



Shooting & Scoring

By Jim Huber



Intro - About me

Hi, I am Jim Huber. I have been blessed to have the opportunity to coach basketball for the over the last 29 years at the youth, high school and college levels.

During that time, I have been fortunate to coach some of the best players in the world including current NBA players and elite players have attended or attend some of the best college programs in the nation such as Duke and Kentucky.

Part of my coaching responsibilities has been to teach individuals how to become an efficient and effective shooter. By following my teaching instructions and putting in quality reps I have seen an individual that got cut in the 8th grade become an All-Region player in high school and receive a college scholarship. I have also seen a player who was looked at to have the athleticism and size, but not the skill sets to play at the highest level. Now that person is playing in the NBA.

I look forward to giving you the information in way that is easy to understand and follow and allows you to teach others how to be a great shooter and scorer that they can fulfil their dreams.

What you'll be learning today

The shooting progression I am going to take you through emulates probably the greatest shooter that has ever played the game of basketball and that is Steph Curry.

Dell Curry, the father of Steph who was an excellent shooter in the NBA, has parent's ask him, 'What's the key to getting my son to shoot like yours?' Repetition. You have to have the confidence that you can do it, and that only comes by putting in work, and then doing it when the game is on the line."

I definitely believe that repetition is a key, but I also believe that if you work on the proper shooting mechanics it will accelerate the process of developing a good shooting form that is consistent and repeatable. If you practice shooting with bad form, more than likely you will have an ineffective shot.

Chris Mullin said, "A player with poor form needs to practice eight times more than a player with good mechanics."

The shooting fundamentals I am going to teach you will help improve your Arc, Rhythm and Fluidity. But most importantly it will help you make more shots.

The 3 Important Components that I will take you through in this video are the:

- Tuck (shot pocket)
- Set
- Go / which is the Release

You will combine all 3 components into one fluid motion with no hitches in your shot. The progression will start with the top the release and end at the bottom with the tuck. Once the foundation is built for your shot to make it consistent and repeatable then I will take you through the footwork to develop a quick release off the catch, shooting it quick and effectively off the dribble, pivoting into your shot, and other tips that will help you create space and advantages to shoot good shots in games.



Shooting is a skill set that anyone can develop regardless of their gender, size or athleticism. Shooting is one skill that every team needs and every coach covets.

Phase 1 - Shooting Form - Making it Consistent and Repeatable

Shooting Straight Method with Tuck Set Release

As a straight shooter, the odds are in your favor because you have eliminated the number one reason why players miss shots...left or right deviation. This fact is based on a study of 100,000,000 shots by Noah Basketball. Straight shooters only have 3 outcomes for their shots: short, long, or a made basket. All three outcomes are byproducts of being aligned correctly. You know you are on target and on time, AKA a straight shooter, when you eliminate left and right misses.

The second most common reason that players miss shots is a lack of depth. We address this inconsistency in this shooting technique as the player is required to finish shooting with his arm over his head. This forces the proper angle for the shot...between 45 and 52 degrees, depending on height, leading to a deeper shot and a higher probability of making the shot.

This shooting system concentrates less on all the mechanical details of shooting and instead, allows each player to be creative and make their shot their own. The nuts and bolts of this system revolve around aligning your sockets to the basket. What sockets am I referring to? Your hip socket, shoulder socket, and eye socket. If all of these are aligned to the basket, you will not have any choice but to shoot straight.

Feet - Starting Position

- **Shoulder Width or Narrower**

This makes jump quicker and shot quicker. When you jump rope, you don't jump with your feet wide because you won't be able to jump as quickly. When shooting, it's important to jump quickly so it doesn't give the defense time to contest or block your shot.

- **Staggered and/or pointing to the side of the rim.**

Find what fits best for you.

Every person's body is different. The way each person naturally moves is different. Because of this, everybody's shot will be slightly different. We want to find what fits best for you.

We teach...

1. Staggered - lead foot pointing to center of basket



2. Slightly staggered and feet slightly turned. - 15 to 30 degrees

Staggered - picture to right



Great shooters reference - Steph Curry, KD, MJ, Kobe
With that being said, the best shooters like Steph Curry, Kobe, Kevin Durant, Michael Jordan, Diana Turasi have their feet slightly staggered and turned with shooting shoulder in front when shooting.

Slightly turned

Right handed shooters - right foot points to left side of rim.

Left handed shooters - left foot points to right side of rim.



