



The Complete Encyclopedia of Breakdancing
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About the Book

Monkey See Monkey Do, means you can't learn without doing. Can you learn to swim by just reading a book? To learn any skill you actually have to do it. You have to do it a lot if you want to be good just like anything else in life. This book will give you the best "Monkey See" of any Breakdancing book in history with lots of pretty pictures and videos. But, you have to provide the Monkey Do by actually practicing the drills and exploring your own dance locomotion. Finally, like all great things this book is a collaboration from a wide variety of disciplines that I have stolen to help make Breakdancing easier to learn. Thanks to all my friends and family for listening and providing feedback to make me and this book better. Thanks to all the professionals I have trained with, fighters, boxers, ballerinas, gymnasts, Capoeiristas, bodybuilders, and stuntmen. And thanks to my students who loved Breakdancing so much they tolerate my bad teaching style and to my current students who struggle with my new mistakes in teaching them. So after you read the book, get off your butt and Monkey Do yourself some Breakdancing Ninja moves!

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Book One LEARNING BREAKDANCING

Chapter 1 History

Breakdance (media coined phrase), also known as breaking, b-girling or b-boying, is a street dance style that evolved as part of the hip hop movement that originated among African American and Latin American youths in the South Bronx of New York City during the early 1970s. It is the original and arguably the best known of all hip hop dance styles. A breakdancer is also known as a breaker, and B-boy.

Origins: From street to dance

Breaking was born when street corner DJ's (in legend it is DJ Kool Herc who was first) would take the breakdown sections (or "breaks") of dance records and string them together or loop them without any elements of the song per se. This provided a raw rhythmic base for improvising and further mixing, and it allowed dancers to display their skills during the break. Breakdancing has a variety of influences, there is no tradition in breakdancing the dancers picked elements from other dances and sports including but not limited to gymnastics, Capoeira, lindy hop, disco, etc...

Popular speculations of the early 1980s suggest that breakdancing, in its organized fashion seen today, began as a method for rival gangs of the ghetto to mediate and settle territorial disputes. In a turn-based showcase of dance routines, the winning side was determined by the dancer(s) who could outperform the other by displaying a set of more complicated and innovative moves.

It later was through the highly energetic performances of the late funk legend James Brown and the rapid growth of dance teams, like the Rock Steady Crew of New York City, that the competitive ritual of gang warfare evolved into a pop-culture phenomenon receiving massive media attention. Parties, disco clubs, talent shows, and other public events became typical locations for breakdancers, including gang members for whom dancing served as a positive diversion from the threats of city life.

Though its intense popularity eventually faded in the 1980s, breakdancing persists as a mainstream phenomenon, maintaining exposure through often comical portrayals in commercials, movies, and the media. Breakdancing remains an enjoyable pastime for enthusiasts and, for a few, a serious competitive dance where annual exhibitions and competitions of all levels take place.

The dance

A basic routine might include toprock, a transition into downrock, also known as footwork, a display of power moves, and finally a climactic freeze or suicide.

Toprock refers to any string of steps performed from a standing position, relying upon a mixture of coordination, flexibility, style, and most importantly, rhythm. It is usually the first and foremost opening display of style, and it serves as a warm-up for transitions into more acrobatic maneuvers. In contrast, downrock includes all footwork performed on the floor as in the 6-step. Downrock is normally performed with the hands and feet on the floor. In downrock, the breakdancer displays his or her proficiency with foot speed and control by performing footwork combinations. These combinations usually transition into more athletic moves known as power moves.

Power moves refer to moves that require momentum and physical power to execute. In power moves, the breakdancer relies more on upper body strength to dance, using his or her hands to do moves. Power moves include windmill, swipes, headspins, flare, and airflare. Because power moves are physically demanding, breakdancers use them as a display of upper body strength and stamina. Many moves are borrowed from gymnastics, such as the flare, and martial arts, with impressive acrobatics such as the butterfly kick.

The more difficult freezes require the breakdancer to suspend himself or herself off the ground using upper body strength, in poses such as the handstand or pike. Whereas freezing refers to a single pose, locking entails sharp transitions between a series of freezes.

Suicides are another type of end to a routine. Breakers will make it appear that they have lost control and fall onto their backs, stomachs, etc. The more painful the Suicide appears, the more impressive it is, but breakdancers execute them in a way to minimize pain. In contrast to Freezes, Suicides draw attention to the motion of falling or losing control, while Freezes draw attention to the final position.

"*Battles*" refer to any level of competition in which breakdancers in an open space (typically a circle or square) participate in quick-paced, turn-based routines, whether improvised or planned. Participants vary in number, ranging from head-to-head duels to battles of opposing breakdance crews, or teams. Winners are determined by the side exhibiting the most proficient combinations of moves. "Cyphers," on the other hand, are open-forum, mock exhibitions where competition is less emphasized.

In pop culture

Since its inception, breakdancing has provided a youth culture a constructive alternative to violent urban street gangs. Today, breakdancing culture is a remarkable discipline somewhere in-between those of dancers and athletes. Since acceptance and involvement centers on dance skills, breakdancing culture is usually free of the common race, gender and age boundaries of a subculture and has been accepted worldwide.

The world scene

Social interaction centers on practice and performance, which are occasionally intertwined because of its improvisational style. While featured at dance schools,

breakdancing is very difficult, typically taught to newbies, or beginners, by more experienced breakdancers and passed on to new generations by informal word-of-mouth. Clubs and hip-hop schools do exist, but are rare in number and more so in organization.

Music

As the clichéd quote "break to the beat" insists, music is a staple ingredient for breakdancing. The original songs that popularized the dance form borrow significantly from progressive genres of jazz, soul, funk, electro or electro funk, disco, and R&B. (See 1970s and 1980s). The most common feature of breakdance music exists in breaks, or compilations formed from samples taken from different songs which are then looped and chained together by the DJ. The tempo generally ranges between 110 and 135 beats-per-minute with shuffled sixteenth and quarter beats in the percussive pattern. History credits Kool Dj Herc for the invention of this concept, later termed breakbeat.

The musical selection is not restricted to hip-hop as long as the tempo and beat pattern conditions are met. It can be readily adapted to different music genres (often with the aid of remixing). World competitions have seen the unexpected progressions and applications of heavily European electronica, and even opera.

BBOY History was copied from Wikipedia, because they did an excellent job!

<http://en.wikipedia.org/wiki/Breakdance>

Chapter 2 Getting Started "What Do I Need?"

Power of the Brain

The first and most important thing you need is the **Right Attitude!** Remember, this is supposed to be fun not work. Stop thinking of why you can't do it, stop sabotaging yourself, and focus on how you can do it and what you need to do to make it happen! There is no excuse! Where there is a will there is a way. Wishes don't just come true, you have to make them happen. Now with that being said lets get to the real secrets. A fundamental problem is trying to perform a move with your body that is not clear in your mind. If your brain is confused on how to do it, then your body will be too! You must have a very clear and precise mental picture of what you want to do in your head first before you attempt a move. Watching footage over and over again until the move is embedded in your mind is a great way to obtain that mental picture. Next, you simulate yourself doing the move in your mind over and over again. Drawing stick figures of the move is also beneficial, if you can draw it you show understanding. Remember you must be 100% competent of how the move is done mentally before attempting it physically.

Your Dance Space

This is a low budget endeavor, your requirements are simple and in this priority.

1. Big, open space you should be able to jump all over the place and not hit anything.
2. High ceilings, so you can do handstands and jump around and not bump your cranium.
3. A padded floor, beginners need mats when learning new moves. Wrestling, gymnastic, or workout mats all work.
4. Music, we are dancing remember?
5. Mirrors, you need feedback and this is a cheap way to see how you are doing.
6. A slick surface, once you can do the moves, move up to a real floor such as hardwood, marble, or linoleum.
7. Ballet Bar and a wall. Best way to practice handstand and other poses is to use a wall and a ballet bar for supporting yourself. You can build up strength and balance when you grab a ballet bar and then attempt a pose, or put your feet on a wall and practice hand stand poses etc...

Feedback System

How do you know you are breakdancing properly? Feedback! A mirror will let you see the results, this is one good way. Having a friend or a coach watching and providing feedback is another good way. But the best way is a combination of coaching and utilizing a video camera so you can see for yourself what you are doing and how you are doing it.

Breakdancing Gear

This isn't a fashion show, people came to see some breakin' not the latest in trendy clothing. So let's focus on the functional items that will actually help you breakdance and not just make you look "hip" on the dance floor.

- **Shoes** need to be flexible, light, provide good grip and offer good support. Running shoes are the best. Some bad examples are boots (they aren't flexible), wrestling shoes or other thin soled shoes (no support) and socks (no grip and you can stub toes)
- **Pants/Shorts** nothing special here. Excessively baggy pants or shorts mask movement which makes you look like a moving block instead of fine tuned dance machine.
- **Shirts** Same as above, excessively baggy shirts mask and hide your movement. Cotton shirts get soaked in sweat. Shirts with designs on the back may cause excess friction when spinning.

- **Knee Pads** – For those that think protective gear is dorky, I say bruised knees are out of style. Neoprene wrestling knee pads work very well.



- **Elbow Pads** – You want to do elbow spins right? You don't have to wear elbow pads all the time, but it's a good idea.
- **Wrist Supports** – Are your wrists hurting from dancing? Once your wrist and forearm strength and flexibility are developed you will not need any support. Until then use gymnastic wrist wraps.



- **Gloves** – This is a preference issue, the right type of glove can help or hurt you depending on its padding and slickness.
- **Helmet** – Some BBOYs think wearing a helmet is lame when doing headspins, that may be true. But there no better piece of gear for practicing headspins than a good skateboarding helmet. The helmet provides a flatter surface to spin on for those of us with odd shaped heads. The padding inside the helmet is much more comfortable than a beanie. Also, the plastic on helmets is great for spinning on most surfaces, even carpet.



- **Headspin Beanie & Headspin Hat** – You can buy or make these, its just a normal beanie with material from a lawn chair or trampoline that provides a slick surface to spin on. The Headspin hat is padded and can be purchased at http://www.breakdancingninja.com/breakdancing_gear.html



Breakdancing Pillars of Success

The following chart shows how to achieve that Breakdancing balance in your training. These are the elements that lead to great Breakdancers.



Discipline (The Foundation)

Anything worth while in life you will have to work hard for it, the good thing with Breakdancing is that once you are good at it you get to show off! Not only do you get the benefits of being a superhuman from Breakdancing, but you get to be creative, inspire, and have the ultimate bragging rights of being able to boogie down! Constantly remind yourself why you chose to Breakdance while you are training as a way to motivate yourself to continue. It is worth it, you can join the select few who have the most fun on the planet on the dance floor.

Physical Attributes of Success, Flexibility, Stamina, and Strength

Flexibility – Provides injury prevention, and increases your range of motion making power moves like headspin easier to perform. With the freedom to move around, you can then do more complicated moves with your body.

Stamina – Needed for your training sessions, and for actually performing. You need to be able to dance for at least a half hour when you are performing and competing.

Strength – Strength gives you control and precision of your movement. Without it you are more likely to flop around and collide with the floor. Not only does this look ugly and un-smooth it is also a great way to hurt yourself. People compensate for a lack of strength with momentum. If you can control your movements, you are in control of your dancing which always looks better than throwing your body around. Good Breakdancers can handle their body weight with ease.

Self-Expression and Creativity

Think of your body as a paint canvas, and the physical attributes are your brush and paints, without a canvas a brush and paint you cannot express yourself and be creative. Likewise, if you do have all the supplies you have nothing holding you back. That is why developing those physical attributes are so important, once you have them you can focus on dancing and nothing will hold you back because you have all the tools.

Putting it All Together, a Typical Practice Session

What is the secret to good Breakdancing training? Like anything worth while in life, **HARD WORK!** Remember you reap what you sow, training is where champions are made. How you train is up to you, but these elements and principles must be included.

- Warm-up 5-10 minutes. Legs, shoulders, and forearms are critical areas that must be properly warmed up.
- Stretching 20-30 minutes. You should be holding each stretch for at least 30-60 seconds, and stretching every muscle that you will be using. Leg, shoulder and forearm flexibility are crucial!
- Practice your hardest moves first. If you wait till you are tired you are more likely to pick up bad form.
- When you are tired, it is an excellent time to start being creative. Practicing footwork in slow-motion can still be done when tired and a great way to think of new tricks. Plus, the more tired you are the more relaxed you are.
- Stretching at the end of your practice as well. The best time to stretch is when you are warmed up, besides extra flexibility is never a problem.

Chapter 3 “Breakdancing Moves”

Key Concepts

Any task can be achieved if you break into small enough chunks. Breakdancing moves are no different. By creating standard drills you can produce predictable results. Note that drills is a pay for it now or pay for it later philosophy. If you spend time doing drills now then when you try the move it will be easier to learn. If you skip the drills you are more likely to struggle with the move a lot longer than doing the drills but also increase your chances of getting hurt and frustrated, regardless there are no shortcuts. The more

repetitions you perform, the easier the move becomes and the better you will be at it. Repetition is your friend.

Uprock / Toprock

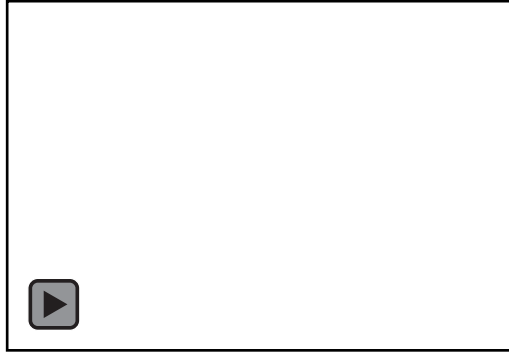
What it is

Originally started as a way to create dance space by opening up a circle. It evolved becoming more artistic while incorporating other dance styles and influences like James Brown, swing dancing, Capoeira etcetera.



