

PRO OFFENSIVE SETS

Classic Sets for any Coach



Quinn McDowell
www.aretahoops.com



Pro Sets Intro

The following sets are a “pro style” offensive system that incorporates a bunch of actions that you will see in both the NBA and international ball. Some of the actions that I have incorporated in these sets come from my experience playing in Europe and different sets I have taken from watching my favorite NBA teams, some of the actions in these sets include:

- **Wide Pin Downs**
- **Ball Screen Variations**
- **Iso Sets**
- **Post Options**
- **Ball Screen Action with Opposite Side Pindown**
- **Horns Variations**
- **Flex Reads for Shooters**

As with all sets that we put out, you can use these sets as a template, and then manipulate them to fit your team’s skill set and personnel. They will give you a wide range of actions that will let you choose from different formations.

The best coaches are the ones that know their players strengths and weaknesses and put them in the best possible position to be successful!

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About the Author

My name is Quinn McDowell and I am a professional basketball player, aspiring writer, and founder of Arete Hoops. I completed a four-year liberal arts degree (in Religion and Economics) at the College of William and Mary while excelling on the court for the Tribe.

I finished my career scoring over 1500 points and grabbing 500 rebounds while being honored as the Colonial Athletic Association's only two-time winner of the Dean Ehlers Leadership Award.

My passion for Arete Hoops comes from a few fundamental beliefs:



- **The SUM of your Habits shape WHO you ARE**
- **Talent has more to do with Learning to GROW than being able to Jump High or Run Fast**
- **YOU are the Author of Your Story**
- **Every person was made to change the world in some unique way**

Since graduation basketball has taken me on a crazy journey. I played professionally for 2 years in Perth, Au, in the NBA-Development League, in Spain's second division (Leb Oro), and now I play for VEF Riga in the VTB League.

I believe basketball can change your life because I've seen how it has changed mine. I hope to share my experiences with YOU as you seek to grow in the player or coach that you want to become.

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The Arete Hoop Mission

Put simply, Arete Hoops believes basketball can change your life because it has changed ours. We think basketball and sports have serious power: they have the ability to transform you, shape you, and mold you into a better basketball player and person.

Our Mission is Simple: We think the world can be changed through the game of basketball. We want to question the status quo. We want to think differently. We want to consider the traditional ideas of how to approach the game of basketball and take the path less traveled.

You make the decisions that control what kind of future you will have! Make the decision to improve and grow every single day and you will achieve things no one every thought possible.

We know that anyone who participates in sports has the incredible opportunity to grow in character, influence, and maturity in ways that will profoundly affect the rest of their life. Arete Hoops is about more than basketball, at the heart of our mission we are passionate about helping coaches and players grow in their:

1. Discipline
2. Commitment to Excellence
3. Leadership
4. Influence

We hope you will take this journey with us as we try to make a positive impact in the lives of people we encounter everyday.

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Let's get Started!

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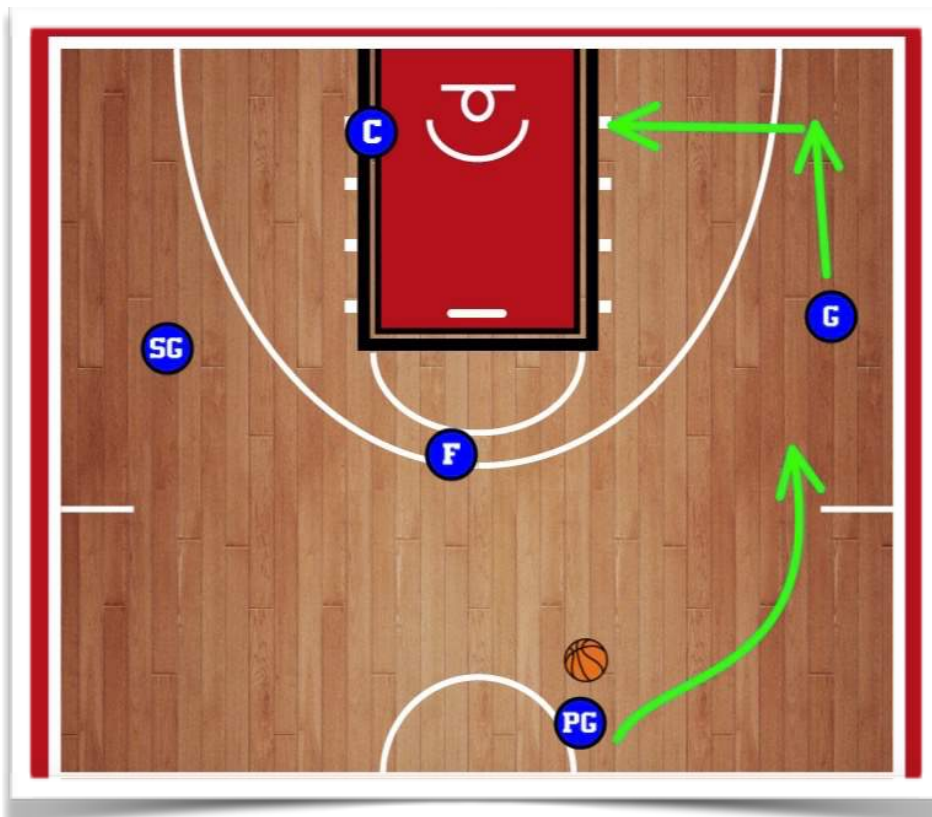
Set 10 - Quick Hitter Rip Screen

BIG IDEA

Quick hitter “rip screen” to get post action

“10” is a good quick hitter in transition to get some movement and screening action. This quick hitter post “rip” screen essentially means that a guard will set a screen to get one of their teammates into the post.

In this first set, the point guard will dribble to one side of the floor while the two big men are positioned on the opposite block and at the top of the key. The Guard will go to the block and stop for a brief second as the point guard is dribbling towards them.



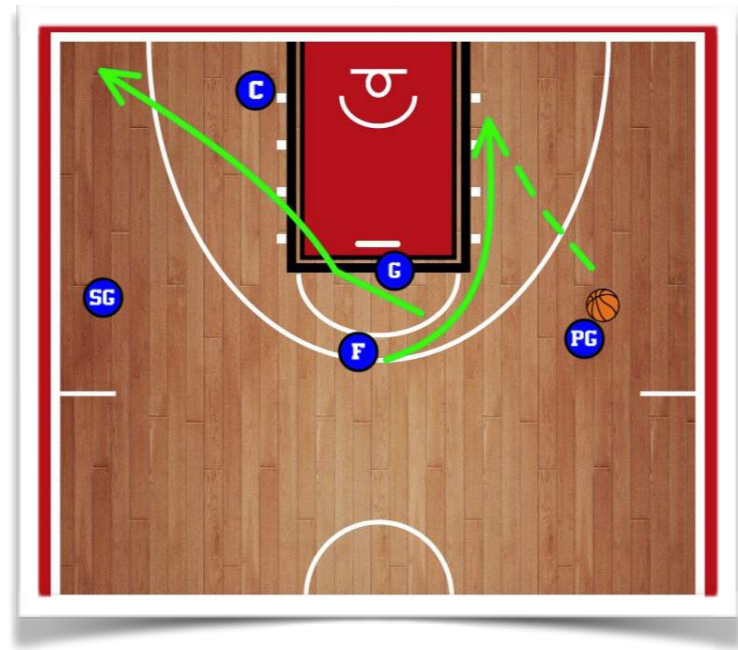
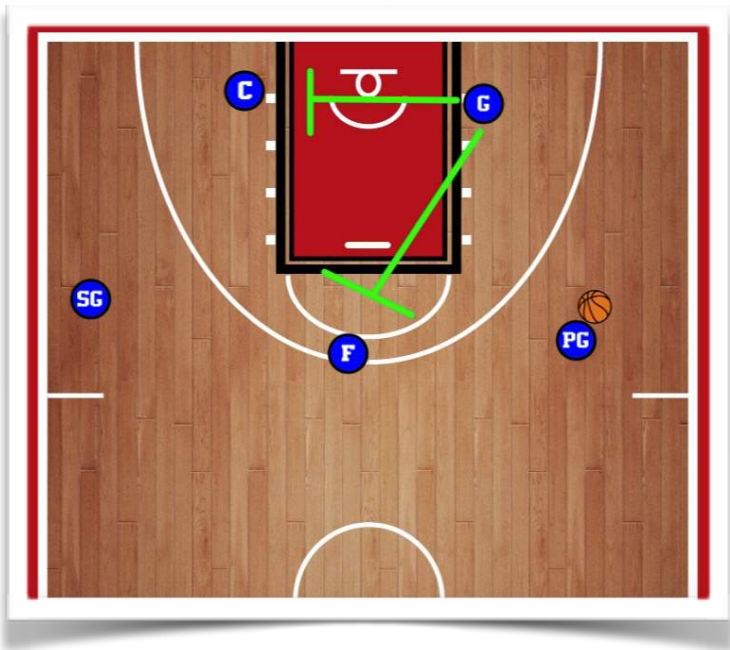
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After arriving at the block, the Guard (G) now has the option of which big man he wants to "rip" or set a screen for to put them into the post (they can either go across the lane or go up the lane). In the first option I have diagrammed (pic right) you can see G chooses to rip the Forward (F) into the post which will be the first look for the PG who still has the ball on the wing.