Lead Shoulder - Shoulders follow feet.

The lead shoulder or the shoulder of the arm that you shoot with is the most important part of your body.

Since your shoulders follow your feet, it's important to stagger them and/or slightly turn them to get your shoulders in the position that you want.

Better body alignment - elbow under ball - index finger - release straight to rim.

The shooting hip and shoulder should be pointing to the rim. This gives you better body alignment with your elbow underneath the ball, index finger in alignment with the elbow, and straight to the rim.

Staggered works as long as that lead shoulder is in front.

Squared stance.

We don't promote the squared stance, because a much lower percentage of players succeed with this shot, but if you shoot a high percentage, we're not going to tell you to change.

If you square your feet, put your palm on your knee, bring your hand up, and go to shooting position, you'll notice that it's difficult to get the palm facing the basket. Actually, 99% of players have to get tense and strain to do this. If you strain or get tense, you are done. The best shooters shoot tension free and effortless.

Squared Stance - Turn as they shoot - JJ Redick

We actually found that players who promote the squared stance turn as they shoot the ball to get their lead shoulder in front and their feet slightly turned. We want to avoid twisting because this can force the ball to shoot left to right and it adds a timing dimension where you have time your release as you twist your shoulders. Why not take that element out of your shot so it's easier.

If you don't believe me, watch the Better Shooting 2 videos with JJ Redick. He starts in a squared stance and twists his body as he jumps.

Michael Jordan - <http://www.youtube.com/watch?v=127hAjuZpls> - Michael starts in staggered and turns feet as jumps.

Collection of shooters - <http://www.youtube.com/watch?v=l-ejFVxQtlo>

Release - Starting Position

Make an L

- Hand on knee - bring it up to form an L with your wrist cocked back.
- Bring wrist back and inch or two. IT will not be a perfect L.
- Wrist back and relaxed. Don't want tension in your shot.



Index finger - You want your index finger positioned near the middle of the ball.

You can have players reference the air hole and put their index finger on it.

Fingers spread - You want your fingers spread and relaxed. NO tension.

Finger pads - You want the ball resting on your finger pads. Not your finger tips.



Thumb - The ball is resting on the side of your thumb. Do not grip the ball with your thumb.

Gap - You want to have a gap between the palm and the basketball. You do not want to palm the basketball as you will lose control of the ball.

Palm Reference - Take the ball and hold it with your hand underneath it and put it in front your body, now just put the ball on your palm and swing it side to side. (The ball should fall off your quite easily.) Not if you place the ball on your finger pads and swing side to side, the ball will stay there because you have more control of it. The same applies to shooting.

Chin and Head - You want your chin slightly up with head and neck relaxed. No tension.



Avoid head and chin movement during shot.

Release - Follow Through

Eyes on the hole - front of the rim, back of the rim, hole

Up and out. Elbow above eye.

Index finger up and to the rim. Pinky up. Michael Jordan, Kobe Bryant, Dwyane Wade, Kevin Durant



Freeze the finish. Smooth - don't want any jerky movements with your body.

On the finish, you should see the rim below your index finger.

- ARC -

35 Degree Arc - only .6 inches room for error.

45 Degree Arc - 3.6 inches room for error.

Big difference. Getting the right arc will automatically make you a better shooter.

- Guide Hand

Hand on side of the ball. Fingers pointing to ceiling. Avoid having hands in front of the ball.

Freeze guide hand on finish. Do not want to pull away early, this will twist shoulders.



- The Tuck (This is replacing the OLD “set” position)

The tuck is a very precise movement where you bring the ball to this position on almost every shot.

You immediately cushion the ball to this position when catching the ball off the pass or picking the ball up off the dribble.

It helps rhythm, timing, arc, and fluidity with the shot.

Arm is at approximately a 90 degree angle. Forearm is parallel to the ground near your waist level.

Your elbow is tucked close to the side of your body in a relaxed position.

This helps you cushion the ball close to the body which encourages the shot path to be up and out towards the basket.

You aren't slinging the ball backwards or catapulting the ball and creating negative motion.

Despite traditional thinking, it also encourages a higher release point making it more difficult to block.