Exercises: Aerobic level needs to be high therefore anything cardiovascular especially running and jump rope.

Drills: Good uprock means dancing to the beat. So first you need to hear the beat, then clap to the beat, step to the beat then finally dance to the beat. Next do boxing circles, always keeping your upper body facing the same direction walk in a big circle, slowly bringing the walk to a jog then taking big leaps and strides. When that is comfortable make your circle smaller and smaller and faster and faster, always practice in both directions. Keep it fun, it will come with practice. For hip rotation practice karaoke walks:



Karaoke Walks

Focus on a simple step like stepping side to side and focus on making that look as cool as possible. You may have to do it a hundred times before you can relax enough and add attitude to it. When you are proficient you don't have to think about the move then you can make it funky.

Tips: Remember to be on your toes, your heels should be off the ground. Being your toes gives you the bounce you want. Practice hopping with straight legs extending your calves. Get a slow beat and move to the beat. Focus on just your lower body, begin using your hands and arms once you get good with your legs. Over-emphasize dancing on beat in the beginning, clap while doing uprock. Practice hip-rotating because all the speed and power comes from the hips, you have to twist them!

Remember the music goes into your ears and out of your feet.

Coffee Grinder/Helicopter

What it is

The first simple trick you should learn, stolen from old Kung Fu movies.

Flexibility

You quads need to be able to do this





Drills

Start crouched down in footwork position. Keep one leg always straight, and the other always bent. Your knees should not touch the floor! When making the switch, put both hands in front of you into a pushup, lean forward onto your hands similar to a pushup position.

Advanced Drills

Perform the move both directions with each leg for a total of four ways of doing, plus do it one handed. Finally, incorporate the coffee grinder into your footwork and into a handstand.

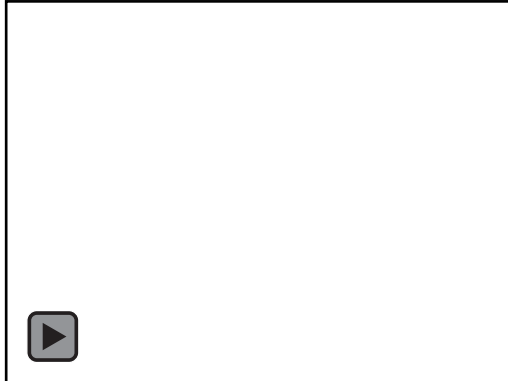
Tips

Get your hips very high in the back position by jumping and the move gets a lot easier.

Footwork

What it is

Footwork is the glue of Breakdancing. It glues all your moves, tricks, poses, powermoves, freezes, and every other move into one seamless dance, footwork combined with Uprock is the actual dance portion of Breakdancing. It is where you develop your style and originality.



Flexibility

None if you perform basic moves, but extra flexibility will allow you to move in new and clever ways. The less flexible you are the more likely you are to bend your legs and hunch making you move in a smaller circle. You want to make as big a circle as possible by extending your hips.

Exercises

Hold these poses for shoulder strength



Both Sides (Elevated Feet Makes It Harder)



Can Be Done With Out Elevation

Once these holds get easy move to Walrus Walk and Ag Walks listed on Appendix B.

Drills
Monkey Walk

Footwork Olympics

Stay in one position like the side position and try to come up with as many different ways of moving as possible from that position. Practice all positions (front, both sides and back) Then progress with walking forwards, backwards, and side to side while doing footwork. Try to move in a pattern like a triangle or spiral. Practice bouncing and hopping focusing on landing on your toes. Landing on your toes (heel off the ground) will cushion your fall and let you spring back faster than landing flat on your foot. The footwork will sound more like pitter-patter than stomping if performed correctly.



Keep your heels off the ground for better support.

Front Position



Pushup Position



Side Position



Side Position

Keep your hand close to your bellybutton to get your hips high. The further away your hand is from your belly button the harder it is to get your hips high.

Walk your legs around your body, keeping your upper body facing the direction.
Do the six-step, in both directions

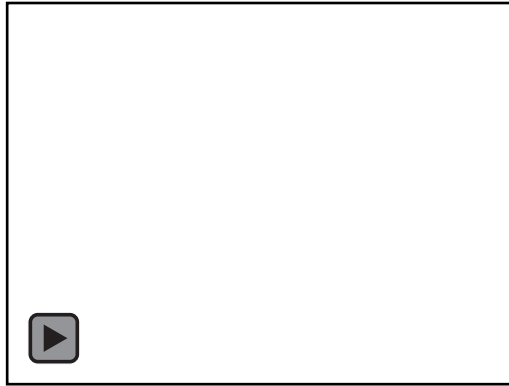
Tips

Make your legs light to make it look like your gliding. Have your hand placement close to your hips (It will bring your butt off the ground) the further away your hand is from your hips, the lower your body will be making your footwork look ugly.

Eventually you will notice that you have developed a pattern in your footwork. Being predictable is boring, footwork is suppose to keep the audience guessing by changing and

morphing constantly. To break your patterns, you have to try everything you can to introduce change. Different music, different clothes, different shoes, any sort of change is good. Try moving at half speed to give you more time to think of different ways you can move your body. Moving slow allows your mind to be one step ahead of your body thereby maintaining control.

The Shuffle

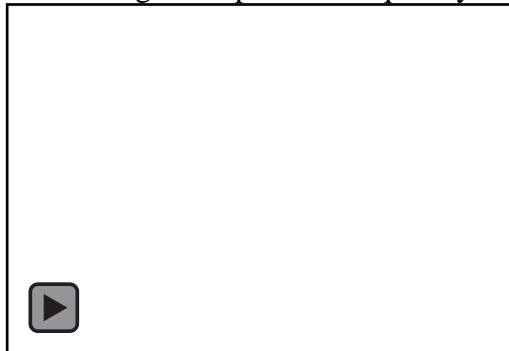


The Shuffle

Spyder

What it is

A simple footwork trick that looks good if performed quickly.



The Spyder

Drills

People have a tendency to let their hips sag so hold the pushup position and flex your abs. Watch yourself in a mirror or have someone watch to see if you are straight.

Tips

Let your hips swivel for more speed and let your hands come off the floor.

Transition: Cork Screw (Up-Rock to Footwork)

What it is

You are twisting and going down at the same time. Like a corkscrew.



Corkscrew Transition

Exercises

Squats and one legged squats for max control

Drills

Squat down to the floor. Twist 180 degrees. When you put the two together you are doing the cork screw.

Advanced Drills

Do it without hands, twist clockwise and counterclockwise and switch legs.

Tips

Transition: Falling to one side (Up-Rock to Footwork)

What it is

From a standing position fall to one side into footwork.



Falling to the Side

Exercises

Pistol Squats and Lateral Squats

Drills

Control your fall while holding onto a ballet bar or similar type of support.

Tips

If you have strong quad muscles you will be able to control your fall better, lean a lot too.

Donkey Kicks or Broncos

What it is

Hopping from your hands to your feet.



Donkey Kicks or Broncos

Flexibility

Wrist flexibility

Exercises

Handstand pushups

Drills

Jump to your hands at a 45 degree angle, then kick back like a donkey and have your feet land away from your hands

Advanced Drills

See how high you can get your donkey kicks (approaching a vertical handstand position).
See how long of a jump you can do (distance between your where feet land and where your hands land)

Tips

There is a rhythm to this move, if you are out of rhythm it is hard to perform. The more vertical position you are in when you are on your hands the harder it is have a long jump.

Knee Spins

What it is

You spin on your knee.



Knee Spins

Flexibility

Varies, not much required for basic knee spins though

Drills

Very similar to headspins, on one knee walk yourself around in a circle with the opposite leg straight out behind you for balance. Then quarter spin, half-spin, and finally full spin. Practice both directions and with both knees. So there are 4 total knee combinations.

Advanced Drills

Eventually you want to spin without using hands for balance, once you can do full spins practice this.

Tips

Wear knee pads! Incorporate a few spins while doing footwork, also practice going into them smooth and exiting smoothly into hand stands and power moves.

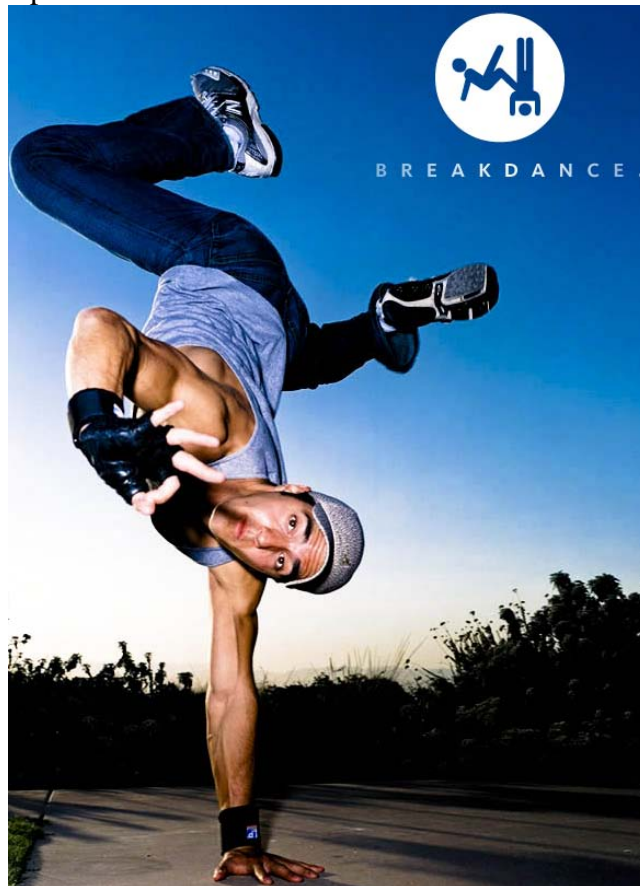
Handstands and Handstand Freezes

What it is

A basic building block which leads to an infinite amount of poses!



Basic Split Handstand Pose. You need to be able to hold this!



When two hands are boring you can switch to one.



Flexibility Helps



Flexibility

Full splits will lead into cool poses, you also need wrist flexibility, hip flexibility, and shoulder flexibility.

Exercises

Military presses, shoulder raises in all directions, rotator cuffs, and the absolute best is gymnastic rings.

Drills

Two parts to the move, balance and strength, start training for strength. Start with Wheel Barrows, increase difficulty by raising the body higher and higher. Then Pike Walk across the room to develop shoulder strength. You can also do Hand Stand Pushups. Look in Appendix B for more shoulder exercises.

Hand stands against the wall build up your handstand time. To initiate handstands, straight posture plant hands on floor close to hips kick with one leg push off with the other leg (scissor motion). Once against the wall, stay there for 15 second increments and gradually build up to longer stays. Progression is as follows, you can stay perfectly still against the wall, then lean on one hand and the other. Then walk away from the wall, do handstand pushups for strength and the gymnastic forearm drill on your hands. Then, you should be able to walk approximately 20 feet forwards, backwards and side to side. When you can do this you are ready to move on.

Advanced Drills

Perform One-handed handstands against a wall, again this is to build strength and build up handstand time. Get very comfortable doing this. You can use other surfaces such as wall corners and chairs to maintain the position. Once the wall is easy move onto the ballet bar, grab them with one hand then practice a pose, your support hand will keep you stable and you can then move in all sorts of new ways. Hold these poses for twenty seconds to make it easier on the floor. The same idea can be done with a chair, put your feet on the chair and use it a balance point. Play around with different body positions, the goal is to get used to being upside down in all sorts of different positions.

Tips

The more handstand time you get, the better you will be at handstands. Whatever drill you need to perform build up that time works best in the beginning.

Transition: Footwork into Handstand

What it is



Flexibility
Obliques

Exercises
One handed crab hops

Drills
Perform a swipe but stop halfway. Reach over and straighten out your inner leg, that will get your hips high.

Advanced Drills
Do it with one hand.

Tips

Turtles/Freezes

What it is
Basic posing that is performed on the ground, inspired by Capoeira.



Basic With Hips Pointing at the Floor



A Little Harder With Hips Pointing to the Side



As Always Both Sides



Hold For 5 Seconds



The More Comfortable You Get More Poses You Create



Elite Level Pose a Modified Air Baby with Extra Flexibility



See a Theme? Flexibility!



Old School Pose



Showoff In Public!



Flexibility

Must stretch your forearms and shoulders!

Exercises

Must train your forearms. Do Pushups, shifting weight from left to right as you do them. Also do planche training.

Drills

Arms across your stomach with your arm bent 90 degrees, elbow should be on your belly button which is your center of gravity with your legs/knees all the way back. Balance on hands and head, ease into the position. Start with a tripod position, head and two hands.

Tips

Put your feet on an elevated surface then ease into the move, this will take weight off from your hands. Do not kick your legs off the floor, lift them off the floor.

The Float and Handgliding

What it is



Flexibility required

Maximum wrist flexibility, and rotator cuff flexibility.

Jack Hammers AKA Crickets

What it is

A float except now you are hopping on one hand

Air Chair

What it is



Flexibility

You have to gradually stretch your rotator cuff. This move is a progression if you go to fast your muscles will snap!

Exercises
Rotator cuff

Drills

Use your free hand for support as shown in the picture. You can hold onto a doorknob, a bar, or even someone else's hand!



Tips

Hollowbacks

What it is





This is a traditional hollowback

Flexibility

Do lots of bridges and stretch your shoulders and wrists.

Exercises

Handstand pushups, and wrist exercises

Drills

Do a handstand with your back and feet against the wall, walk your hands away from the wall while still maintaining your feet on the wall. You can now control how low of a hollowback you want to get into by how far away your hands are from the wall.

Tips

Air Swipes/Baby Swipes/Swipes

What it is

A cross between a cartwheel, a handstand, and an air flare.

