initial move. For example, one hand crossover and back using same hand, crossover and behind the back.



To find out more about the range of DVD's available through the Better Basketball series, visit www.betterbasketball.com.au

BUILDING YOUR PRESS BREAKER **A Fundamental Approach**

Developing an effective press breaker or full court organisation system is an important aspect of coaching.

With the advent of the 24 second shot clock and the increasing level of athletic talent playing our sport, many coaches are “coming up the floor” on defence, looking to place immediate pressure on the offence and shorten the period of time in half court offence.

Be it zone press, full court trapping or run & jump style defensive extension, an effective system of offensive organisation and some basic rules are so important in ensuring efficient use of each possession.

Just as important to successfully handling extended pressure are the all-important fundamentals – the ability of players to lead, pass, catch and dribble the ball under pressure.

These fundamentals, coupled with an understanding of spacing and positioning on the floor will be key elements in handling the pressure up the floor.

Fundamentals –

The first step to ensuring a group of players has the tools to handle pressure up the floor is to ensure they can execute fundamentals under duress.

This means each player on the floor understands how to:

- Lead into space
- Present a target to receive the ball
- Pass the ball either hand
- Dribble the ball either hand
- Catch the pass
- Pivot both feet
- Keep their head up
- See the defence
- An understanding of the concept of “circling back” to the ball

None of these elements are complex, but all are absolutely essential to handling extended pressure defence.

Drills and breakdowns should be set up to rehearse these important elements and as with most areas of the sport, repetition and attention to detail will be paramount in building the skill base.

Full court organisation –

Once the players have a skill base to handle extended defensive pressure, the next step is to implement a system of offensive organisation – who is what position on the floor?

Extended defensive pressure is about creating chaos and disrupting the rhythm of the offence, making the offence rush and not allowing it to settle into any sort of flow.

To counter this, it is essential for the offensive team to be organised, that is, for each player on the floor to know their role, what spots they need to get to and which areas to move to.

Some hints for getting full court offensive organisation are:

- Nominating a player to bring the ball in-bounds
- Screening or cutting action to get the primary ball handler open to receive
- A counter if that player is denied
- Placing players on the floor to create a numerical advantage in relation to the defence
- Having the in-bounding player or a nominated player maintain a position “behind & opposite the ball”
- Use of taller, more athletic players to present to areas to relieve pressure
- “Stretch the floor” – make the defence cover a lot of territory both the length and width of the floor

Below is an example of a basic system for organisation in the full court –

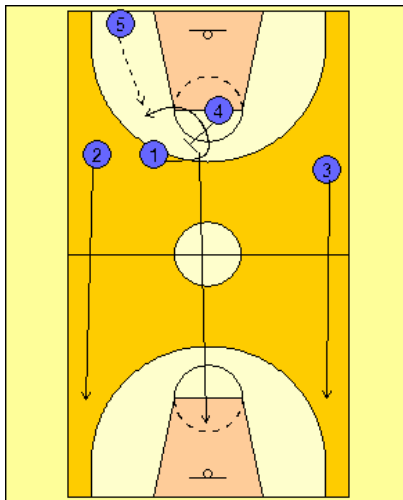


Diagram One

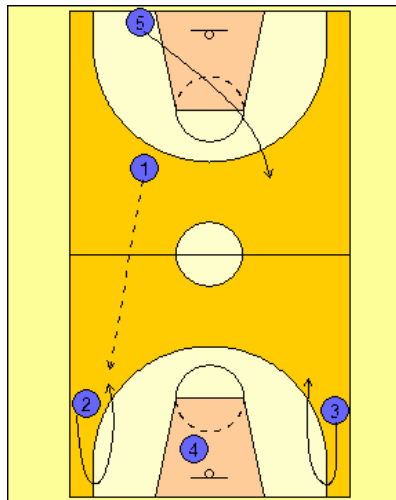


Diagram Two

Diagram One –

- Full court organisation: 5 takes it out of bounds
- 4 up-screens to get 1 open
- 2 runs opposite lane to 1
- 3 runs ball-side lane

Diagram Two –

- 4 runs to point of basket
- 2 & 3 run the floor wide looking for lay-ups
- 1 brings the ball down court off centre
- 5 presents “behind & opposite” the ball

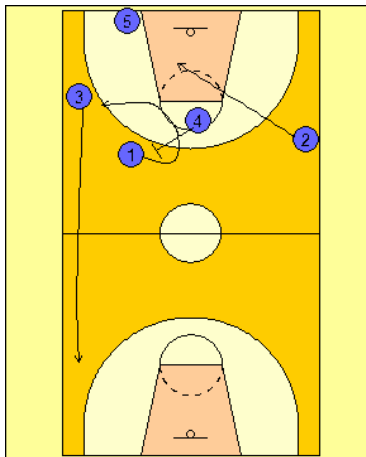


Diagram Three

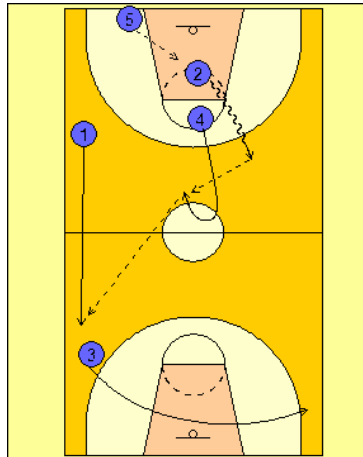


Diagram Four

Diagram Three & Four – counter for pressure (press break)

- If 1 is denied, 2 pulls back to receive pass
- 1 man turns out to fill left lane as 2 pulls back
- 3 swings through to create open lane
- After screening, 4 “circles back” to present as an option
- Pass can be made to middle to 4, down the line to 1 or laterally to in-bounding player