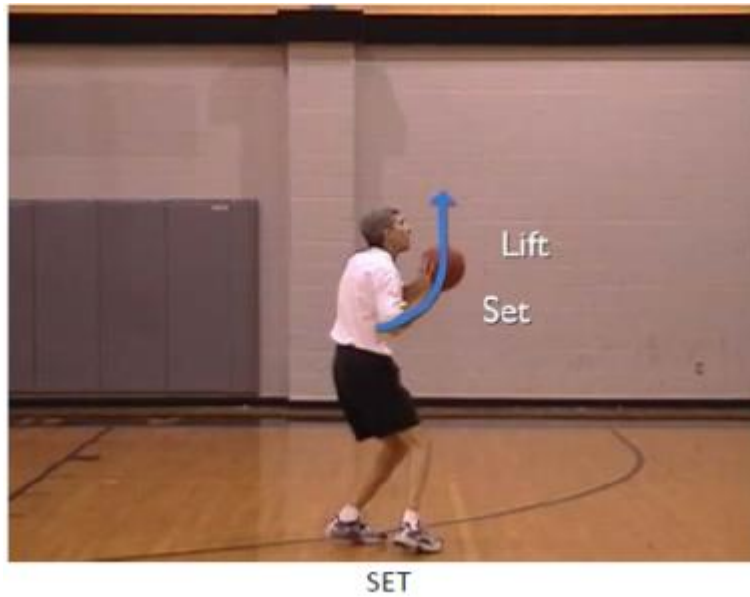
Stephen Curry drops the ball to his belly button level on almost every shot... sometimes lower.



- Set Position

This is where you go every time you bring the ball from the tuck position. This will be near your shoulder position.

Some shooters may not need to tuck the ball. They might be able to go straight to the set position. Sometimes shooters like Russell Westbrook will go straight to set inside the paint or close to the basket off the dribble. He will bring it into what coaches will call high hands.



You want to extend your legs and start your shot motion from the shoulder at the same time.

If you watch the really good shooters, the ball will be near the shoulder as they start to jump.

- Tuck to Set to Go

Smooth motion. Don't stop on shot. Too many players hitch at the top of their shot.

This gives the defense more time to recover to your shot. And it kills all of the momentum that you created. This decreases your shooting range and takes all of the power created by your legs out of your shot. You become a tense shooter, because you have to strain to get the ball there. As a result, you're a low percentage shooter.



Two types

One Motion - there is no stopping at all. Stephen Curry and Steve Nash are good examples.

Quick Pause - there is a slight pause for a tenth of a second. Ray Allen.

Either way, you don't want to pause or have as little pause as possible. You want to have a smooth motion.

Straight line - Ball should travel in a straight line from set to release.
Legs - Quarter squat. Hips down and back. Shoulders above feet.

Avoid saying bending your knees.

Don't want to get too low. This will slow down your shot.

Extend your legs - jump through your toes.

- Jumping - "Up and Forward"

You want to jump up and slightly forward.

Shoot as you jump, not at the peak of your jump.

Same reason that you don't want to hitch. Allows defense more time to recover and kills the smoothness of your shot.

Feet can land in front of spot jumping from. Longer as distance increases from the basket.

It can be a few inches close to the basket and up to a 18 to 24 inches when shooting



3-pointers.

Steph Curry's Suggestions on Owning Your Shooting Mechanics

There is one thing that all great shooters have in common and that is complete control over their mechanics. It is not something you are born with. You have to practice it. To be great in competition you need to relentlessly focus on the small things. You have to get in a gym and put a ball in your hands to work on your mechanics every single day. If you can commit to doing that you can be as great as you want to be.

All the way to the 9th grade I used to catapult my shot, start my shot pocket below my waist and my release point was low. My dad and I decided to breakdown my shot in between my sophomore year to get my release point higher so I could shoot it without it getting blocked by taller defenders guarding me. The change was tough. It was probably one of the most frustrating summers of my life basketball wise. It took 1,000's of reps to really change my form. For 3 months in the summer I didn't even leave the paint to work on the mechanics of my shot and being consistent with it. I had to be patient.

Form Shooting Practice

The great shooters in basketball have owned their shooting mechanics and are able to repeat them over and over again. Don't compare yourself to other great shooters. Instead, compare yourself to how many shots I made yesterday compared to today. Ask yourself, am I getting better? Am I challenging myself and pushing myself to the next limit? Count your makes. I make 100 makes at the end of each of my workouts. Set goals that you can compare yourself to.