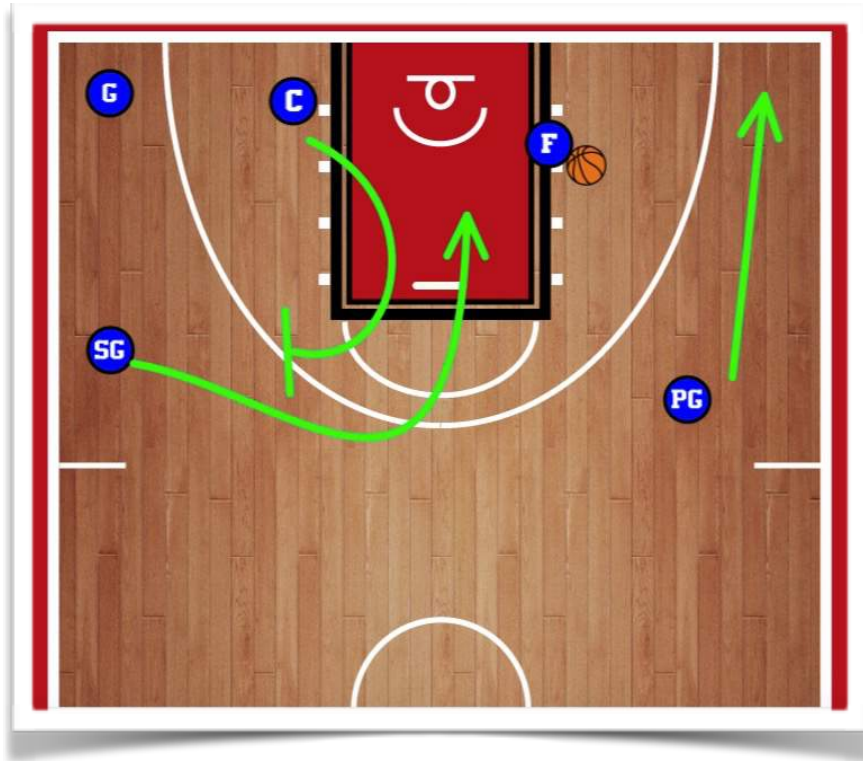
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When F catches the ball on the post, you can run some good backside action by having C circle up and set a screen for the SG on the opposite site. The SG can look for a quick curl to the rim or space for a 3-point shot.



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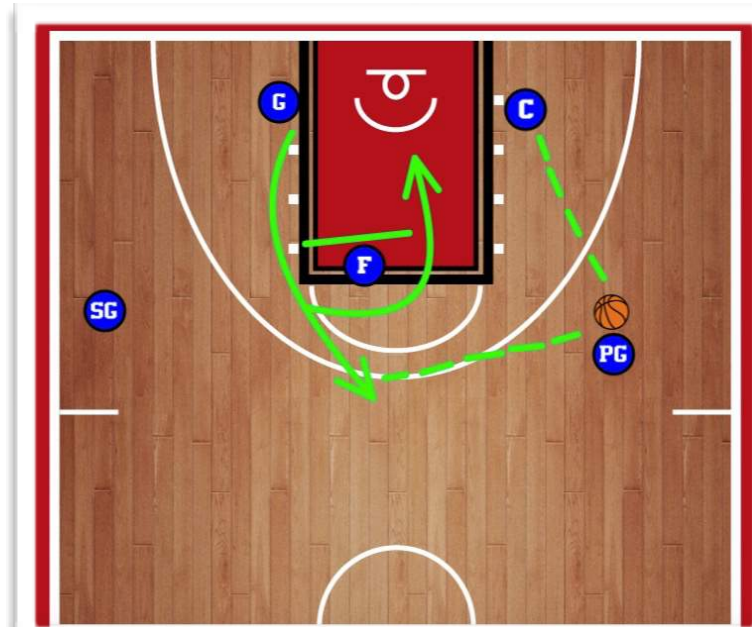
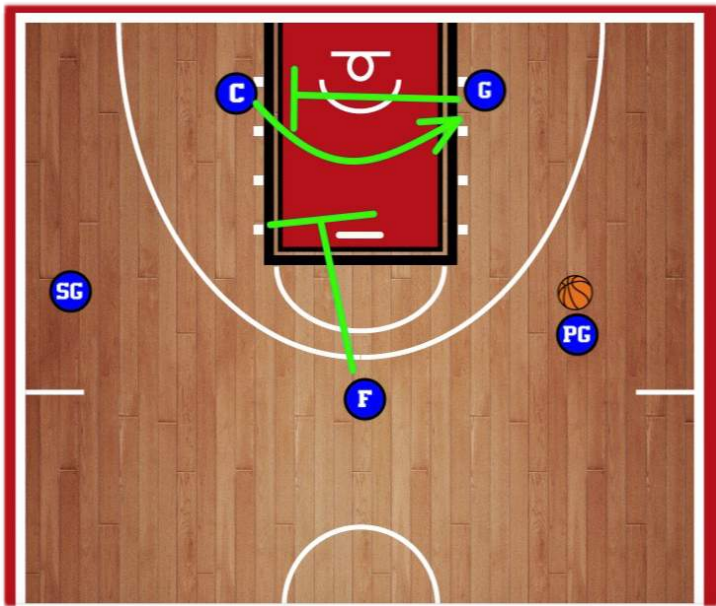
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Now we will look at the second option if the G chooses to rip C into the post (pic left). As C comes off the screen, F should move into position to run "America's Play" or a simple screen the screener action for G to come off a down screen.

You can see that this gives PG a lot of options (pic right). If PG feeds the post then G can curl for a layup or go up top for a shot. If PG can't feed the post then G has the option to come clean for a shot off of F's down screen. A third option (not pictured) is for G to come off the screen and immediately go into a pick and roll (or pick and pop) with F.

This is a good simple set that you can easily run in the half-court or in transition to get post touches and movement on the backside.