Flexibility

Warm up your hips, twisting motions like the Capoeira exercise.

Exercises

Cartwheels, both directions. Footwork into handstand transition

Drills

The slow method to learning is to have the person be in the crab position and reach over into the handstand position (you will be twisted at this point) the inside leg straightens out raising the hips off the ground, then you can twist in the air. This is also how you learn to get into handstands from the footwork.

Jump up, then twist. Lower body chases upper body, then lower body surpasses upper body. Jump up twist then let lower body catch up.

Make them jump from the one-handed crab position as high as they can, focusing on getting their hips high.

Tips

Knees bent 90 degrees. More advanced moves include doing one leg swipes. Keeping legs straight etc... Also you can practice swipes by doing them off a tables etc...

The Worm AKA The Body Wave

What it is



Moving on the ground like a worm, or oscillating on the ground like a wave.

Flexibility

None

Excercises

Pushups

Drills

Kick with the legs first, bend and bring back your legs trying to touch your butt. Then kick them out at a 45 degree angle from the floor. This kick is crucial as it brings your hips off the ground. The momentum from your leg kicking will travel through out your body when it reaches your chest you push off as if you were doing a pushup. You then land on your toes to prevent your knees from bangin on the floor.Eventually, you move your hands from the your chest forword past your face for a true worm.

Tips

The kick is important, the better the kick the higher your hips come off the ground the easier the move becomes.

Elbow Poses

What it is

Like handstands but on your elbow. Usually easier because the support base is bigger.



Flexibility

Same as handstands

Exercises



You need to be able to hold these indefinitely. Then practice jumping from these positions into vertical positions.

Advanced Drills

Just like handstands, start by being perfectly vertical, then get your hips off center, you will be mimicking handstands.

Tips

Practice against a wall, or have someone hold a leg.

Back-Spins

What it is

The title says it all

Flexibility

Same as windmill

Exercises

None

Drills

Perform the same drills for windmill. Back spin is just like windmill except you stop the motion when you are on your back. The progressions should be as follows, do the move your legs straight and split apart. Then you can slowly begin to bend them and bring in your legs for more speed. Practice the back spin shapes, butt off the ground, legs behind the head as well.

Advanced Drills

Start leaning over when you do your backspins onto a shoulder and get your hips way high, this is one way to get into an Icy Ice

Tips

This move is all technique, so don't sacrifice it!

Monkey Flip, Macaco (As known in Capoeira)

What it is



Can also be done with one hand. (Advanced)



Flexibility
Obliques, and bridge

Exercises

Drills

Practice throwing your hand straight behind you.

Practice jumping and getting your hips high. Pretend there is a handle across your quads and you have to lift them straight up with your free hand.

Advanced Drills

Do it with only one hand.

Tips

Look straight back, where the head goes the body follows. If you look to the side that is where you will go. By looking straight back you make sure your hips go straight back as well making you go perfectly backwards instead of off into an angle.

Kip Up

What it is

From lying flat on your back to standing up in a flash. Looks like you jump up from the floor effortlessly.

Flexibility

The plough, and hamstring flexibility.

Exercises

None

Drills

Rolling back into a plough

Advanced Drills

No-Arms Kip Up, Kip Up into Buddha position, Kip Up twist, Kip Up front tuck.

Tips

Do the windmill drill! It is the exact same motion, get your butt off the ground, shoot your hips off the ground and get your legs behind your head.

Handstand Hops

What it is

Hopping on your hands in a handstand position.

Flexibility

Must have awesome wrist flexibility.

Exercises

Hand stand pushups, and the gymnastic trap bounce.

Drills

Baby step this move, start with arms bent, kick using your quads to launch your body off the ground.

Tips

The move looks better if you keep your arms straight.

Russian Kicks and L-Kicks

What it is





One-Armed Russian Kicks (Advanced)

Flexibility

Splits, hamstrings, and the plough

Exercises

Drills

Advanced drills

Try it with your legs together, and in other positions. Then try it one-handed.

Tips

Like the worm, swipes, and donkey kicks there is a rhythm to this move. If you are out of rhythm you will be fighting against your momentum making the move look forced.

Windmill

What it is

The first “powermove” this move put Breakdancing on the map



Flexibility

Hip flexibility, full splits, and obliques, flexibility is **CRITICAL** in this move

Exercises

Nothing in particular, this is a technique move. Perform the following drill with ankle weights, this will strengthen your adductors and abductor leg muscles. Swing your legs all around slowly maintaining control.

Drills

Break up the move into two parts. Starting on your back, rotate on your hands. You're your hands close to your chest. Starting from your hands, rotate onto your back. When you master these two drills, combine them.

Tips

Stick to the basics, have a clear mental picture, legs straight and wide, and hips high.

The following is a pictorial guide to the key characteristics of good windmills.



The legs are ALWAYS wide apart and straight.

The hips are ALWAYS high off the ground

Windmill Side Position

Your legs are still wide and straight.



Hips high

Try to keep your feet behind your head, it will help keep your hips high.

Keep your hands by your chest to be ready to catch yourself as you come around

Windmill Back Position

You never let your hips go down, always keep them high. Keep your feet behind your head to keep your hips high off the ground.



Windmill Back Position



Windmill front position

Elbow Spins

What it is



Flexibility

Same as handstands and elbow poses

Exercises

Handstand Pushups, military presses

Drills

Approach it using the same technique as headspins. Start with walking yourself around, then quarter spins, half then full spins etcetera.

Tips

Planche

What it is



100% Stolen From Gymnastics

Flexibility

Wrists

Exercises

This is a pure strength move. Start with pushups, they should come easy, then begin jumping pushups. Then do pushups where your feet are pressed against a wall in the planche position. Then Maltese Pushups. Ring exercises, flying squirrels.



Everybody Makes These Faces In the Beginning.

Drills

On pushup bars or rings you can begin to do tucked planche pushups eventually straightening your legs out. Perform the maltese on a Swedish ball with a spotter supporting your traps.

Planche pushups



Hands By Your Belly Button



Tips

This is a strength move that requires persistence, there are no tips or shortcuts for this one.

1990s and 2000s

What it is



Spinning upside down on your hand, or both hands.

Flexibility

Hamstring flexibility makes it easier to get into the handstand position.

Drills

One handed handstands and really extend and push!

Advanced Drills

Do dead mans, and practice spinning both directions on each arm, and starting the move

Tips

Body symmetry is important for balance, make sure every is aligned. Your hand head has to be over your hand, your hips above your head, and your feet above your hips.

Flares

What it is

Move stolen from gymnastics

Flexibility

Full splits and flexible wrists

Exercises

Train your wrists, and hold the 5 flare positions, really push your hips up. Additionally, hold the side flare positions with only one arm on the ground and the other holding you up. Also do the parallel bar swings, controlling the motion in both directions.

Victorians

Put your hands on a ledge you're your fingers facing forward. Extend your hips into the air and have someone grab your legs. Lean back and forth touching the ground with your shoulders and coming back up into the flair position, it will kill your triceps and shoulders.



Drills

Gymnastic bucket is mandatory to learn faster! Make sure the bucket has enough slack in it to fully extend your legs. I had one student dislocate a pinky because the rope was too taut.

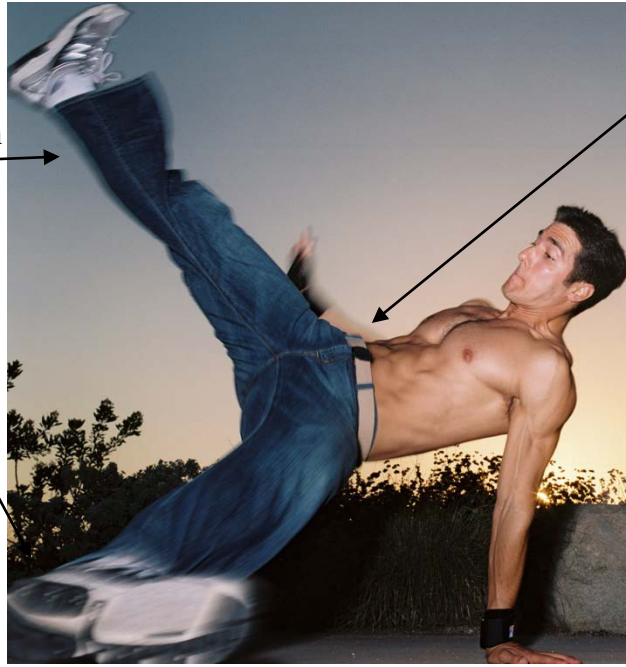


Hold This Until It Is Easy. Try To Kick Your Face

Tips

Legs straight, legs wide open, and hips high, one of those will be holding you back from executing flares.

Legs straight and wide, just like in windmill



Extend the hips so they are high off the ground. You want them parallel with the ground

Side Position

Position most people think of in flare. Usually after the front position the technique goes downhill. Right now it looks good.

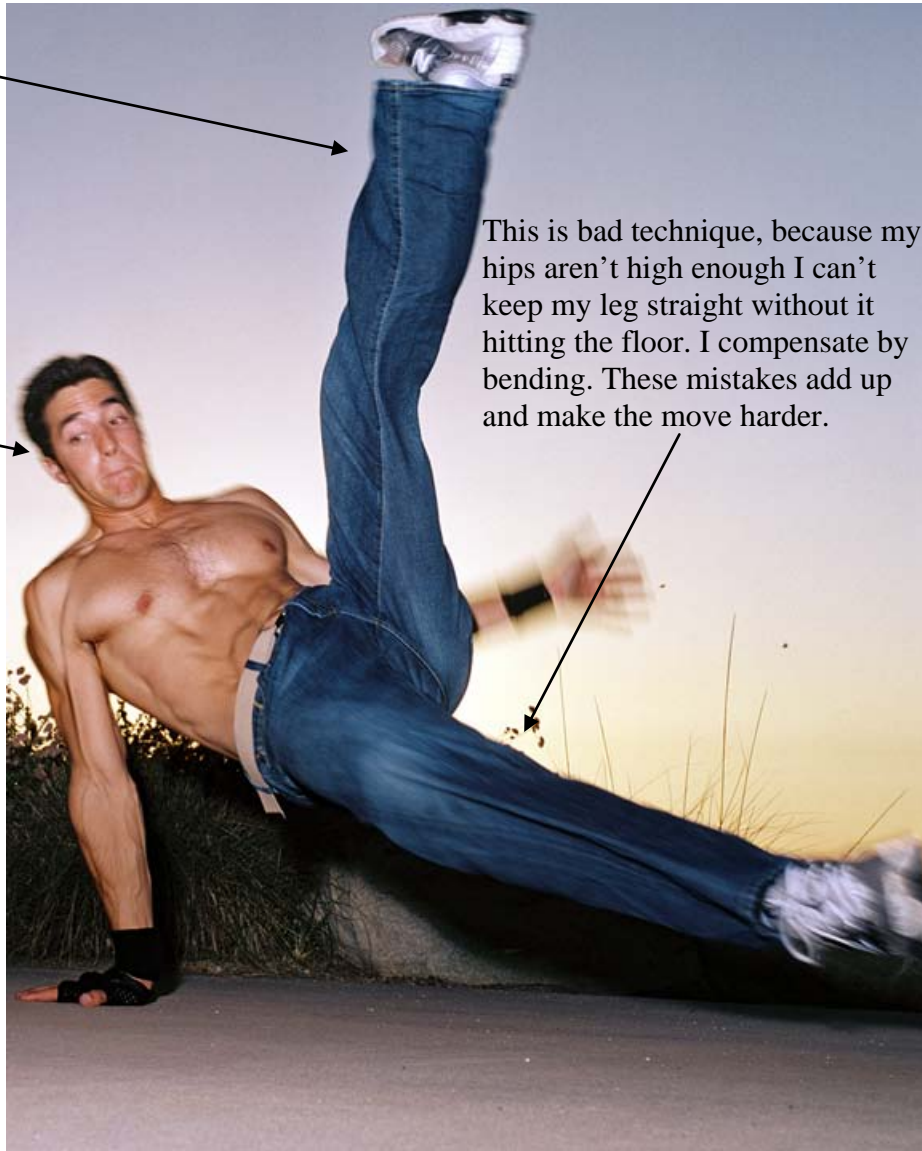


You want to place your hand on the ground. Have your fingertips touch first then palm. Avoid landing flat on your hand, that is a great way to sprain it.

Front Position

As you come around try to kick your face. This will help you get your hips up

B-Boys call this flare face. It goes away when the move is easy for you.



This is bad technique, because my hips aren't high enough I can't keep my leg straight without it hitting the floor. I compensate by bending. These mistakes add up and make the move harder.

Opposite Side Position

HeadSpins

What it is
Titles says it all



Flexibility

Full splits makes the move much easier. Stretch your neck to avoid cramps.

Exercises

Weight lifting for your neck.

Drills

The progression for the move is as follows:



Stand on your head and stay perfectly still in a pencil and legs wide position









Being able move your legs in all sorts of directions

In full splits rotate yourself around using your hands

Then try $\frac{1}{4}$ spins, then $\frac{1}{2}$ spin, then full spins also known as taps because your hands tap the floor after each full rotation for balance.