Build to 100 Makes

I practice form shooting to focus on my mechanics starting close to the basket. I am getting shot ready, locking in on my target, and having the perfect follow through and release point. Start in close to the basket, work on the perfect form in close, and get 5 makes, take step back for 5 perfect makes, do it for 4 spots for 20 shots. This work seems simple but I do this every single day. I can't stress enough how important it is to practice these basics until they are close to perfect as you can get them. The worst thing you can do as a basketball player is come into the gym and start firing shots up from the 3 point line. You need to warm up and calibrate your mechanics in close to the basket. Making the 100 shots will build your endurance. You don't want to let fatigue change your mechanics or change the way that you shoot. You want to be able to build that endurance up. When I first started when I got to shot 30 I would be tired, I would take a break come back and continue to build my stamina up. Think about if you get 100 perfect form makes in one session; just think about doing it 5 times a week for 10 months. That would get you 20,000 perfect form shots. From there you will have that muscle memory and consistency to rely on in a game setting. It takes time but it is worth it.

Phase 2 - Catch and Shoot with Footwork - Quick Release

Quick Release

- Why would you want a quick release?
 - o Better to be an average shooter with a quick release than a great shooter with a slow release. Slow release won't get shots off, so their great shot won't matter.



- Keys
 - o Be “Player Ready” Body in quarter squat stance,
 - o Shot prep - feet ready, hands ready to receive the ball
 - o Most of the work is done before ball gets there
 - o Ball in the air, feet in the air
 - o Once get ball - efficiency, no wasted movement
 - o Hips Drop - AS you catch ball, drop hips as quickly as possible.
 - o Quick to Tuck - smooth release

1-2 Step or Hop

There are many coaches that feel the 1-2 step is better and others the hop. I will work with players on both types of footwork. Then I will encourage them to master the footwork that the coach they play for emphasizes. No matter matter what footwork you implement, use quick feet.

Phase 3 - Dribble Pick Ups

- Shooting off dribble - counter to lay up
- Think layup - only stop if defense steps in- avoid charge
- Dip shoulder - you’re attacking
- If you don’t cover ground and dip shoulder
 - o Don’t separate from defense
 - o Don’t make help move and the dribble did nothing for you.

Progression 1: Stationary Ball Pick Ups in Lines

No movement - just practicing the pickup, then shooting. Emphasize: Smash the ball with dribble get the ball back to hand as quick as possible, Eyes up when dribbling. Idea is to have them dribble hard, stab their feet - hop and pop the ball into hands which should be in tuck position ready to flow into shot.

- o Strong Hand
- o Weak Hand (get over to shot pocket as quick as possible)
- o Change of Direction
- o Double Moves

Progression 2: Step, Pound 1-2 / Hop Lines

- Long step, dip shoulder, shoulder to hip
- Get somewhere on your dribble
- 2nd step squeaks
- Freeze finish

Progression 3: Ball Fake Skate/Side Dribble

Skate / Lateral Dribble involves moving laterally with the dribble. The skating is used to move the defender laterally and to set up a change of pace attack, hop into shot, stretch the ball screen coverage to create a switch and better passing angle especially in the post.

Emphasize:

- Maintaining rhythm and balance as you move laterally
- Get distance on your skate dribble
- Smash the ball to the ground



Phase 4 - Forward Pivot and Step Thrus - Footwork into Shots

Front Pivot Situations

- Post up (back to basket) - high and low post
- Catch on the perimeter
- Down screen
- V-cut
- Cut from corner to wing
- Flare screen
- Stepping in towards the basket

Keys to a Good Front Pivot

- Attempting to get feet to the Set Position
- Hands ready to receive, give passer a target
- Stay low - legs loaded
- Pivot foot stops momentum
- Release is always the same - consistent
- Guide Hand Very Important - Prevent Twist

Shots Taken Away Counter With a Step Thru - Think Layup

- Rip the ball to opposite hip if needed
- The swing foot/live foot needs to be pointed to the basket
- Be in a good athletic stance to beat the defender low and long with eyes up on the basket
- Take a hard pound dribble and push off pivot foot to explode to the basket
- Use off hand as a weapon - hand to hand combat

Layup Taken Away - Defender on Inside Angling to Cut You Off- Counter With a Step Back Jumper

- Step with inside foot.
- Hard aggressive step forward - get defender leaning back - creates more space.
- Quick jump back. Land on two feet.
- Feet stay close to ground
- Turn hips and face the basket
- Stay low and Balanced - shoulders above feet
- Counters to Step Back Jumper
 - Rocker step - straight line drive - you would counter with this if the defender takes shot away and his/her chest is to your inside shoulder.
 - COD - when defender takes shot away and is chest to chest with you.