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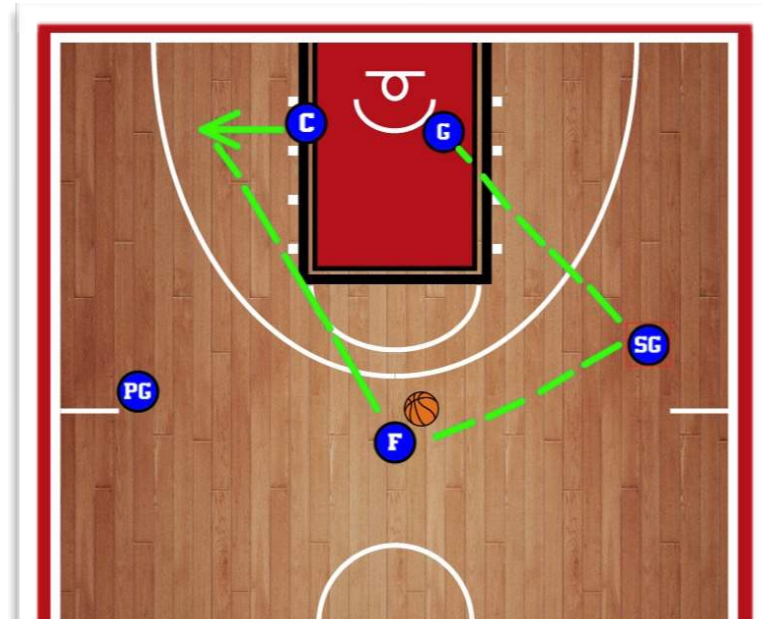
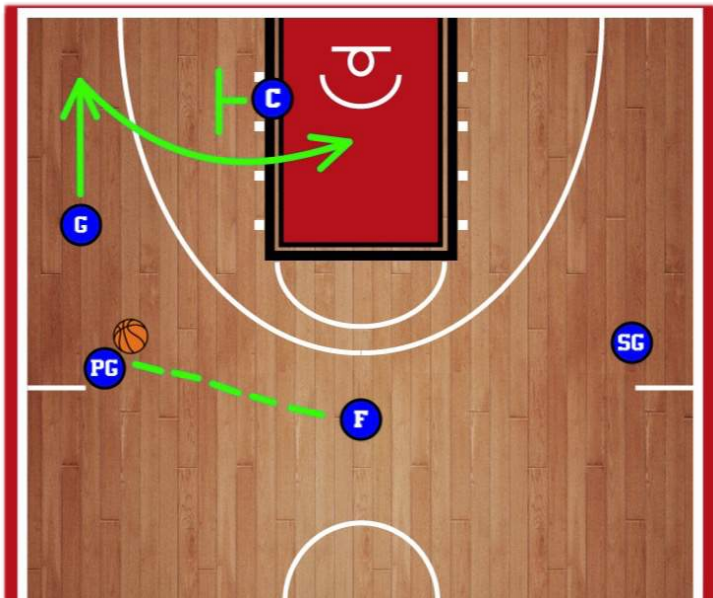
Set 11 - Flex Action Post Read

BIG IDEA

Use one of your bigger guards to take advantage of a size mismatch with other flex options.

Option 1: This flex action starts with the PG dribbling to the side of the guard they want to post-up. G floats to the corner to set up the flex cut off of C's screen. Before this happens PG should swing the ball to F at the top (pictured left).

Once F gets the ball they have 3 different looks (pictured right). First, is to feed G directly from the top (although this is a tough pass). Second, is swing to SG on the wing to feed G in the post. Third is to hit C stepping out if C's man over helped on the flex cut (I've seen big guys get a ton of jumpers off this action).



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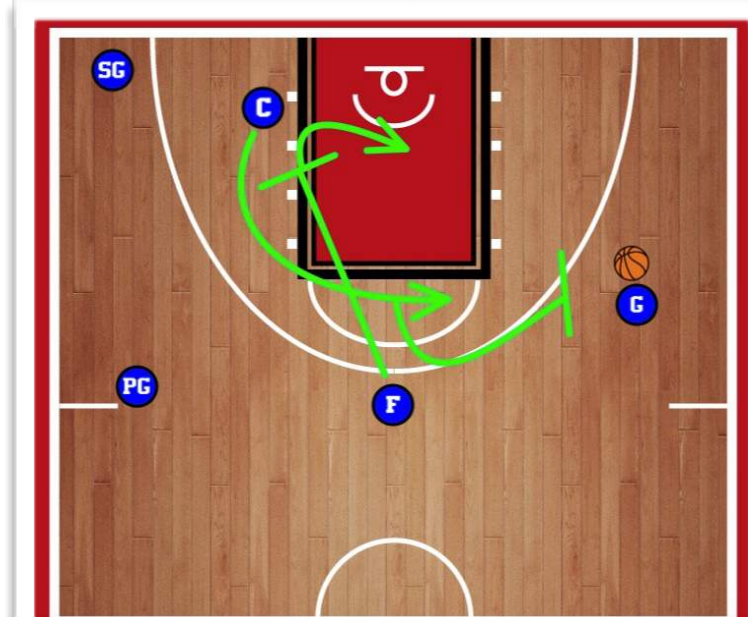
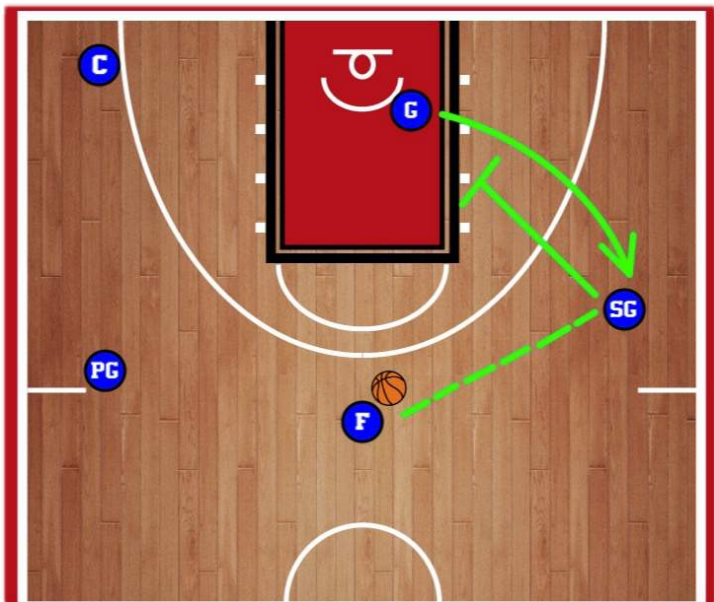
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Option 2: If F decides to hold the ball, SG can go set a down screen for G to pop out on the wing (pic left). G now has the whole side of the floor to work with, or we can move into a ball screen action (pic right).

Once F swings the ball they can run and set a screen for C who will sprint into a second ball screen for G on the wing (pic right). This big to big ball screen is great because it causes confusion for the defense and you can manipulate match ups depending on which big-man defender is more susceptible to guarding a ball-screen action.

Another quirk is that F can slip this screen for a quick bucket if their defender falls asleep.