Advanced Drills

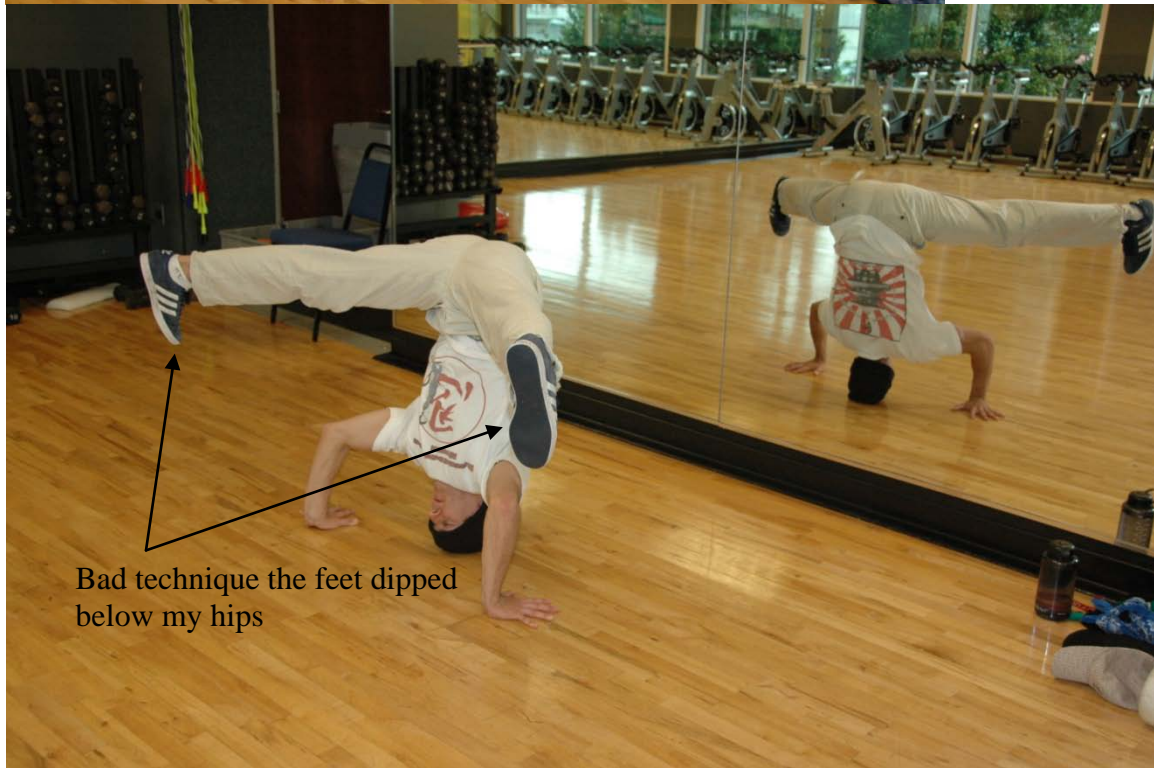
Start with taps then pencil (bring your legs together) to speed up.

Tips

Your legs must be full split and symmetrical. You have to keep them flexed and pointed. Don't let them swing down below your hips. Make sure you are on your head properly, usually the absolute top part of your head is the best part to spin on. Also ensure that you are not tilting your neck in any way, this will throw you off balance.



Keep feet above
your head.



Bad technique the feet dipped
below my hips

AirFlare

What it is



Flexibility

The same as flare, headspin and windmill.

Exercises

Drills

Chapter 4 “Electric Boogaloo / Popping and Locking AKA The Robot”

Key Concepts

This is the hardest dance to learn, because there are no secrets, it's just a lot of practice. This form of dancing requires 100% control of your body. Until you reach this level of control you are just flopping around. Remember, it's what you do, and how you do it that make this dance pleasing to the eye. You can take a simple motion, like walking backwards and do it in a way that looks cool, like the moon walk.

Basic Drills

These basic drills need to be practiced relentlessly. They teach you the basic mechanics of how to move, and give you the dexterity to make the most boring and common motion look cool.

Hitting and Ticking to the Beat

We will exaggerate the contrast between being relaxed and being tight with this drill. Perform the following to the beat, you can move in any way you want but every time the beat hits you will tense your entire body then completely relax. This will build up the dexterity and control of your muscles that you need to be able to perform popping and locking.

Isolation

Now you will isolate and only move one part of your body to the beat keeping the rest tense. The goal with this drill is to teach you to control your motion, excessive motion makes your robot look bad. So every time the beat hits you move only one joint or part of your body. You must do this until you can actually only move one part of your body well. Once you have mastered one area, like the elbow joint move on to more difficult areas like hips etcetera. Eventually, isolation will get boring at this point you can move more than one body part as you now have the control and dexterity.

Basic Moves

The Stomp

You are walking/stepping to the beat. You switch your body from relaxed to stiff.

Heartbeat

Place your hand over your heart and have it beat to the music.

Moonwalk

Sideglide

Chapter 5 Progressing In Your Breakdancing

Being Creative and Inventing Your Own Moves

Once you have mastered the basic moves the fun begins. This is where true breakdancers emerge from those that are just performing tricks. Mastering the basics means making the moves look easy and effortless. As less thought and energy are required to perform the basics, more difficulty and combinations can be added. Once you can perform the moves without thinking, then its time to add your own style and complexity to them.

You will find as time progresses your dance will develop patterns and routines. This is the creative plateau, it is natural. Your brain likes patterns and routines and this is a consequence of performing the same basic building blocks of breakdancing (Six-Step, Up-Rock) over and over again. If we continue with these patterns we become predictable in our dance and thus boring. Obviously you have to break the patterns in order to create new moves, unfortunately there are no easy and set ways of doing this. A few tricks are to add different elements in your dance, different clothes, music, practice times (morning/evening) practice duration, and location all affect how you feel which affects how you dance. Do extreme opposites, if you normally move slow, move fast and vice-versa. Other variables to play with are direction, speed, hand placement etc... Sometimes doing odd things like keeping one hand in your pocket while dancing the whole time leads to new moves. I impose these rules when I need to break out of my routine, keeping my legs straight the whole time, dancing with my eyes closed, only using one foot etcetera. The key is to get out of the routine and introduce change in any possible way.

There is no one set way to come up with new routines, the following is one method that I use. I move at half speed so that I can think about what I'm doing and what I want to do. It allows me to be one step ahead of my body. Moving at half speed also allows more time to think of all the different possibilities to move your body.

Creating Your Own Training Schedule

A good training schedule needs to cover the basics; flexibility, strength, and stamina. Further it needs to address your weakness and allocate time to develop them. The benefits of developing a training program ensure that all aspects of breakdancing are being covered. Furthermore, you can adjust your training pace for maximum growth to ensure that you are not under or over training, and provides a framework where you can keep yourself on track for the goals you set.

Your Breakdancing Progression

Discipline will carry you forward and make you successful, but you have to make it fun too. If Breakdancing is work, figure out how to make it more fun. The amount of success you have is directly related to how much fun you are having. Even if you have an iron will and work through it, without having fun you will not be creative. Up-Rock is the first thing you need to learn. We are dancing not just performing tricks and it takes lots of practice to develop your own style. Then move to simple tricks like coffee grinders, six-step, spyder, freezes and handstands. At this point you need to have these basic moves mastered. Once you have a small repertoire of moves, pick two tricks and a freeze for a routine and see how many different routines and sequences you can create. Keep learning more tricks like worm, backspin, and swipes to add variety to your routines. Routines give you mastery over the basics, but lead to inflexibility and predictable. You no longer become a dancer, instead you become more mechanical and predictable by always doing the same moves. Therefore, continue to add more moves to your routines and keep playing with the different ways you can incorporate the moves. Once you can perform the basics very well, and adapt your style when you are challenging someone, you are ready to move onto the more difficult power moves. Power moves are headspins, windmills, flares, 1990s, 2000s, and Airflares, these are tricks that lead to new moves which some breakers call power tricks. The goal is to express the yourself with your body, moves give are a starting point for you. Power moves give you the competence, and momentum (physically, and emotionally) to invent new and more challenging moves.

All the while you are doing this, your practice sessions need to focus on the three pillars, strength, flexibility, and stamina.

Chapter 6 Common Injuries

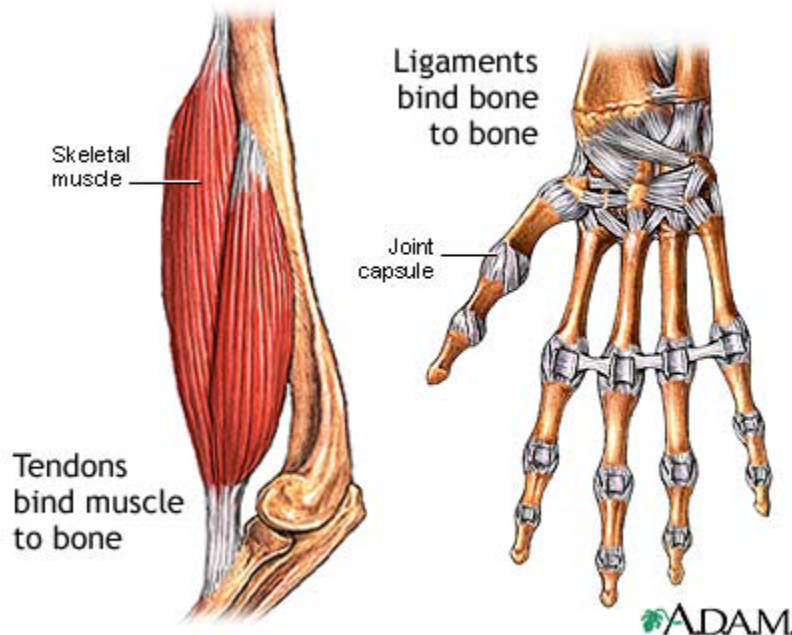
Good Pain versus Bad Pain

What is good pain? Muscular pain is the good pain that you can sustain. It just means your muscles working hard. Eventually, your muscles will adapt to this new stimulus by either getting stronger, and/or getting bigger. The bad pain? Tendon, ligament pain and anything else where your body is trying to alert you to stop. Pain is a way for your body to communicate that something is wrong. Therefore as you become more in tune with your body, you can decipher when your body tells you this is really tough, like doing a 1,000 pushups or when your body says danger when you try to force full splits. Therefore we will talk about the different types of pain and generally what it means.

Muscle Pain

Muscle pain manifests itself in a few ways. The burning sensation you experience under an intense workout, like sprinting. This is just your body using lactic acid which feels like your muscles are on fire. Then there is post workout soreness, which is caused by lactic acid as well and microtears in muscle fibers. These are good pains, yet they still serve as a warning. Your body needs time to heal and repair the damage from excruciating workouts, and these pains serve as a warning. You can keep pushing but you can run into overuse problems.

Ligament and Tendon (Tendonitis) Pain



Tendon Versus Ligament

Wrist Pain

Very common in Breakdancing. The average person does not place their whole body weight on their hands for extended periods of time, but Breakdancers do! Therefore unless you ease into training overuse injuries are common. Tendinitis is inflammation, irritation, and swelling of a tendon, which is the fibrous structure that joins muscle to bone. In many cases, tendinosis (tendon degeneration) is also present. Tendinitis can occur as a result of injury, overuse, or with aging as the tendon loses elasticity. Tendinitis can occur in any tendon. The symptoms are:

- Pain and tenderness along a tendon, usually in proximity to a joint ([hip pain](#), [knee pain](#), [shoulder pain](#), [elbow pain](#), [wrist pain](#), or pain in other joints)
- Pain is worse with movement or activity
- Pain at night

Symptoms improve with treatment and rest. If the injury is caused by overuse, a change in work habits may be indicated to prevent recurrence of the problem.

Prevention

- Avoid repetitive motion and overuse of an extremity
- Warm up by exercising at a relaxed pace before engaging in vigorous activity
- Keep all your muscles strong and flexible

Source: [U.S. National Library of Medicine](http://www.nlm.nih.gov/) and <http://medlineplus.gov/>

Wrists and Forearms Stretches (Also See Appendix A)



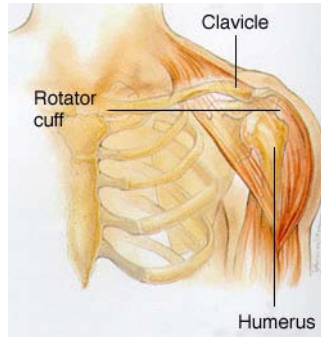
Wrist Exercises

Refer to Breakdancing Strength Exercises

Shoulder Pain

The most prevalent problems with shoulders related to Breakdancing are weak rotator cuffs. The rotator cuffs are tendons that attach shoulder muscles to bone allowing the arm raise and rotate. Therefore the obvious symptoms of rotator cuff problems are intense

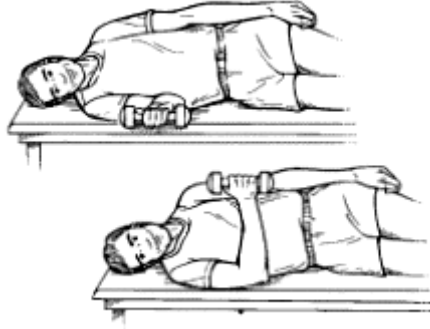
pain when raising your arms or rotating them. Other symptoms include pain in the shoulder, especially while lying on it. An ounce of prevention is worth a pound of medicine, once you injured your rotator cuff you have to very gentle with it. Preventing injuring and treating it are about the same. Essentially, stretch out your shoulders and perform the following exercises as part of your warm-up routine. Perform these exercises with a minimal amount of weight.