Phase 5 - Back Pivot and Direct Steps - Footwork into Shots

Back Pivot Situations

- Post - Back to basket
 - Pick and pop
 - Down screen - Step out
 - L-Cut
 - Cut from lane to the top - Zipper screen
 - Baseline cut - Iverson screen or cross screen
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Keys to a Good Reverse Pivot

- Attempting to get feet to the Set Shooting Position
- Hands up, ready to receive, give passer a target
- Stay low - legs loaded
- Begin your footwork as the ball is coming to you
- Land in same spot
- No false steps on the reverse pivot
- Release is always the same - consistent technique!!
- Guide Hand Very Important - Prevent Twist

Shots Taken Away Counter With a Direct Step/Sweep - Think Layup

- Rip the ball to opposite hip if needed
- The swing foot/live foot needs to be pointed to the basket
- Be in a good athletic stance to beat the defender low and long with eyes up on the basket
- Take a hard pound dribble and push off pivot foot to explode to the basket. As pivot foot explodes forward it will make contact with defender like opening up a gate to create an advantage.
- Use off hand as a weapon - hand to hand combat

Shooting Workouts- Tips For Workouts

What is the difference between Random and Block shooting drills?

Ex. of a random vs block shooting drills: Blocked practice would be shooting the shot over and over. For example, shooting 10 catch and shoot shots from the wing then moving to the top of the key and shooting 10 more. Random would be shooting one shot and moving to another spot.

There is a big push toward random practice but you need to know how to use it. Sure random practice closely simulates games and helps players focus on a single shot rather than allowing them to get in a rhythm. The people that love random practice will tell you that you should never shoot the same shot twice because that never happens in a game, and for that idea, they are correct. They will tell you that if you are always missing the first in a block, then making ten in a row, sure you are making a good percentage but you are missing the most important one all the time. There is validity in this for sure, but don't overlook one very important component of block practice.

How can we expect players to build new habits when we never put them in a safe environment with enough time to build that new habit? Understand that building new habits is really hard, and simple drills that give appropriate time to think and feel the new habit are crucial. If you put an athlete in a random situation before they have mastered the block then you run the risk of them giving up on the whole idea.

Now, let's imagine that the player gets to the point where they are shooting 80 of the 100 shots well. Random Practice will be very helpful at this point. They have demonstrated enough competency to be able to execute the correct habits in a block, now can they execute on command?



Basically, in my mind it comes down to this. Are you learning a new skill, or are you learning to apply a mastered skill into a new setting? If you are learning a new skill, I believe that block practice is the way to go. Once you have a level of competency that would allow you to be successful in a different setting, random practice will be greatly beneficial.

Tips to Become a Great Shooter:

- *Put in the Work, Routines*: Shooting is about repetition to build proper muscle memory. Great shooters, shoot daily with a plan and without interruptions. They shoot game shots, from game spots and game speeds.
- *Mindset*: Always believe my next shot is good. They don't worry about the last shot, make or miss. Playing present realizing they can only control their preparation before ball arrives and their mechanics. Don't think when shooting. "Thinking about your shot is for practice, NOT for games!" It's ok to think during a form shooting session or when learning a new skill, but once you start developing rhythm and get further into practice, don't think.
- *No Fear of Failure*: They believe they will make the big shot and can live with it if they miss. NBA shooters miss more than half the time. They fail more than they succeed. Fear of missing causes anxiety. Anxiety causes tense muscles and a clouded mind.
- *Consistent and Repeatable*: They have repeatable mechanics. Every shot has the same characteristics. Great shooters don't make 500 shots, they shoot the same shot 500 times.
- *Can Coach Themselves*: They are their own shot doctor. They can make the little tweaks needed to lead to made shots. (missing right or left, short or long)
- *Shot Ready Preparing Early*: Great shooters think shot when you catch the ball. If you are thinking shot, you are immediately a threat to the defense. Late closeout = shot, over closeout able to attack off the dribble.
- *Know What is a Good Shot for You*: What kind of shot do you shoot a high percentage in practice. When you are shooting 70 to 80% in practice you will usually earn the green light and be confident when shooting it.