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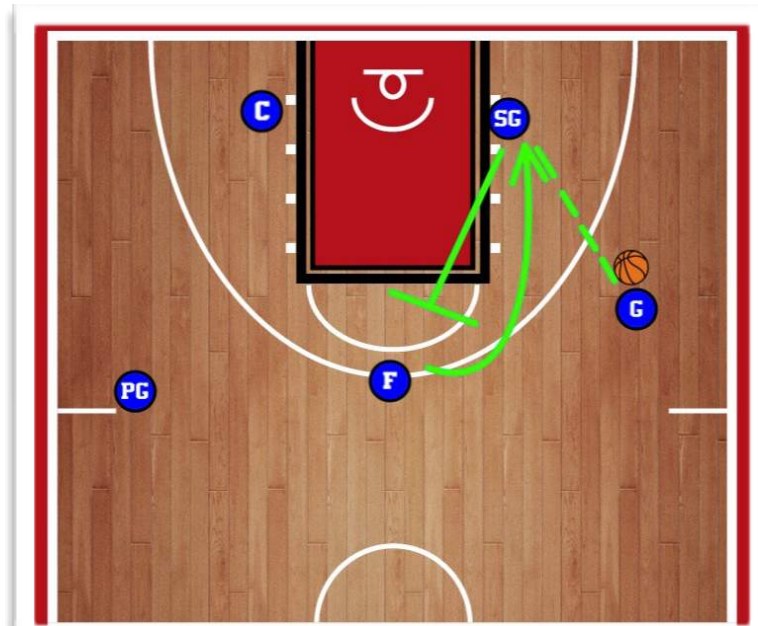
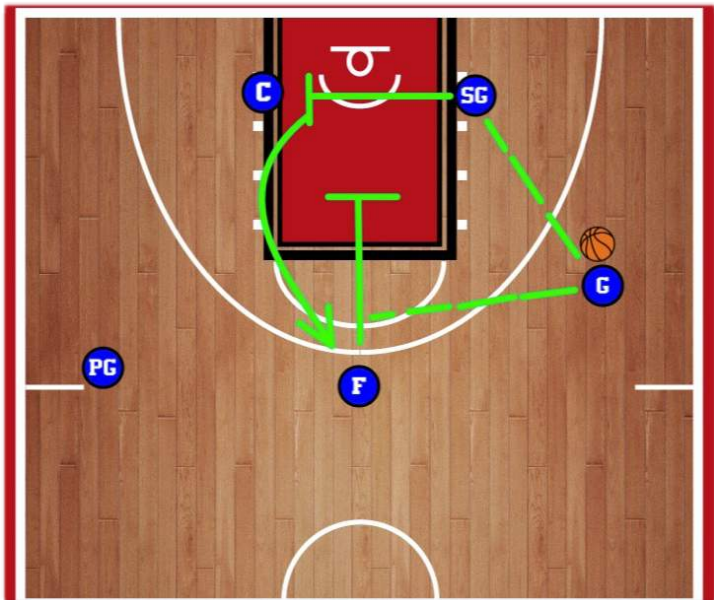
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Option 4: Instead of SG clearing out to the corner (as pictured above), SG can now choose to go into a “rip” action like the one I described in set 10. SG can screen across and get into a screener action with F at the top (pictured left).

Or SG can rip F into the post by screening up the lane (pic right). G is no longer looking to create, but is looking to feed the post, or hit SG coming off a down screen.



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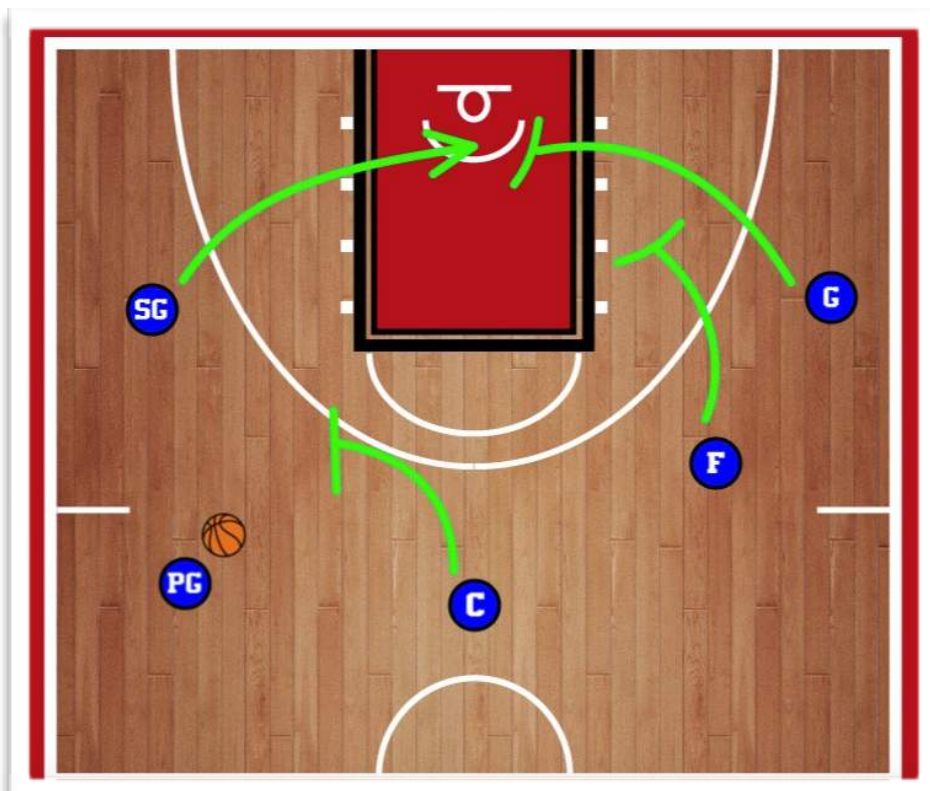
Set 12 - Transition 2-Guard Action

BIG IDEA

Flow into a transition ball screen with options for shooters to get open threes.

Option 1: The PG dribbles to the side of which guard they want to shoot the ball. As you can see from the picture below, PG has brought the ball towards SG who then starts their cut underneath the rim.

As SG starts to cut, G and F move into screening positions and C starts moving towards the screening action with PG. A lot of teams call this a “**drag screen**” meaning that C is behind the play in transition and will try to blindside PG’s defender when they get in the proper screening area.



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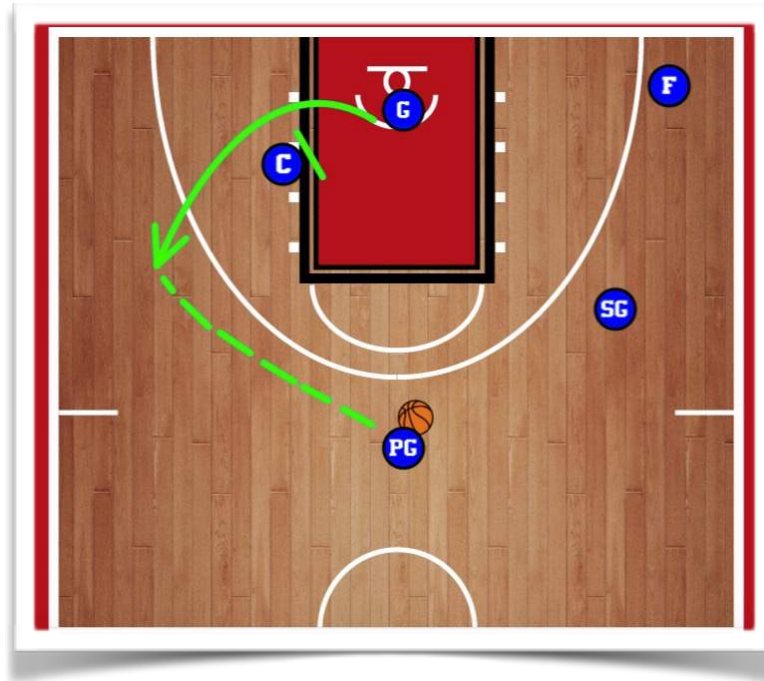
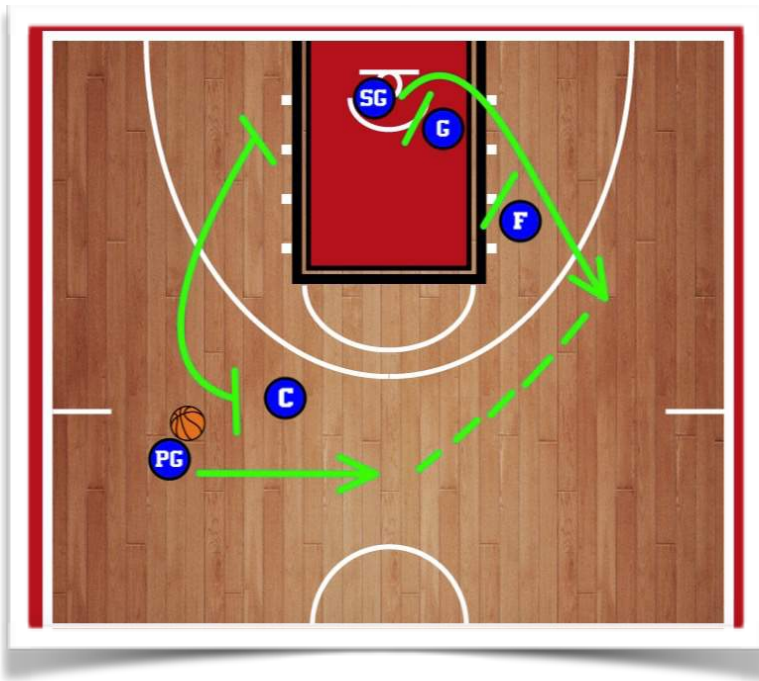
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Option 2: As PG comes off the screen (pic left), SG will come off a double on the other side of the court. PG should look for the shot on the backside from SG and also for C on the roll (since the help defenders will be occupied with the double screen on the other side).