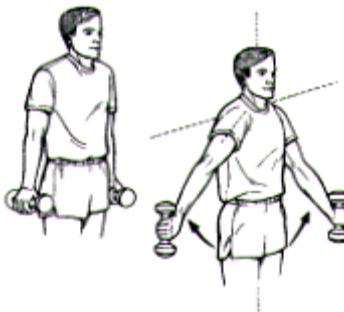
Rotator Cuff (<http://preventdisease.com>)



Rotator Cuff Exercise (<http://familydoctor.org>)



Rotator Cuff Exercise (<http://familydoctor.org>)



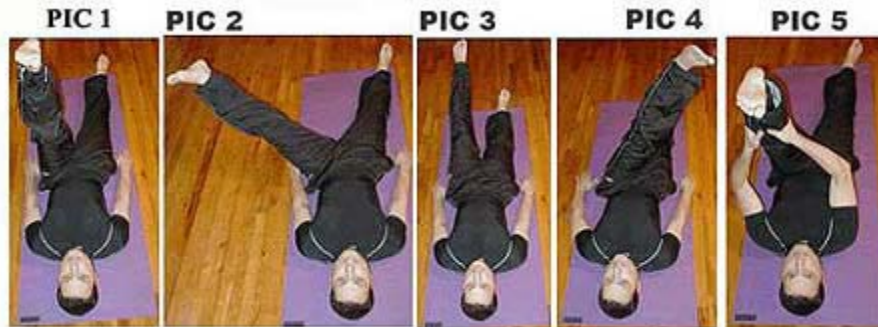
Rotator Cuff Exercise (<http://familydoctor.org>)

Knee Pain

Develop your quadriceps muscles, refer to the Breakdancing Strength Exercises

Hip Joint Pain

Stretch and train like a track runner. Warm-up the hip by doing leg circles, like Axe-kicks, then in to out Axe kicks and out to in Axe kicks. You can perform the following exercise, you can gradually progress by adding ankle weights as well.



Pulled Hamstrings

Hamstring injuries are easier to prevent than cure. But to understand what causes a hamstring injury, you first have to know how muscles work.

How Muscles Work

All muscles work in pairs to perform a task. One set of muscles shortens (contracts) to exert force, while the other set of muscles relaxes. The hamstring muscles, located at the back of the thigh, work with the quadriceps muscles in the front of the thigh. When you bend your leg, the hamstring muscles contract and the quadriceps muscles relax. Conversely, when you straighten your leg, the quadriceps muscles contract and the hamstring muscles relax.

Strains and Tears

When one muscle group is much stronger than its opposing muscle group, the imbalance can lead to a strain. This frequently happens with the hamstring muscles. The quadriceps muscles are usually much more powerful, so the hamstring may become fatigued faster than the quadriceps. A fatigued muscle cannot relax as easily when its opposing muscle contracts, leading to strains.

Muscle strains are overuse injuries that result when the muscle is stretched without being properly warmed up. It's like pulling a rubber band too long. Eventually, the rubber band will either lose its shape or tear apart. The same thing happens with muscles.

Hamstring strain in young people often occurs because bones and muscles do not grow at the same rate. During a growth spurt, the bones may grow faster than the muscles. The

growing bone pulls the muscle tight, and a sudden jump, stretch, or impact can tear the muscle away from its connection to the bone.

Sometimes, a muscle that tears away from a bone will pull a piece of bone with it. This is called an avulsion injury. If the hamstring tears near the hip, where it attaches to the pelvis, it may pull a piece of hip bone (ischium) away. This is a serious injury that may require surgery to reattach the muscle.

Diagnosis

Hamstring injuries are usually readily apparent.

- Mild strains may involve a simple tightening of the muscle that you can feel.
- More severe injuries may result in a sharp pain in the back of the thigh, usually in full stride.
- A rupture or tear may leave you unable to stand or walk. The muscle may be tender to the touch, and it may be painful to stretch your leg. Within a few days after a tear, bruising may appear.

Treatment

Remember RICE (Rest, Ice, Compression, Elevation), and you will know the immediate treatment protocol for many sports-related injuries, including hamstring pulls or strains.

A brief period in a knee splint may be prescribed.

If the muscle is completely torn, surgery may be necessary to repair and reattach it. No treatment is complete without proper rehabilitation to strengthen and stretch the muscle.

<http://orthoinfo.aaos.org/topic.cfm?topic=A00408>

(American Academy of Orthopaedic Surgeons)

Pulled Groins

Like any other pulled muscle, lay off of it until it feels better. The more you use it while it is injured the more likely you are to re-injure it.

Appendix A - Breakdancing Stretches

Stretching needs to be done after a quick warm-up of at least 5 minutes, I generally do Up-Rock as my warm-up. The stretches should be held for at least 1 minute. Stretching before you dance, then after when your body is thoroughly warmed up provide the best results. The main key to gaining flexibility is dedication and consistency. No matter what method you use, if you do not stretch regularly, you will not gain flexibility.

Dynamic Stretching

Dynamic stretching consists of controlled leg and arm swings that take you (gently!) to the limits of your range of motion. In dynamic stretches, there are no bounces or "jerky" movements. An example of dynamic stretching would be slow, controlled leg swings, arm swings, or torso twists.

Active Stretching

Active stretching is also referred to as *static-active stretching*. An active stretch is one where you assume a position and then hold it there with no assistance other than using the strength of your agonist muscles. For example, bringing your leg up high and then holding it there without anything (other than your leg muscles themselves) to keep the leg in that extended position. The tension of the agonists in an active stretch helps to relax the muscles being stretched (the antagonists) by reciprocal inhibition.

Active stretching increases active flexibility and strengthens the agonistic muscles. Active stretches are usually quite difficult to hold and maintain for more than 10 seconds and rarely need to be held any longer than 15 seconds.

Passive Stretching

Also referred to as *relaxed stretching*, and as *static-passive stretching*. A passive stretch is one where you assume a position and hold it with some other part of your body, or with the assistance of a partner or some other apparatus. For example, bringing your leg up high and then holding it there with your hand. The splits is an example of a passive stretch (in this case the floor is the "apparatus" that you use to maintain your extended position).

Relaxed stretching is also very good for "cooling down" after a workout and helps reduce post-workout muscle fatigue, and soreness.

Proprioceptive Neuromuscular Facilitation (PNF) Stretching

PNF stretching is currently the fastest and most effective way known to increase static-passive flexibility. It combines passive stretching and isometric stretching (the resistance of muscle groups through isometric contractions (tensing) of the stretched muscles) in order to achieve maximum static flexibility. Actually, the term PNF stretching is itself a misnomer. PNF was initially developed as a method of rehabilitating stroke victims. PNF refers to any of several *post-isometric relaxation* stretching techniques in which a muscle group is passively stretched, then contracts isometrically against resistance while in the stretched position, and then is passively stretched again through the resulting increased range of motion. PNF stretching usually employs the use of a partner to provide resistance against the isometric contraction and then later to passively take the joint through its increased range of motion. It may be performed, however, without a partner, although it is usually more effective with a partner's assistance.

Most PNF stretching techniques employ *isometric agonist contraction/relaxation* where the stretched muscles are contracted isometrically and then relaxed. Some PNF techniques also employ *isometric antagonist contraction* where the antagonists of the stretched muscles are contracted. In all cases, it is important to note that the stretched muscle should be rested (and relaxed) for at least 20 seconds before performing another PNF technique. The most common PNF stretching techniques are:

the *hold-relax*

This technique is also called the *contract-relax*. After assuming an initial passive stretch, the muscle being stretched is isometrically contracted for 7-15 seconds, after which the muscle is briefly relaxed for 2-3 seconds, and then immediately subjected to a passive stretch which stretches the muscle even further than the initial passive stretch. This final passive stretch is held for 10-15 seconds. The muscle is then relaxed for 20 seconds before performing another PNF technique.

the *hold-relax-contract*

This technique is also called the *contract-relax-contract*, and the *contract-relax-antagonist-contract* (or *CRAC*). It involves performing two isometric contractions: first of the agonists, then, of the antagonists. The first part is similar to the hold-relax where, after assuming an initial passive stretch, the stretched muscle is isometrically contracted for 7-15 seconds. Then the muscle is relaxed while its antagonist immediately performs an isometric contraction that is held for 7-15 seconds. The muscles are then relaxed for 20 seconds before performing another PNF technique.

PNF stretching is not recommended for children and people whose bones are still growing. PNF stretching helps strengthen the muscles that are contracted and therefore is good for increasing active flexibility as well as passive flexibility. Furthermore, as with isometric stretching, PNF stretching is very strenuous and should be performed for a given muscle group no more than once per day (ideally, no more than once per 36 hour period).

The initial recommended procedure for PNF stretching is to perform the desired PNF technique 3-5 times for a given muscle group (resting 20 seconds between each

repetition). However, *HFLTA* cites a 1987 study whose results suggest that performing 3-5 repetitions of a PNF technique for a given muscle group is not necessarily any more effective than performing the technique only once. As a result, in order to decrease the amount of time taken up by your stretching routine (without decreasing its effectiveness), *HFLTA* recommends performing only one PNF technique per muscle group stretched in a given stretching session.

How it works

Remember that during an isometric stretch, when the muscle performing the isometric contraction is relaxed, it retains its ability to stretch beyond its initial maximum length. Well, PNF tries to take immediate advantage of this increased range of motion by immediately subjecting the contracted muscle to a passive stretch.

Information summarized from (Stretching Scientifically By Thomas Kurz) website:
<http://www.stadion.com/column.html> He is the definitive guide I use for stretching now.

Template

Name

Picture

Type of Stretch - XXXX

Difficulty - Beginner, Intermediate, Advanced

How to maximize the stretch:

Tips:

/common execution mistakes

Legs – Hamstrings and Inner Thighs

Semi Wide Straddle



Type of Stretch - Passive

Difficulty - Beginner

How to maximize the stretch:

Open the legs more and have your chest touch the floor.

Tips:

A good stretch to begin with, it is like a warm-up stretch. Start by opening up about 50% of what you can normally open up to and try to have your stomach and chest touch the ground.

Wide Straddle and Pancake Straddle



Wide Straddle



Wide Straddle Against the Wall





Pancake Straddle

Passive Stretch

Difficulty - Intermediate

How to maximize the stretch:

Once you can do the full splits and have your chest touch the ground (pancake) you can start training oversplits. Elevate your feet by putting blocks underneath them. The goal is to do full splits cold.

Tips and Common Execution Mistakes:

Make sure you keep your legs straight, don't bend your knees. Point your toes and make sure they point away from the body or straight up.

Wide Straddle, Make Your Chest Touch Your Knee



Type of Stretch - Passive

Difficulty – Intermediate

How to maximize the stretch:

Once you can have your chest touch the ground elevate your foot.

Tips and Common Execution Mistakes:

Have your arms on the inside of your knee. Make sure the opposite leg being stretched is restrained and does not lift off the ground.

Wide Straddle, Making Your Shoulder Touch Your Knee



Example of Active Stretch



Passive Stretch



Active Stretch Resisting Your Hand

Type of Stretch – Can be passive or active

Difficulty – Advanced

How to maximize the stretch:

Elevate the leg being stretched once you have your shoulder touching the knee or the ground on the inside part of the knee.

Tips and Common Execution Mistakes:

Make sure your torso is twisted properly, ensuring your chest is parallel with your legs. Make sure the opposite leg does not come off the ground as well. This will also stretch your oblique muscles. If they are too tight stretch them separately.

Uber Side Split



This is the goal of PNF stretching for splits



Feet Pointing Up Changes Muscles Stretched Slightly

Type of Stretch – Active or Proprioceptive Neuromuscular Facilitation (PNF) depends how you execute the stretch

Difficulty – Intermediate to Advanced

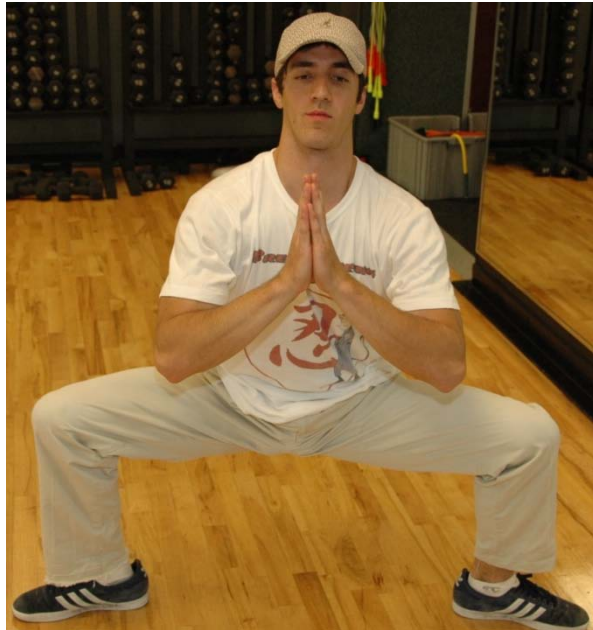
How to maximize the stretch:

The ultimate goal is shown in the above picture. To build to this level you a slippery floor like a hardwood floor with socks on and control your splits down using your inner thigh. Go down, then contract, go down contract etcetera building into a full side split that you can control with your own muscles.

Tips:

If you fall down, then you don't have control. Go as far as you can control not as far as you can stretch.

Sumo Squat / Frog Stretch



Sumo Squat



Frog Stretch



A Frog Stretching

Type of Stretch – Passive

Difficulty – Intermediate

How to maximize the stretch:

Have your feet point to the sides, have your inner knees parallel with your chest and have around a 90 degree bent in your knees

Tips:

In the Sumo Squat you can push your knees open with your elbows.

Front Splits



Active Stretch Resisting Gravity



Doing It On Chairs Is For Show and Hyper Splits



Active Stretch (Pushing Yourself Against the Wall)

Beginner Passive or Active Stretching



Advanced PNF Stretching (Gymnast trying to push leg away from the coach)

Type of Stretch – Can be any type it depends how you execute it

Difficulty – Beginner (Passive) to Advanced (PNF)

How to maximize the stretch

For passive stretched you can elevate your foot so you extend beyond 180 degrees (oversplit) For PNF you should be able to pull off a Jean Claude Van Damme type move and control yourself down into a front split and bring your legs back together using only your leg muscles.

Tips:

There are lots of ways of doing a front split stretch. You can do the stretch on your knees with your front foot on a block, this is good for beginners.