Importance of Filming Your Shot

We have 5 sensory factors. We can see, hear, smell, taste and touch. When learning how to shoot we are usually using 3 of them, see, hear and touch. The problem is that when a coach is telling what you are not doing correctly you hear his/her instruction and they might move you in a certain way to show you, but you can't really see what they are referring to. As they say, film never lies. It can be eye opening for a player to see his/her shot to understand what a coach has been instructing. It can also be a good tool to coach yourself. You could compare film of you shooting vs other elite shooters. This will give you a better understanding of what you need to work on.



Charting Your Shot to Find out Tendencies That Need to be Fixed

Understand how you are missing and what tweaks need to be made to make you a consistently great shooter

- Accuracy: Is the Right or Left misses. Anytime a player is inaccurate the adjustment can be made to shoot it straight.
- Range: Short or long

Develop Confidence in Shot/Break out of slumps

- Grooving your shot
- Charting- see on paper how well they shot- start believing consciously and subconsciously (especially shots you grove)
- Practice
- Mental Imagery/Positive Self Talk
- Don't Hesitate - if it is a shot that your coach wants you to shoot

Competitive Shooting Drills

- **32's (Prepare early, same shot every time)**
 - Shooter begins behind 3-point line. 1st shot is a drive for layup worth 1 point. 2nd shot is a 15-footer (one step inside arc) worth 2 points. 3rd shot is beyond the arc and is worth 3 points. So, a possible total of 6 points per spot.
 - Repeat this at all five spots keeping a running score. Finish by going to the Free Throw line for a one-and-one. This gives you a possible total of 32.
 - You are charting scores per round and also looking for a 5-round average.
 - Your best shooters should be able to average 24-25 on 5 rounds. They will get high round scores of somewhere between 28-30.
- **44**
 - Player will shoot a total of 7 shots from 5 spots (right and left corner and wing and the top of the key)
 - The shots will be two 3 pointers, two pull up jumpers (1 right and 1 left) and a finish at the rim (needs to be something different each time).
 - 3 pointers = 3 points, pull up jumpers = 2 points and layups = 1 point; for a total possibility of getting 44 points
 - Another version of this is take out the layups - and shooter must make 1 3 pointer and 1 dribble right pull up and 1 dribble left pull up to move to the next spot. You can put 90 seconds on the clock and see how many spots they can complete within that time.
- **Kentucky Contested Shot Competition**
 - There will be 5 spots in this drill, you could add more if you would like. For now, it will be right and left corner, right and left wing and top of the key.



- To start the drill one player will start at the left corner ready to catch and shoot a 3 pointer.
 - The passer / defender will be underneath the basket. He/she will throw a pass on target on time to the shooter. After pass will sprint out to contest the shot. The shooter rebounds their shot and sprints underneath the rim to become the passer/defender. The defender becomes the shooter.
 - They will shoot for either a minute at each spot or can have it when a player makes 3 from a spot the group will move to the next spot. They will shoot from 3 spots and stop. They should keep track of their scores. Each make counts as 1 point.
 - They will now shoot 2 one and ones. Each make counting as 3 points. They will add these points to their current score.
 - After the free throws, they will not shoot from top of the key, the right wing and right corner. Keep a running score.
 - At the end they will shoot 2 more one and ones. Losers will run or do push-ups.
- **Hubies** (Prepare early, quick release, same shot every time)
 - This is a game shot/game spot drill...the best will go at game speed too. Put 3:00 on the clock.
 - Shooter is attempting 2-point shots at 15-17 feet. They will stay at one spot until they make 3 shots in a row. The string of 3 in a row = 1 Hubie. The move to another spot as quickly as possible and continue until time runs off the clock. Your best shooters should be able to complete between 10-15 Hubies.
 - **Big Shot**
 - Shooter begins at spot 1. Shooter remains at this spot until she misses two consecutive shots. After two consecutive misses you must move to spot 2. Again, you make as many shots as possible without missing two in a row. Continue to spots, 3, 4, 5.
 - Each make is worth 1 to your score. Big shot is designed to be cumulative score of the total makes at all five spots.
 - You should attempt range appropriate shots.
 - Your best shooters should score above 500 on 2-point shots and above 200 on 3-point shots. Some schools have set it as 60-point drill, make 60 shots and done.
 - **10 Spots in 2 Minutes**
 - Player has 2:00 minutes to complete this drill
 - Player shoots from five spots: corner, wing, top, wing and corner
 - Player shoots from a spot until they make 2 in a row, start in corner
 - After 2 makes in a row, player advances to next spot
 - Spots 5 & 6 are in the same corner
 - If player gets all 10 spots in 2 minutes, then have them go to the top of the key and shoot 3's until time expires. Count how many they make from top of the key as bonus.
 - **21 Point Drill**
 - Player starts at half court line
 - Player shoots a layup, a stop and pop 15 footer and 3 pointer in that order.
 - Layup is worth 1, stop and pop is worth 2, and 3's are worth 3 points