Option 3: SG can fake coming off the double screen on the backside and wait from C to come down and set a single screen to come out the same side. Two things need to happen if PG makes this decision. PG needs to dribble to the middle of the floor to improve the passing angle and spacing, and SG and F need to space to the opposite wing and corner.



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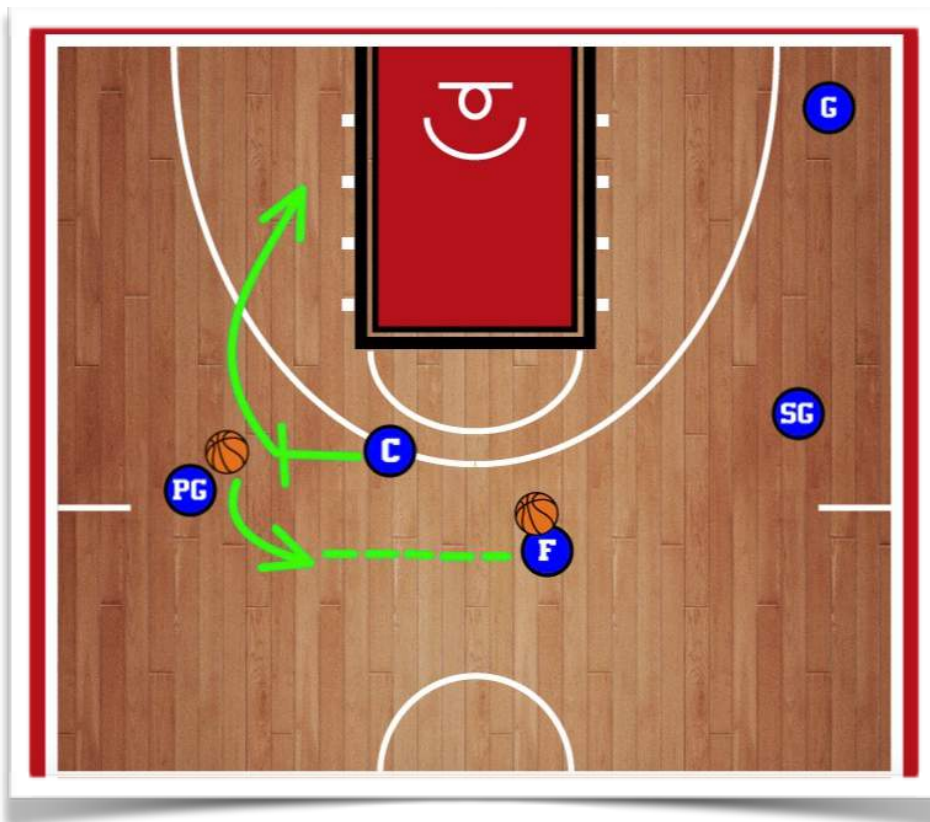
Set 13 - High Ball Screen PG Action

BIG IDEA

Run some action to get your PG into high ball screen pick and roll situation with space.

Option 1: The PG dribbles to the open side to start this set. C will immediately run into a drag screen (pic below). If C is wide open then they can make that read, but the purpose of the play is not for this initial pick and roll. PG will reverse the ball to F after they come off the C screen with SG and G spaced on the opposite side.

note: C should not roll all the way to the rim because they are going to come back to the top for a pick and roll with the PG.



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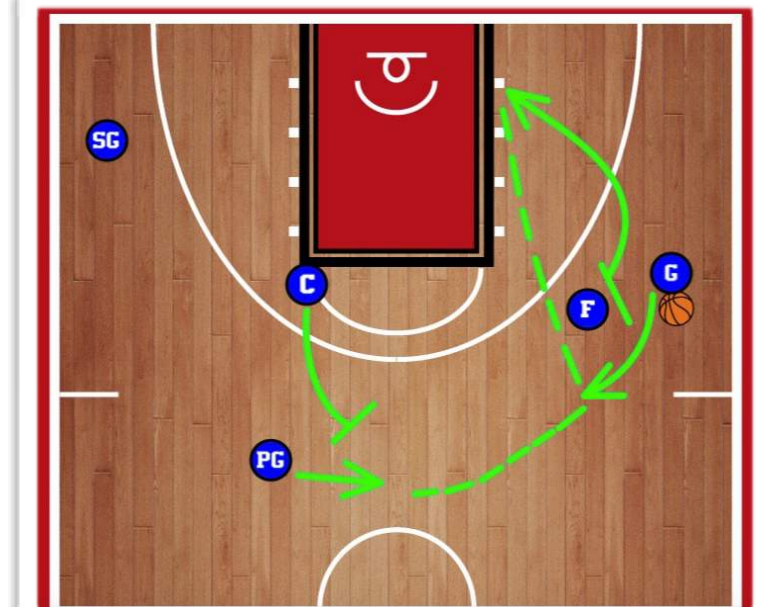
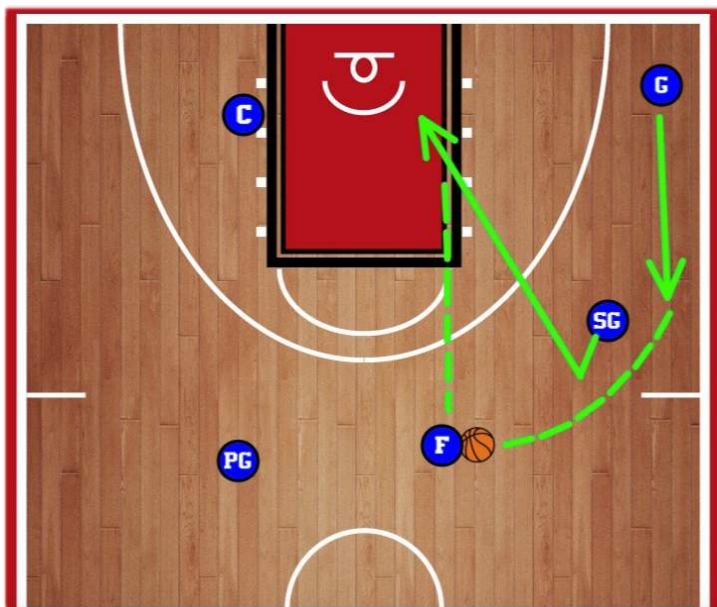
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Option 2: After F receives the reversal (picture left) they should take a dribble towards SG and look for the backdoor cut. If the backdoor pass isn't there (SG should clear out to the corner), G fills the wing from the corner and F passes to G on the wing (pic left).

Option 3: After F passes to G, they immediately go into a pick and roll on the wing. F and G have the whole side to play a two man game if they choose to, but the hope is that the defense gets off balance so that as G comes off the wing ball screen, PG drifts to the top of the key and immediately gets into a high pick and roll with C (pic right).

note: This ball screen action on the wing is designed to shift the defense so that your best pick and roll player gets the ball at the top of the key with the defenders out of position and the PG going with speed or "downhill".