Legs – Quadriceps

Quadriceps Stretch (Easy)



Type of Stretch – Passive

Difficulty – Beginner

How to maximize the stretch:

Get the rear leg as far back and straight as possible maintaining a 90 degree bend in the front leg

Tips

Quadriceps Stretch (Intermediate)



Passive Stretch

Difficulty – Intermediate

How maximize the stretch:

If you can not go all the way down like the monkey, go onto your hands, then onto your elbows. Once you can do this cold move on to more difficult quad stretches.

Tips and Common Execution Mistakes:

Have your legs a little wider than shoulder width so that you can lay all the way down.

Quadriceps Stretch (Intermediate)



This also stretches the back

Type of Stretch - Passive

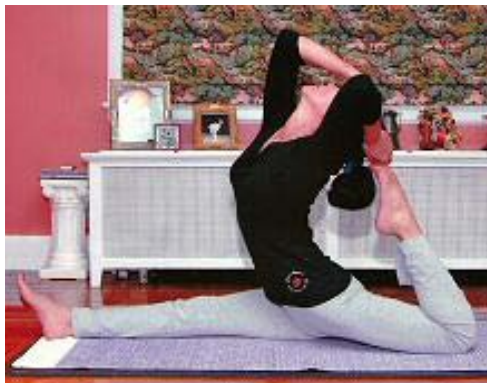
Difficulty – Intermediate

How to maximize the stretch:

Try to get both your shoulder, back etcetera to be on the ground

Tips:

Quadriceps Stretch (Advanced)



This is the goal



This will also stretch your hamstrings but the emphasis is your quadriceps

Difficulty – Advanced

How maximize the stretch:

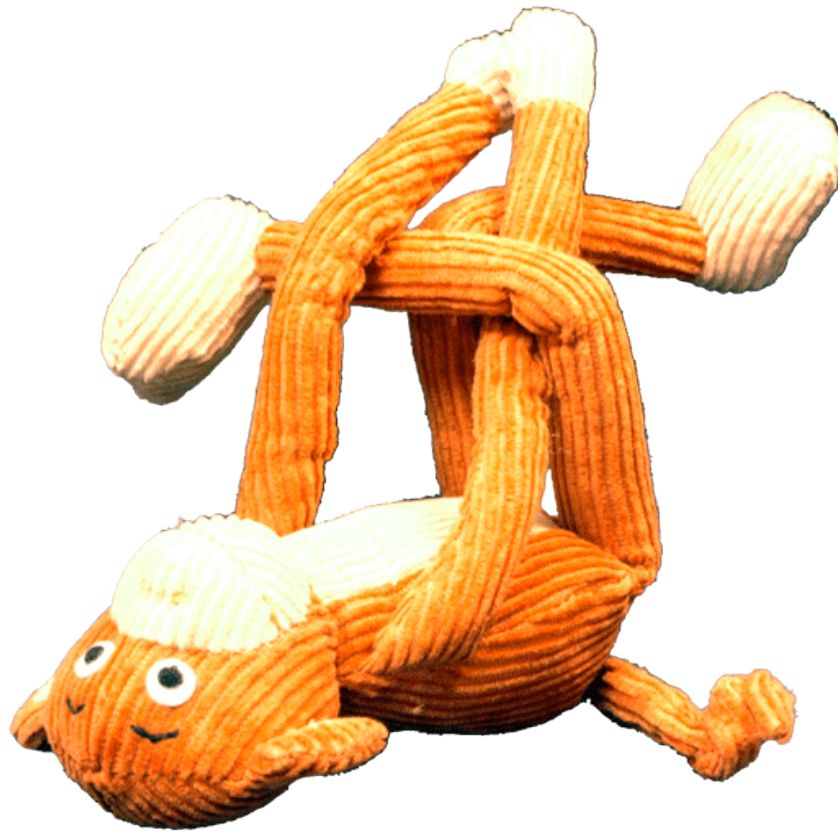
Go into splits, really crank that bent leg towards your butt, resist by flexing your quadriceps for a few seconds just to shake things up.

Tips and Common Execution Mistakes:

Ensure your hips are faced forward.

Legs – Gluteus Maxim us (Its your Butt)

Buttock Stretch



Performed on the ground



Using a wall

Type of Stretch - Passive

Difficulty – Beginner

How to Make It Harder:

You can do this laying down or against the wall. Eventually, you want to have your leg go behind your head.

Tips and Common Execution Mistakes:

The leg being stretched should have its knee bent about 90 degrees.

Butterfly



Beginner



Advanced

Type of Stretch - Passive

Difficulty – Advanced

How to maximize the stretch

Once you can make your knees touch the floor, bring your chest to your feet.

Tips and Common Execution Mistakes:

Bring your feet all the way in towards your hips. People like to cheat and have their feet away from their hips.

Single Leg Buttock Stretch



You Can Do It On the Ground





Get Your Foot Behind Your Head

Type of Stretch - Passive

Difficulty – Advanced

How maximize the stretch

90 degree bend in the front leg with the other leg in a split

Tips and Common Mistakes

Piriformis Buttock Stretch



Type of Stretch – Passive or PNF

Difficulty - Beginner

How to maximize the stretch:
Sit Indian style

Tips:
Make sure you stick your chest out, no slouching.

Legs – Calves



Using a **ProStretch®** Works Well



Grab Your Feet and Pull Them Back

Type of Stretch – Passive or PNF if you resist using your hand.

Difficulty - Beginner

How to maximize the stretch:

Get your foot pointing straight up with the opposite leg off the ground

Tips:

Knife Foot



Type of Stretch – Passive

Difficulty – Intermediate (You have to touch your toes first)

How to maximize the stretch:

Pull on the ankle as much as possible making a knife edge with your foot and pull your foot towards your face.

Tips:

Make sure you stick your chest out, no slouching.

Shoulders

Isolated Shoulder Stretch



Most effective when performed on the ground utilizing PNF techniques



Can be Performed Standing



Yoga Style (Advanced)

Type of Stretch – Passive or PNF

Difficulty - Intermediate

How to maximize the stretch:

Ensure your arm is straight and across your chest

Tips:

When doing it on the ground, roll into the stretch and resist with your shoulder turning it into a PNF stretch

Shoulder Triangle



Type of Stretch – Passive or PNF

Difficulty - Beginner

How to maximize the stretch:
Have your elbow cross your body

Tips:

Bridge and Ball



Straight arms and always trying to get the chest over your hands



HIGHLY Recommended to go immediately into the ball stretch after a bridge

Type of Stretch - Active

Difficulty - Intermediate

How to maximize the stretch:

Get your chest over your hands and keep your legs straight. Also note that this will stretch the spine and the abdominals.

Tips and Common Mistakes

Keep your arms straight, if your wrists hurt you have weak forearms and must train them. You place your legs on an elevated platform. You can also perform a bridge with your feet on a ball for hollow back training.

Wrists and Forearms



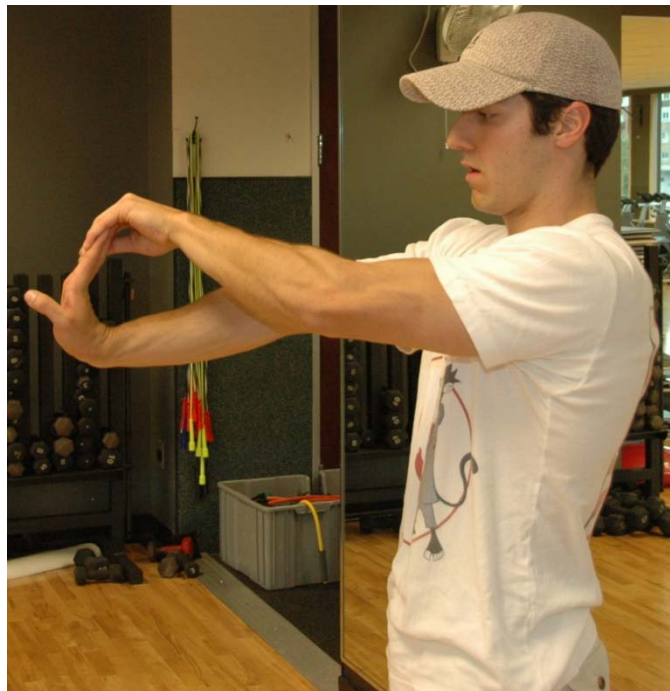
Stretching the back of the forearms



Stretching the Front of the Forearms



Alternate Method Front Forearm Stretch



Alternate Method Back Forearm Stretch

Type of Stretch – Passive or PNF

Difficulty Intermediate

How to maximize the stretch:

Keeping your palms or the back of your hand on the floor at all times try to move your hips away from your hands. Keep your arms straight.

Tips and Common Mistakes

Bending your elbows and having your wrists too far apart, have them almost touching. To keep make it a PNF stretch push your body away with your forearms.

Back and Spine

Plough



Type of Stretch – Passive

Difficulty - Intermediate

How to maximize the stretch

Make your toes touch and then have your legs straight and your hips straight up. This will also stretch out your neck

Tips and Common Mistakes

Cobra / Cat Stretch



Difficulty - Beginner

How to maximize the stretch:

Try to get your chest perpendicular to the ground.

Tips

This stretches the abdominal muscles and front of the hips and is a good counterbalance against all the slouching if you sit all day.

Windmills



Starting Position



Note one hand is planted and the other straight up

Type of Stretch – Passive or Active

Difficulty - Beginner

How to maximize the stretch:

Have one hand planted on the ground and the other straight up.

Tips:
Do these slow, you want to eliminate momentum.

Lying Trunk Twist on Ground



Pike Version



Single Leg Crossover Version

Type of Stretch - Passive

Difficulty – Intermediate

How to Make it Harder

The closer your feet are to your face, the more of a hamstring stretch you will get. Ensure that both of your shoulders are on the ground too. This will also stretch your hamstrings, spine and torso.

Tips and Common Mistakes

Trunk Twist



Type of Stretch - Passive

Difficulty – Intermediate

How to maximize the stretch:

Twist as much as you can

Tips:

/common execution mistakes

Ballet Stretch



Try to have you foot touch your head

Type of Stretch – Passive or PNF

Difficulty - Beginner, Intermediate, Advanced

How to maximize the stretch:

Tips:

/common execution mistakes

Upside Down Bridge



Starting Position



Now Try To Straighten Your Legs

Type of Stretch – Active

Difficulty - Beginner

Tips:

Hold for at least 10 seconds

Chest

Isolated Chest Stretch



Can also be done standing and using a wall

Type of Stretch – Passive, can be active if you resist

Difficulty - Beginner

How to maximize the stretch:

Tips:

Inverted Hang Also Known As Skin the Cat





Can be executed on the ground



Best done on rings or a bar

Difficulty - Intermediate

How to maximize the stretch:

Make your arm pits touch the floor. On rings relax as much as possible and pull yourself out of it so you have strength in the new area of flexibility.

Tips and Common Mistakes

Keep your arms about shoulder width apart.

Neck

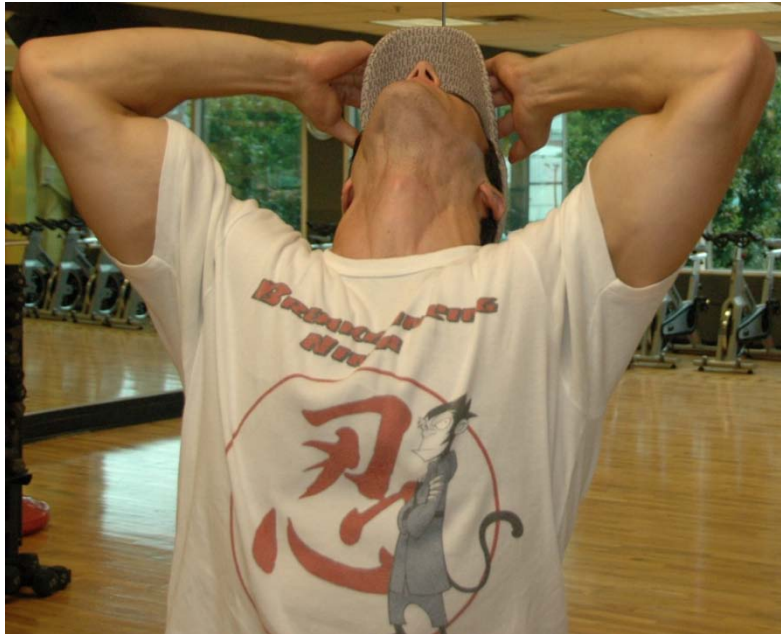
Side of Neck



Back of Neck



Front of Neck



Resist Those Hands

Appendix B – Breakdancing Strength Exercises

A gymnastics and weightlifting program that encompasses *all* of your muscles is the best strength training program. The following are important exercises that are often neglected in conventional training programs and critical to Breakdancing.

template

Muscle or what it works – heading 3

Exercise name – heading 4

Picture

How to do it, how many reps/sets/time

Upper Body Using Rings

Ring strength is the ultimate strength you want for Breakdancing. The better you are at handling your weight, the cooler moves you can do. Rings will give you that strength to do holds and manipulate in ways that will put you ahead of any B-boy. Weight lifting is excellent at isolating muscles, while rings is excellent at recruiting the maximum amount of muscles. Ring strength will utilize the entire upper body muscles including your core muscles. Rings exercises are very difficult and take a lot of time and patience to develop, but once attained Breakdancing will be that much easier.

Gymnastic Rings Support Position

Works upper body, predominantly shoulders, chest and forearms.

Start with hammer fist, then work your way to having your palms facing out. You should be able to hold this without the rings moving for a minimum of 20 seconds.

Back and Front Levers



Works upper body and core. Predominantly works shoulders, forearms, abdominals, and lower back. You should be able to hold each position for 5 seconds, and perform a minimum of 3 repetitions. Work up to it by performing it with your legs tucked

Pushups and Dips on Rings

Heavy emphasis on the chest and triceps. You should be able to do 10.

Flyes on Rings



Heavy emphasis on the chest, shoulders and biceps. Don't you think about cheating and bending your arms, go as low as you can keeping your arms straight.