- Player shoots shots in the order of layup, stop and pop and 3 and continue the process. After every shot will sprint back to half court and spring into next shot.
- Player continues shot order until they get 21 points
- **5-10-15-20 Shooting**
 - You can use agility hurdles or cones early on to designate the spots each of the shots come from and also to simulate the screens.
 - Shooter begins at half court and sprints to the first hurdle near the top of the key for the first shot a 3.
 - Then sprint around second hurdle (right corner) for second shot another 3.
 - Then slide up behind the third hurdle (right wing) and receive a pass, rips off the ball screen or away screen for a pull up jumper outside the paint near the elbow.
 - Then sprints to opposite corner around hurdle for shot 4 another catch and shoot 3.
 - Complete the cycle by sliding up court behind last hurdle for another catch drive pull up jumper.
 - This is a 5 shot cycle. You chart 5's, 10's, 15's, 20's. It will give you a total of 50 shots.
 - The best shooters will score in the high 30's to low 40's.
- **1 Ball 2 Player Shooting**
 - Two shooters, one ball. We set score at 20 or 30 or 50.
 - The shooters alternate shots getting their own rebounds and passing to teammate.
 - Each catch must be beyond the arc. The shooter can shoot the 3, drive 1 dribble for 15-17 foot for 2 points, or drive to basket for a 1 point lay-up.
 - Winning team gets to stay together until someone knocks them off. If a team loses, they split up into new teams.
- **Star Shooting**
 - Shooter begins in corner at spot 1. Make or miss sprint to spot 2, then to 3, then to 4, then to 5 attempting a shot at each.
 - The first trip is 5 shots. The next trip is 2 cycles or 10 shots. The next trip is 3 cycles or 15 shots. The last trip is 4 cycles or 20 shots. It will give you a total of 50 attempts.
 - The best shooters should make 35-40 on 2 point shots and 30-40 on 3 point shots.
- **16 Shot Drill**
 - Start at coaches box/sideline and sprint into a wing 18 foot jump shot
 - Back pedal 3 times and sprint into a corner 3 pointer
 - Sprint through the key to opposite corner back up to the coaches box/sideline and turn and sprint for an 18 foot jump shot from the wing.
 - Back pedal 3 times and sprint into a corner 3 pointer
 - Repeat pattern until player has shot 16 shots.
 - To make is competitive put a time limit on it and a number of makes that they should have.



- **Transition 3's**
 - Total of 10 shots from 5 spots around the perimeter.
 - Player start at half court.
 - Player sprints to corner to receive pass, if it is missed they must sprint back to half court and back to the same spot again until it is made.
 - When shot is made they sprint to the half court line and move on to the next shot in the progression. They wing shot, then top of key, then other wing, and then corner.
 - Player must make the shot at the spot they are at before moving onto the next spot. Go around the arc and make your way back to end the drill.

- **Figure 8 Shooting**
 - Player starts under basket, wraps around cone/chair, coach passes ball immediately so that player can catch get the ball up above their head and score a reverse layup.
 - Player will then wrap around the opposite cone/chair and do the same thing with the other hand.
 - Second progression is a curl to a floater
 - Third progression is a curl jumper at the elbows
 - Fourth progression is a pop out to three point line on the wing for a shot
 - Fifth progression is a flare to the corner for a shot

- **Closeout Shooting**
 - Player starts on block chopping feet, when time starts they run out to the corner and closeout on the corner. Player then curls to the elbow for a catch and shot jumper. Then repeats the process.
 - Player will do this on one side for 45 seconds then will go to the other side for 45 seconds and do the same pattern.
 - Goal is to make 12 in 1:30 seconds.
 - You could also make the shot progression: Fill cut for 3, Fill cut 1 dribble jumper, Fill cut change of direction dribble shot, Curl, Flare

- **Earn License to Shoot a 3 in Games**
 - Players must score a 35 or better 5 times in order to get The License. Each shot made is one point. Only players with The License are allowed to shoot three's during the season. These standards are for DI men's program. It could be 28-30 for high schools.
 - Round 1: Spot ups: Player will start spot 1 and move around the arc and back to shoot a total of 10 shots. Player is allowed to start the drill by making his first shot. Only from spot 1 and only on this first set of 10 shots.
 - Round 2: Cut-Into 3's: Player will start under the basket and make a cut into spot 1 to shoot. Player then cuts back under the basket and then to spot 2. This is repeated for all 5 spots, then the player will repeat the cuts starting at spot 5. 10 shots total.
 - Round 3: Transition Wing 3's: Players will start at ½ court and make a cut into the wing. Coach is in the middle to pass. The player will shoot 5 shots in a row from the right side, the shoot 5 shots in a row from the left side. 10 shots total.