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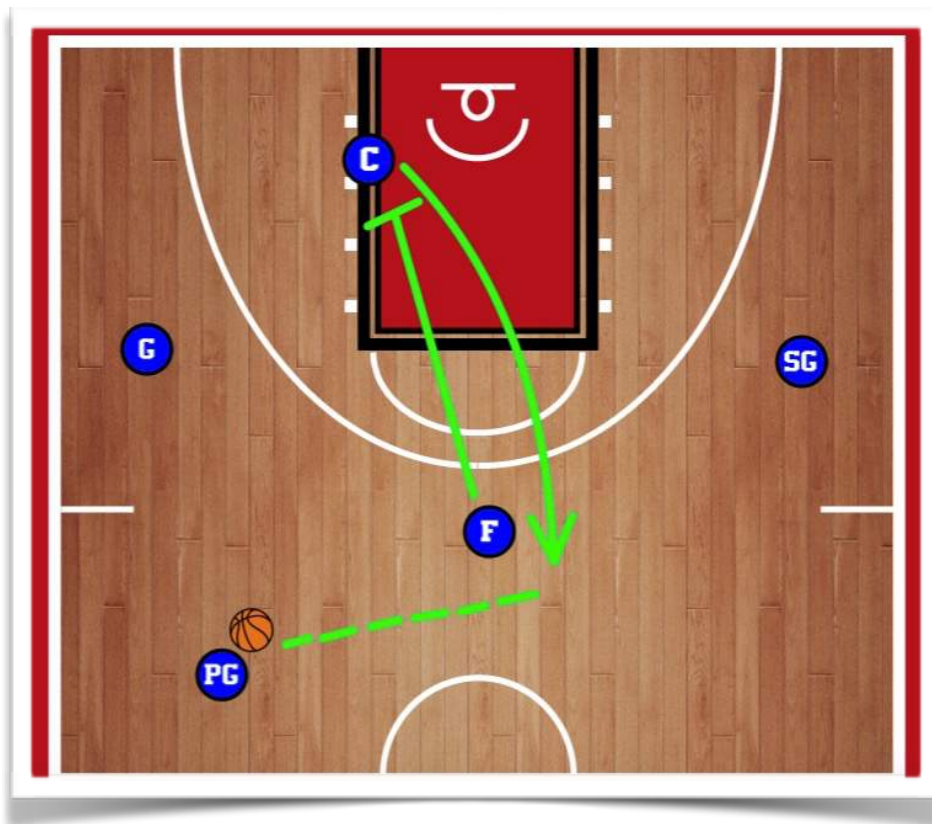
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Set 14 - Flex Guard Read

BIG IDEA

Get your guard posted up, or give them a chance to come off screens for a shot.

Option 1: The PG dribbles to the side of the guard they want to play for. As the PG initiates the action by choosing a side, F will screen down for C who will receive the pass from PG on the right side towards the top of the key.



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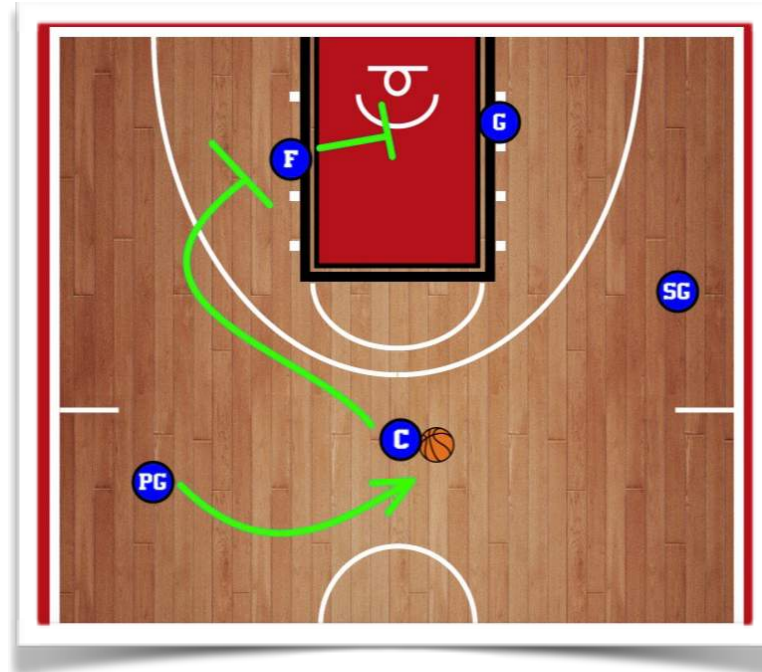
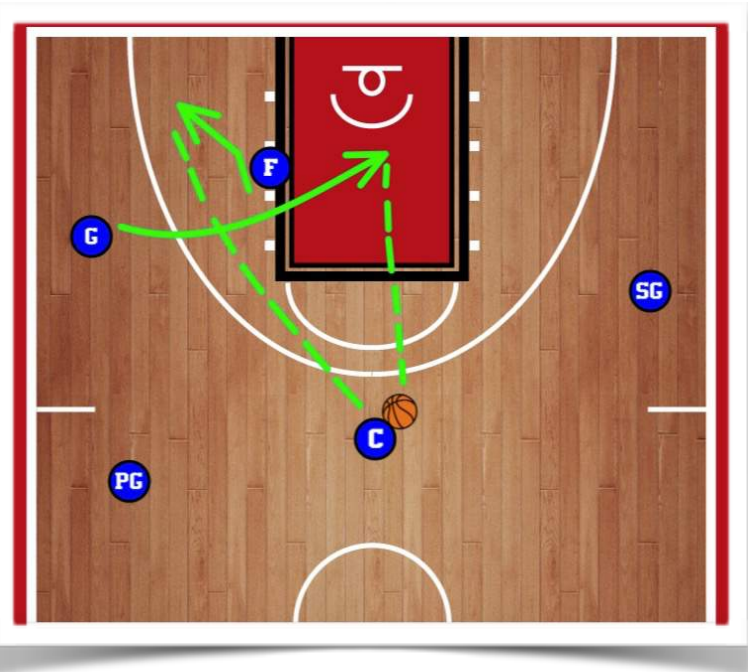
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Option 2: After C catches the ball at the top of the key, G comes off a flex cut. C has three options here (pictured left). They can pass to G directly (although this can be a difficult pass), they can pass to F stepping back after setting the cross screen, or they can swing the ball to SG for a better angle into the post.

Option 3: The next option to play for G is pictured on the right. PG will come get a handoff from C who will then immediately sprint to set a double screen for G. This can be an effective counter if G's man is fighting hard to not allow the ball into the post, they will then be out of position to fight through a double screen on the opposite side.