Maltese



Handstands and Handstand Presses On Rings



You can wrap your legs around the rings for support and progress into handstands. For presses you can wrap your legs and do handstand presses, also you can do them piked with your feet on a support.

Planches



Hands By Your Belly Button



Straddle Planche



Not a New Move

Works the shoulders, chest, and lower back.

Start by doing the planche pushups. Have your hands by your center of gravity, your balancing point which is usually the belly button. When this gets easy, start doing tucked planches. Then straddle planches, then with your legs together.

Swinging Bicep Pullups

Iron Cross



Shoulders like you wouldn't believe!

Inverted Iron Cross



Victorian



Lean Until Your Hands Are By Your Belly Button



Heavy emphasis on the triceps. Start with your hands directly below your shoulder then slowly rock them towards your center of gravity (belly button).

Chest

Pushups

Diamond Pushups

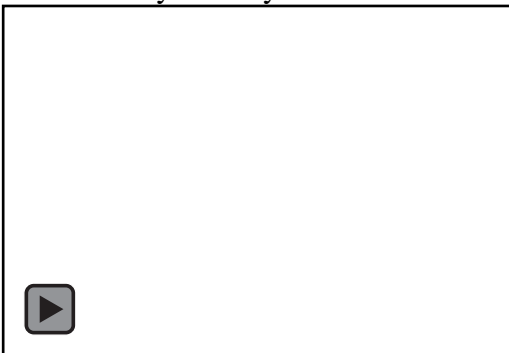


Make A Diamond



Jumping Pushups

Makes sure you use your forearm muscles to absorb the impact.



Baby Freeze Pushups

Do pushups on an elevated bar in baby freeze positions

Dancing Pushups

These are when you play with different hand positions, and you go on hand etcetera

B-Boy Pushups

From a freeze push into a handstand

Lower Back

Ground Hyperextensions



Get your feet, knees, hands and elbows off the floor. Have your legs close together, knees touching. Hold for a minute. Then rest. Do this three times.

Shoulders

Wheel Barrows

Great for beginners, make it harder by raises the legs higher, make it competitive by having races. Go in all the directions!



Walrus Walk



Go forwards, backwards and then do circles. You can be in your socks or put your feet on a towel.

Monkey Walk

Pretend to be a monkey and walk as much as you can using only your hands. Have your knees to your chest.



Ag Walks



Ag Walks

Excellent for flares, go both ways

Hand Stand Pushups



Ideally, start with your head on the ground.



PUSH!



Don't stop until your arms are straight with your hips directly above you.

Do them piked with your feet resting on an elevated surface. Next do them against a wall, then do them on pushup bars, and finally do them on rings.

Pike Walk



Starting position



Hips high, feet low

Works out the shoulders. You should be able to do this across a room. The longer you can hold the pose and the higher your hips the better.

One-Arm Handstands



Start With a Normal Handstand Against the Wall.



Start leaning, or shifting your weight to one side, really push/extend the planted arm.



This is a basic one-handed handstand pose or hold.



When the basics get easy, start inventing your own poses

You can do these against a wall and also by having your free hand hold onto a bar.

Flare Positions

Hold the double leg, and regular flare positions (front, back, both sides) do it first on the ground with your hips high. Then on an elevated surface like a chair.

Abdominals

Anti-Butt Drag



Anti-Butt Drag



Start with your butt on the floor



Start pushing your butt off the ground by straightening the arms



Your butt is now airborne, only your hands are touching and you can swing your butt forward.
This works out your abs, shoulders and arms.

L-Sits





Legs straight and in front of you. The higher your legs and more extended your hips the harder it is. Smiling helps

Works the abs hard and also the hip-flexors. You need to be able to hold l-sits for 5 seconds with out straining. Use an elevated surface in the beginning like a dip bar so your legs can dangle lower than the ground until you build the strength to raise them above the ground.

Flags



Works the oblique muscles.

Candlestick Extensions

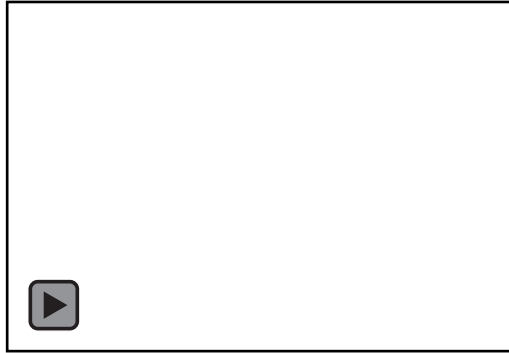
Windshield Wipers Also Known As Russian Tick-Tocks



Legs

Frogs

Rockets



Rockets

Pistol Squats



Pistol Squats

Lateral Squats



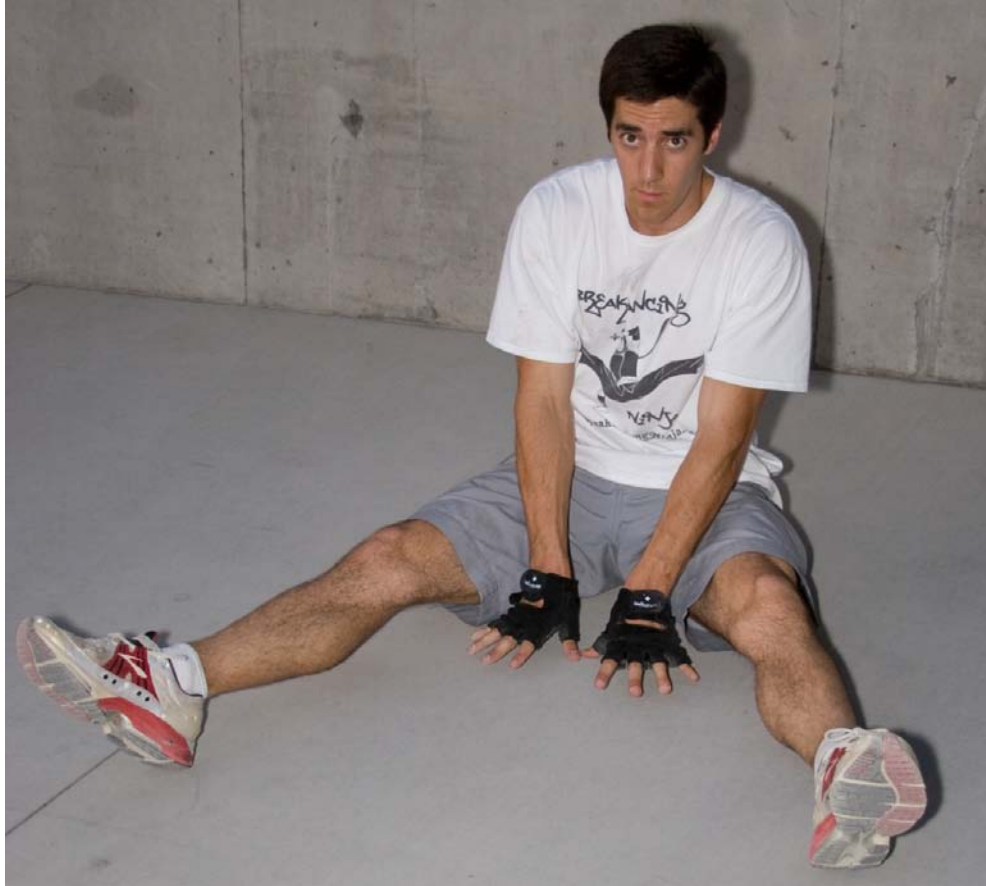
Lunges

Do these normal, and also jumping in place.

Quad Raise Deadman Raise

Hip Flexors

Pike Raises



The starting position, also the easiest part.



Legs straight and as high as possible. Hold at the top for an extra burn



Bent legs is a no-no. Lean back more to make it easy but never sacrifice form.

Straddle Ls



Inner Thigh

Criss-Cross



Exercise alternates from this position to the next



Do not to cross your legs more than this. Alternate which leg is on top. Do these fast and have your feet a few inches from the floor.

Side/Front/Back/Flare Kick Raises



Front Raise



Side Raise (Although you cannot raise the leg much higher than hips with the foot angled this way)



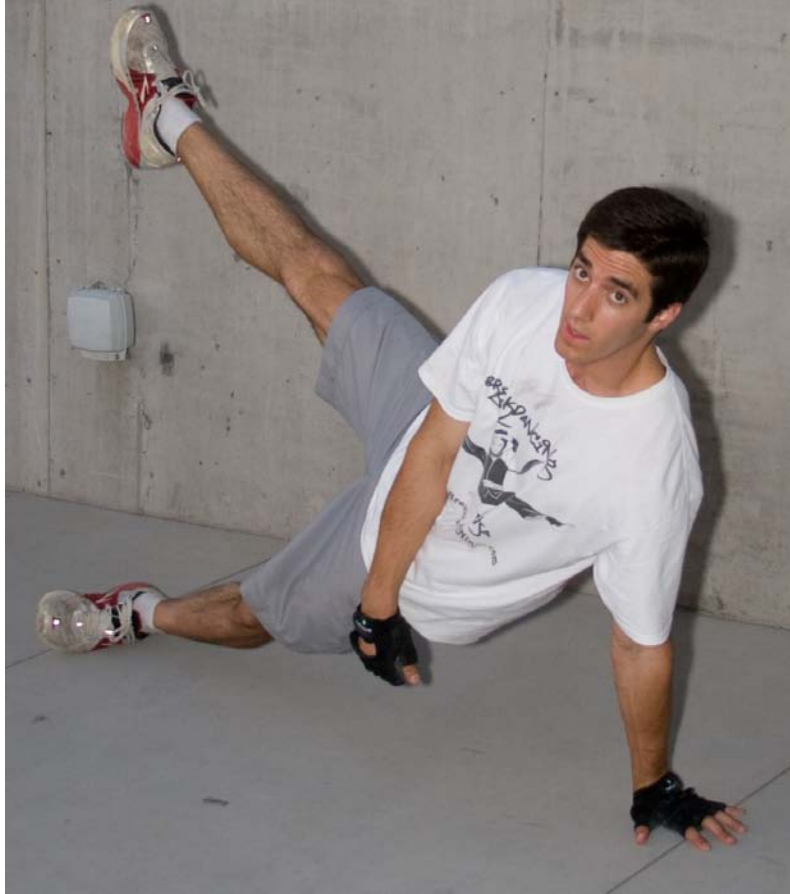
Side Raise with Alternate foot angle. If you do a flare kick you can get your leg straight up without leaning over.



Back Raises



Flare Raises Starting Position



Flare Raises, the higher the better, also note how the foot is turned, this is crucial!

Calves

Calve Jumps

With your knees pretty much locked see how high you can jump using only your calve muscles. Do these fast, slow jumping high and low, and spinning in both directions.

Jump Rope

Triceps

Dips

Victorian

Get your hips as high as possible and then slowly rock backwards working up to getting your hands under your center of gravity. You can also do this with a spotter, the spotter

will hold your legs in a perfect front double leg circle position and the spotter will allow you to go into a Victorian position.

Forearms

Forearm Pushups



Begin by doing them on your knees, gradually get your chest over your hands and eventually do them in a normal pushup position.

Neck

Neck Bridge



Kujo Neck Hold



Only your feet and back of your head touch the ground

BOOK II Teaching Breakdancing

Chapter 1 To the Instructor

First and foremost, know yourself, the problems you have you bring to your students and your class. The more aware you are of these problems the more you can counteract the problems or warn your students. Your adult students will appreciate and understand you better when they understand your perspective. As in any good business, you must know and understand how people perceive you. This will prove useful when dealing with different clients, some students enjoy a strict no nonsense approach while others prefer a more relaxed approach, which one do you think you are and which one are you really?

Some words from Bruce Lee on teaching.

I believe in having a few pupils at one time as it requires a constant alert observation of each individual in order to establish a direct relationship. A good teacher can never be fixed in a routine... each moment requires a sensitive mind that is constantly changing and constantly adapting.

A teacher must never impose this student to fit his favorite pattern; a good teacher functions as a pointer, exposing his student's vulnerability (and) causing him to explore both internally and finally integrating himself with his being.

Chapter 2 Student Classifications

These are rough guidelines, nobody fits the mold perfectly but the guidelines will attack the basic problems that student groups have when you are teaching.

Children

The key concept to remember about teaching children is that they are un-developed adults. They are still developing which means you can mold them. The following are some tips for teaching.

How can I set limits?

Here are some tips for setting limits:

1. **Start with only a few rules.** The more rules you have, the harder it will be for your children to remember them.
2. **Be sure you know why you are saying no.** As a teacher you must keep your students healthy and safe. You must help your students learn to get along with other people. And you must stick to what you believe in. Explain your reasons for saying no. Be sure your student understands your reasons. "You cannot take your bike across town because there is too much traffic and you might get hurt."
3. **Give kids a voice.** Kids need a voice in setting limits. They need a chance to tell you what they think and feel. Even a child of five or six can talk with you and help you set fair limits. When kids help you make rules, they are more likely to obey them. It's important to understand their point of view, but just because you listen to them does not mean that you have to agree with them and change your rules. You can set many limits together, though some may have to be set by you alone.
4. **Say what you mean.** Be very clear about your limits. For example, state clearly the hour you want your child to be home. Say " 12 o'clock" instead of "Not too late."

Will my children like me when I set down limits? Will they think I'm a "meanie"?

Setting limits does not make you a "meanie" forever - not if you are fair. When you stick to your limits, your children may not like what you are doing. It makes sense that they might be unhappy. Try not to get upset. It only makes things worse.

Accept their feelings, but stick to your limits. For example, say, "It is hard to leave when you are having so much fun, but it is time to go." Fair limits show that you care. If you set limits by yourself that are unfair and too strict, your children will try to get back at you. If you do not set any limits, your children will push and push until someone sets a limit for them, maybe even a school principal or a policeman.