- Round 4: Trail 3's: Player will start at half court and shoot a trail 3 at the top of the key. Coach will pass from the side. Player shoots 5 from the right and 5 from the left. 10 shots total.
- Round 5: Spot Ups: Same as round 1 but the player does not start on make from spot 1. 10 shots total.
- **30 Point Shooting**
 - File 06 to about 4:05
 - Player shoots from four spots: wing, pro spot, pro spot and wing.
 - Set up a chair or cone at each spot on the floor, just outside the 3-point line.
 - Player receives pass and attacks the chair or cone
 - Player will shoot three shots from each spot
 - Player shoots stop and pop 3, then a right to left crossover move to a stop and pop and then a left to right crossover move to a stop and pop shot.
 - Player shoots ball and then sprints back behind the chair/cone to receive ball and makes next move.
 - 3 worth 3 points, pull up jumpers worth 2 points
 - 7 points per spot for a total of 28 points -- finish drill with 2 free throws for a total of 30.
 - Try to achieve a goal of 23 points or higher.
- **3 Point Swish Drill**
 - Shooter, passer, rebounder and 2 balls.
 - Shoots 3's from each spot (both corners, wings and top of key) for 30 seconds.
 - Miss = 1 point, Make = 2 points and All Net = 3 points
- **Rip Hamilton Shooting**
 - This is a 6-shot drill. The drill will begin with a pass from the passer to the shooter.
 - The 1st Shot: The shooter will shoot a corner 3 pt. shot
 - The 2nd shot is a shot fake / mid-range pull-up
 - The 3rd shot is a curl off a pin down
 - The 4th shot is a straight cut for 3
 - The 5th shot is a flare to the corner
 - The 6th shot is a transition 3 pt. shot. After shooting the flare the shooter will sprint to half court line and back to the wing.
- **5 Shots from 5 Spots**
 - Player passes to coach and sprints in for a lay-up
 - Player then cuts to the corner for a 3 pointer
 - Player then sprints to opposite corner for a 3 pointer
 - Player then cuts to the top of the key for a three pointer
 - Player then flares to the wing for a mid-range jumper.
 - Repeat three times for total of 15 shots. A goal could be to make 11 of 15
- **VULCAN (Roman God of Fire)**
 - This is a great competitive catch and shoot drill. You can use one or two partners and two balls (one can be the passer and the other a rebounder). There are 5 spots on the floor, which have 5 shots that are within most offenses.

- First Shot: Pin down screen
 - Second Shot: Corner Fill
 - Third Shot: Elevator screen
 - Fourth Shot: Flare
 - Fifth Shot: Transition Corner
 - How many can you make in 1 minute, 2 minutes, make it a challenge that player can't move until makes two in a row from each spot, if he misses more than three in a row he starts over.
- **Shot to Defensive Mindset Transition Drill Brad Stevens**
 - Player will shoot a top of the key 3 pt.
 - After shot player will push step across toward sideline, sprint backwards to half court, push step across toward the middle of the floor and sprint in for transition 3 pt. shot.
 - **Nuggets Drill** (All spots attempting to make 3 in a row 3 pts, if shooter ever misses two in a row he runs down and back. The other player can get shots in while waiting for partner to come back for shots)
 - Slide to corner (left side)
 - Runs into the wing (left side)
 - Shoots 3 catch and shoot shots at the top of the key
 - Runs into the wing (right side)
 - Slide to corner (right side)

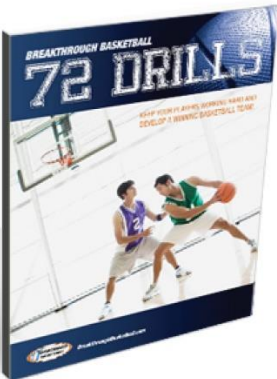


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