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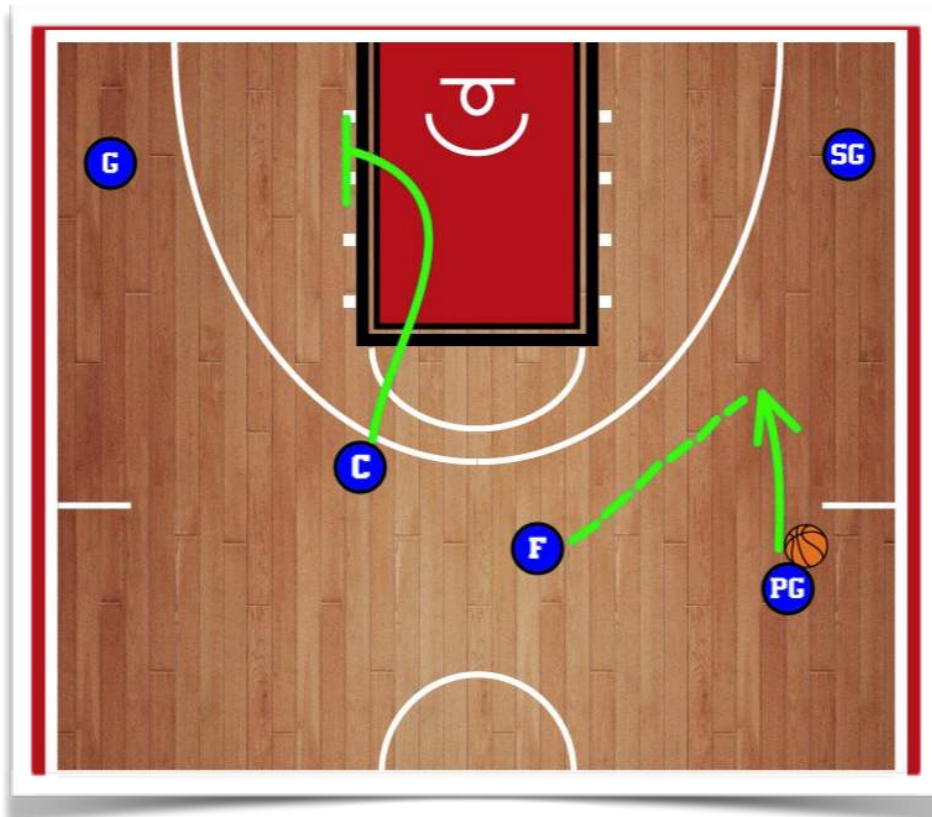
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Set 15 - ISO Flex Read

BIG IDEA

Attack a mismatch using the flex action with good spacing

Option 1: The PG initiates this set by dribbling to the wing which pushes the SG to the corner. The PG then reverses the ball to F at the top, while C circles down to the opposite block in preparation for the flex screen.



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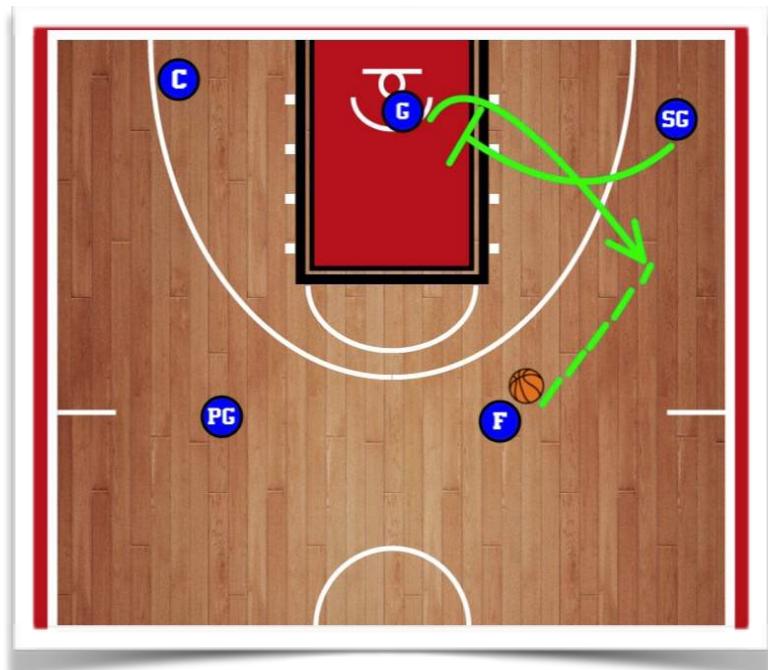
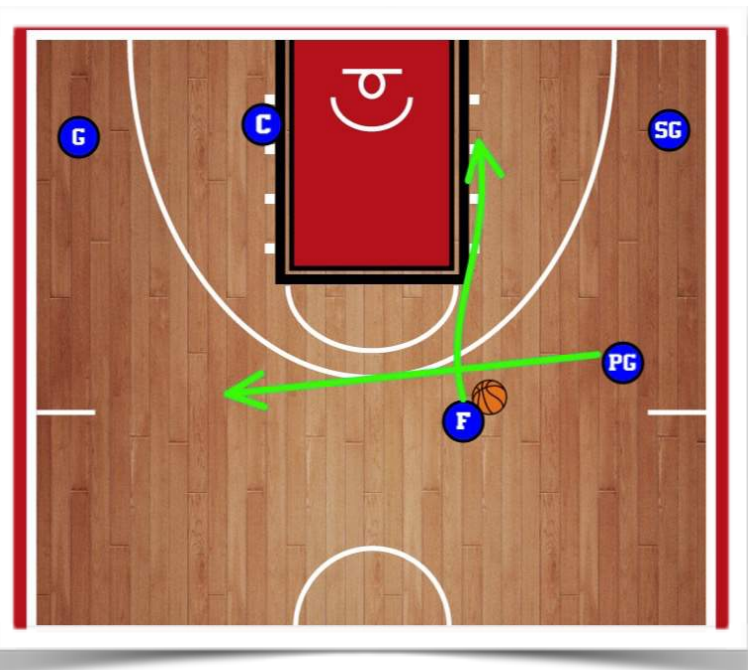
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Option 2: After the PG passes the ball to F, they will run a cut (or a type of brush screen) that allows F to take their man 1 on 1 (pic left). In this case, G needs to recognize this and hold their cut, so they don't run into F's drive to the rim.

note: if you want to use a specific call instead of letting it be a read for this set you can (ex. 15 special).

Option 3: If F doesn't take their man to the rim, G will complete their flex cut (which can be used for a post up, but most of the time this is just fake action) to act as a decoy after coming off of SG screen to the wing (pic right). After SG sets this down screen and F passes the ball to the win, SG should clear out to the corner.



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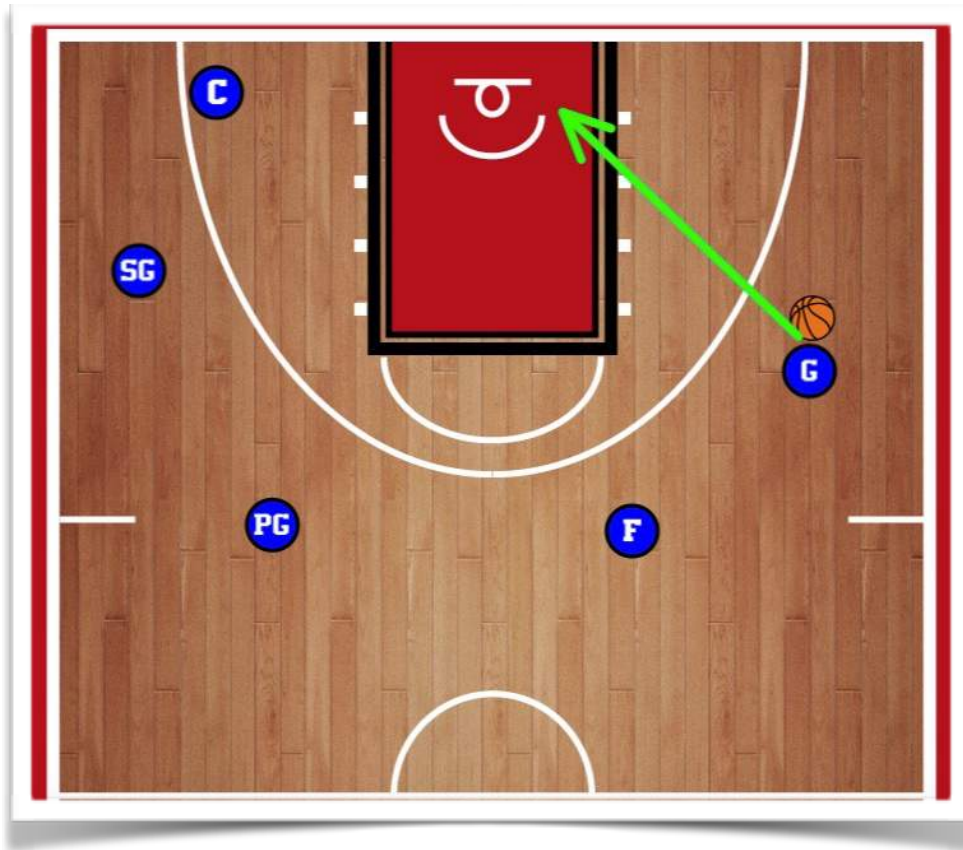
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Option 3: If your goal is to give G an ISO on the wing, here is what the final alignment looks like after G comes off the flex screen (set by C) and the down screen set by SG.

note: just like if you want to iso for F with a specific call you could create a unique call (ex. 15 ISO) so that everyone knows to run the play through until G gets it on the wing.