What do I do when my children break the rules?

Stay calm. Do what is fair. Sometimes, your children can help you decide what is fair to do when a rule is broken. Do something that makes sense and will help them learn not to make the same mistake again. For example, if they write on the wall, have them help clean it up.

You can use these problem-solving steps to help children think through what happened and figure out how they can help themselves not make the same mistake again:

1. Have the child say what the problem is ("I want to go across town, and my parent says I cannot take my bike").
2. Have the child come up with as many solutions as possible. At this point, the number of ideas is more important than how good the ideas are ("I could walk. I could take the bus. I could bike halfway and walk the rest of the way").
3. Discuss solutions together and have the child choose which solution to try next time. Be sure it is a solution you can both accept ("I will take the bus").
4. Try out the solution.
5. Check the results. If it works, great. If not, start again.

Two important messages come across to children when you use this approach. First, no problem is so great that you cannot solve it. Second, you are responsible for your own behavior.

What should I do when I am so angry that I think I am going to lose my temper and all I want to do is hit or scream at my child?

Find a way to help yourself calm down so that you do not do or say something you will be sorry for later. If your children are old enough to be left alone or if there is another adult with your children, go somewhere else until you calm down. Tell your children what you are doing. Take a walk, go to another room, or even lock yourself in the bathroom. Try to stay away no longer than five or ten minutes. When you come back to your children, calmly explain your feelings.

Other ways to calm down are to listen to music, take a few deep breaths, or count backwards from ten. Try to do something with your hands to keep them busy - bake a cake, wash a counter, draw, write what you are feeling, or even just scribble. To help yourself not say anything you'll be sorry for later, chew gum, sing or even put your hand up to your mouth.

Remember, what you do always teaches your children what to do. If you lash out, won't your children learn to do the same? If you do lash out, apologize to your child. Saying "I'm sorry" teaches them what to do if they offend others.

What do I do if my children get really angry because I discipline them?

Their anger is no reason to feel as though you're a bad person. Often children get angry when disciplined. As long as you are being fair, it's okay. Let them be angry but you keep your cool. Children must get their angry feelings out. Help them take time-out - draw, build something, play with clay, listen to music or go to a room alone and scream. Most important, when they are ready, help them talk about their feelings. Letting children get their feelings out is like taking out a splinter before it gets infected.

Teach them how to talk about their feelings without hurting or attacking other people. "I feel angry when I cannot go across town, because I want to be with my friends."

Remember: **Discipline is how adults teach children to grow to be happy, safe, well-adjusted members of society.** Raising children is a tough job, but as children learn to control their own behavior, discipline gets easier and easier. It's well worth the initial effort as your children become responsible for their actions. And you can feel proud that your loving care guided them on their way!

Young Boys

Problem Areas – lack discipline, don't listen, short attention span, lose focus, un-aware of their limitations and of what is safe. They try/mimic dangerous moves they can't do.

Strengths – Enthusiastic, competitive, strong, and coordinated

Teaching Strategy – Establish yourself as the boss, establish discipline, don't make idle threats. Encourage personal competitiveness, record their progress and have them beat it! They crave attention! You can take it away as punishment. Explain why they need to do a specific task or drill, and be flexible to new ideas. Encourage them to ask questions.

Young Girls

Problem Areas – Shy, may not try things in groups/in public. Low strength

Strengths – Excellent listeners and learn fast because of it! Generally more flexible than boys.

Teaching Strategy – Establish a non-threatening environment. It's ok to be silly. Give lots of encouragement, girls can be more insecure.

Adults

Non-Athletic Background

This group of people requires being taught the basics of fitness. Their flexibility, strength and stamina needs to be developed so spend a bulk of the time showing them the basics of conditioning and stretching, but make sure they leave the class with a newly learned skill. Coffee grinder is a good.

Athletic Background

Depending on how extensive their fitness background dictates how much time you need to focus on their foundation (flexibility, strength, and stamina). The more extensive the background, the less you have to focus on the foundation. However, the student will most likely be stuck in set patterns and routines that need to be broken, the student must learn the creative process and must learn to not live by the bounds they place upon themselves.

Adults vary greatly depending on their experience. Some males may be stubborn, some adults may be prone to negative thinking. It all depends on their past experiences. Adults require more tailor made workouts as they are less likely to just follow your teaching program and may have a variety of issues working against them. The following are basic tips and guidelines on teaching adults:

Chapter 3 Learning Fundamentals and Dialogue

Law 1: People do not argue with their own data. Succinctly put, people are more likely to believe something fervently if they arrive at the idea themselves. Thus, when training adults, presenting structured activities that generate the students' ideas, concepts, or techniques will facilitate learning more effectively than simply giving adults information to remember. Adults learn best when they are actively involved in determining what, how, and when they learn.

Law 2: Learning is directly proportional to the amount of fun you are having. Humor is an important tool for coping with stress and anxiety, and can be effective in promoting a comfortable learning environment. If you are involved in the learning process and understand how it will enable you to do your job or other chosen task better, you can experience the sheer joy of learning.

Law 3: Learning has not taken place until behavior has changed. It is not *what you know*, but *what you do* that counts. The ability to apply new material is a good measure of whether learning has taken place.

Children

Rely on others to decide what is important to be learned.

Accept the information being presented at face value.

Expect what they are learning to be useful in their long-term future.

Have little or no experience upon which to draw, are relatively "blank slates."

Little ability to serve as a knowledgeable resource to teacher or fellow classmates.

Adults

Decide for themselves what is important to be learned.

Need to validate the information based on their beliefs and values.

Expect what they are learning to be immediately useful.

Have substantial experience upon which to draw. May have fixed viewpoints.

Significant ability to serve as a knowledgeable resource to the trainer and fellow learners.

The psychological definition of "adult" is one who has achieved a self-concept of being in charge of his or her own decisions and living with the consequences;

The ultimate educator remains alert to the first principle of adult learning: Adults enter the learning environment with a deep need to be self-directing and take a leadership role in his or her learning.

Information should be gathered from participants prior to the session to assess participants' skill levels, prior training, education, and professional experience and interest in, need for, and expectations for the session. Students should also write their goals on paper, and be reminded every lesson of how they are working to achieve these goals.

The more you know about participants, the better you can tailor instruction to meet their needs. Lifetime experiences also includes misconceptions, biases, prejudices, and preferences. In other words, some of what people think they know is actually wrong.

Concentration is also an important issue. Humans can only consciously think about one thing at a time. It is essential to provide learning environments that help learners concentrate on their learning tasks.

The ultimate educator knows that experience is a rich resource for adult learning and therefore actively involves adults in the learning process.

Appeal is the power of attracting or arousing interest. Adult learners are motivated to learn when they have a need to know. They want to know how the instruction will help them and often ask themselves the following questions:

- What's in it for me?
- Why do I need this information?
- How will I benefit from it?

- How can I make use of it in a practical, real way?
- How will it help me be a better person or professional
- Rule #1: Training is appropriate only when two conditions are present:
 - There is something that one or more people do not know how to do.
 - They need to be able to do it.

The need for positive feedback is a characteristic of the adult learner. Like most learners, adults prefer to know how their efforts measure up when compared with the objectives of the instructional program. Adults have a tendency to "vote with their feet"; that is, if they find the program to be a negative experience, they will find some reason to drop out of the program before its completion.

- The types of learners
- *Visual learners prefer, enjoy, or require:* Graphic illustrations such as bar graphs or crosstabs to explain data; color codes to highlight salient information; maps to find their way on the subway or while driving in a new city; written material to study new concepts; wall charts that display points to be remembered; written outlines; drawings or designs to illustrate overhead presentations; sitting "up close" in a presentation in order to see the presenter's face, gestures, or visuals; taking notes during a lecture; instructors to repeat verbal directions.
- *Auditory learners prefer, enjoy, or require:* A verbal presentation of new information, such as a lecture; group discussions to hear other points of view or practices; fast-paced verbal exchanges of ideas; a good joke or story that they can repeat for others; verbal cues or mnemonic devices to help them remember information; music at the beginning or during transitions in a training setting; words to accompany a cartoon; oral reports of working groups.
- *Kinesthetic learners prefer, enjoy, or require:* Movement, such as rocking or shaking a leg during a lecture; hands-on experience to learn a task; gestures while making a point; role play exercises over discussion groups; shaking hands when meeting or greeting people; trying new things without a lengthy explanation of the activity; frequent breaks; regular opportunities to change seating or room arrangement; "just doing it" rather than talking about it.

Adult Preferences Regarding a Learning Environment

Physical Factors	Emotional Factors	Learning Factors
<i>Learning Setting:</i>	<i>Social Needs:</i>	<i>Learning Styles:</i>
Noise Level	Learn Alone	Auditory
Lighting	Learn with Others	Visual
Temperature		Kinesthetic
Structure		
Time of Day		

Motivation:

Extrinsic
Intrinsic

An instructor must recognize that adults' preferences in these areas may affect their responsiveness in the session. Efforts should be made to accommodate differences by providing a variety of learning activities in which participants may feel comfortable.

The ultimate educator delivers instruction in a stimulating, rich, and diverse environment through a variety of instructional methods to appeal to adult participants' learning styles and preferences.

Communicating With Your Students

Ground Rules

- One person speaks at a time
- Participation is encouraged *and* voluntary
- Share air time so that all who would like to, can participate
- Listen carefully for the intended meaning
- Speak from your own point of view
- Ask questions for clarity
- Silence for reflection is okay

Success

- We each understand and can describe the views, feelings, and perceptions of each other
- Understanding does not imply agreement

Learner's Mind

Vulnerable listening
Silences and reflection
Suspending judgment
Staying in the question
Balancing inquiry & advocacy
Multiple perspectives
Sensitivity to group needs
"The process is the product"
Experiment - see what emerges
Playfulness, creativity

Knower's Mind

Fortified in my beliefs
Constant talk without pauses
Locked in judgment
Rushing to conclusions
Debating; excessive advocacy

Either/or (only two choices)
Overly focused on self
Focus on answers or outcome
The need for control
'Seriosity'

Chapter 4 Setting Up the Perfect Class

Student Questionnaire

To get a heads up on what problems you may confront, have students fill out a questionnaire prior to starting. Know your students and your class and strive to have the students at the same skill level.

Name:

Fitness Background (Examples Martial Arts, Ballet, Baseball)

How Flexible are you? Do you stretch weekly?

What type of class do you prefer? Private or small group?

Why do you want to Breakdance?

What are your goals?

Any specific move you would like to learn first?

Lesson Plan

Standard 1 hour lesson plan.

10 minute warmup. Start with the kicks then warm-up by dancing, doing up-rock, boxers circles etcetera. Start slow and build up speed as you get more warmed up.

15 minutes of stretching

Side Split with socks on slippery floor (Alternate between holds and raises up and down)

Front Split both sides (Alternate between holds and raises up and down)

Quads

Butterfly

Spine, Hip rotations

Oblique

Shoulder

Forearms

Bridge and cannonball

Routine is the enemy, use different stretches, keep the students guessing and pick stretches appropriate to their ability of the student. Incorporate partner stretching as well.

After the warm-up and stretching the lesson is a balance of drills, powermoves, style training in up-rock, footwork, and robot, core moves such as freezes and handstands and conditioning. Depending on the students you can do strengthening and conditioning drills

after stretching or before the dance off. The criteria depends on what is holding them back more not enough practice time or not enough strength. Remember drills familiarize them with the moves but get boring quickly.

Progression of Moves 20 minutes

Uprock, Spyder, Coffee Grinder, Six Step, Freezes, Swipes, worm, handstands, transitions, backspins, windmills, 90s flare, headspins, airflare.

Developing the toolbox or fitness foundation, Flexibility, Strength, Stamina 10 minutes

Stamina is achieved through a strenuous class. But as a test 5 minutes of continous jump roping, and 100 pushups in under 5 minutes are good indicators.

Flexibility is worked on after the warmup

Strength needs to be developed during this time, depening on the weakness of the student indictates what excercises to use. In general, a non athletic background needs to focus on shoulder, and ab strength, in general lots of upper body strength. Pushups, Maltese pushups, handstand pushups, vertical jumping, rings, L sits and lower back holds, planche, rings, and the shoulder exercise where you drag your feet.

Dance Off 5 to 10 minutes

How else will you get better unless you dance? Stress that you need to get used to performing, and giving it your best in 20 to 30 second bursts. Shoot for everbody dancing in the circle twice.

Post Class

Give them homework, whether its watching a video, an exercise, or a stretch. Then give them feedback, you can email them the feedback too.

Feedback Form

Uprock	What your doing well	What you need to work on
Footwork		
Skills		
What will I do to improve my:		
Flexibility, Strength, Stamina		

Chapter 5 Teaching Drills

Steps In Teaching a Drill

1. Introduce
2. Demonstrate
3. Explain
4. Assemble Resources Required for the Drill
5. Execute

6. Correct
7. Practice

General Principles

- Drills should relate specifically to what you are teaching.
- Athletes should be made aware of how drills relate to the sport.
- Drills should only be a part of your practice.
- Drills should be introduced at a slow pace and then gradually increased
- Drills should be accommodated for fitness, age and abilities.
- Drills should move from simple to complex. First perform drills that will help keep the interest of athletes.
- Drills should relate to the system of play that the athletes will use.
- Perform a variety of drills to prevent monotony.
- As fatigue sets in, technique deteriorates so provide frequent rest periods.

EXECUTION PRINCIPLES

- Review the drill procedure before practice so you know how it works.
- When introducing a new drill, walk a group of athletes through it so others can see how it is performed.
- Avoid talking too much, get the athletes performing, they will learn by doing.
- When errors occur, the drill should be stopped momentarily to correct errors.
- Praise those athletes doing the drill well and encourage those having difficulty.

Setup equipment before hand.