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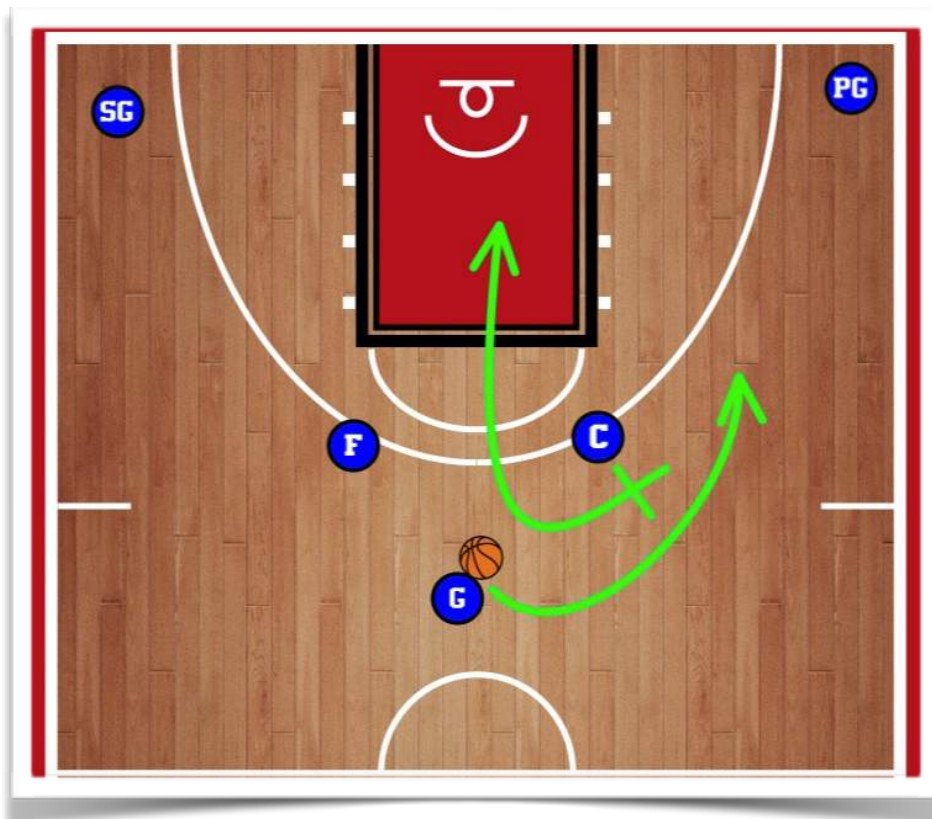
Set 20 - Horns Pick and Roll Options

BIG IDEA

Use horns to get into attacking areas through a pick and roll or to get your bigs deep post touches.

Summary: Horns is a classic pro style set that can great for any team, depending on how they want to use their personnel. The set always starts with a guard at the top (i've used SG for the following sets, but you can put any guard in any position depending on their abilities), two bigs on either elbow and the other two guards in the corners (as pictured below).

Option 1: In "20", the G will come off C's side and C will roll to the rim to start this set.



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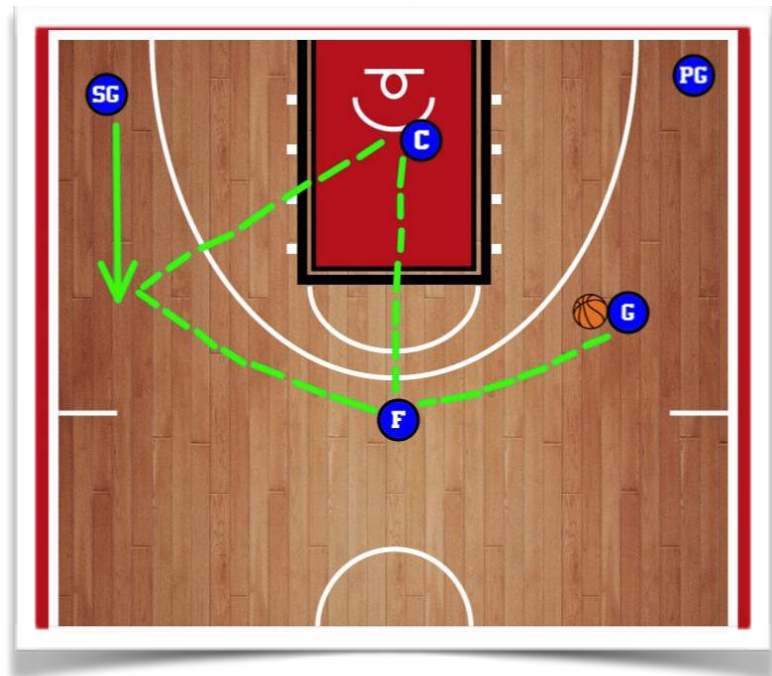
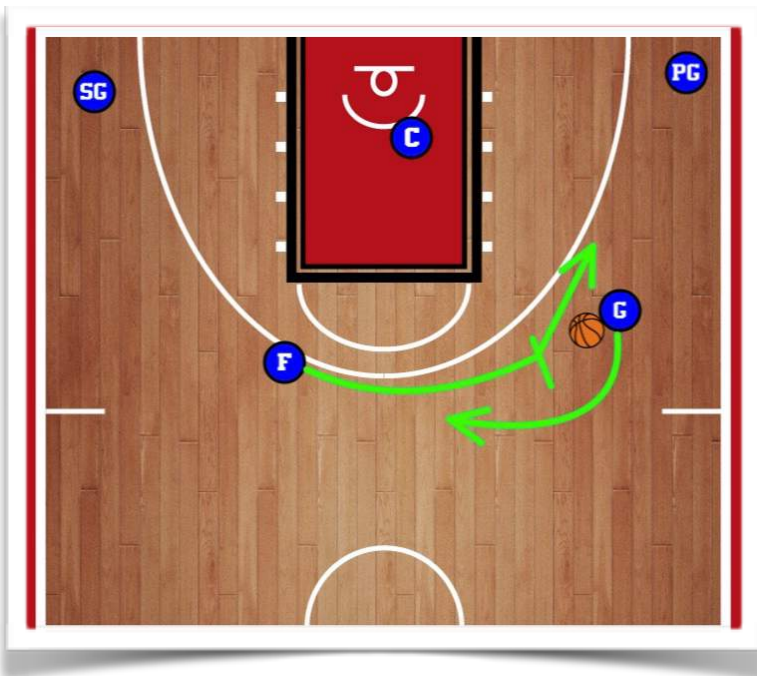
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Option 2: After G comes off C's initial horns screen, F will follow and re-screen for F on the wing (pic left). After F screens they will pop to the wing (a great simple read if you have a big that can shoot). G should come off the screen looking to create, or C can look to duck in.

Option 3: The next option in 20 (pic right) is for if F can't pick and pop. If F can't shoot, F should stay at the top and get a reversal from G. Before F gets the ball at the top of the key, C should start sealing early getting ready for an entry pass. F can feed the ball directly from the top, or SG can slide up from the corner, catching the reversal and looking inside.



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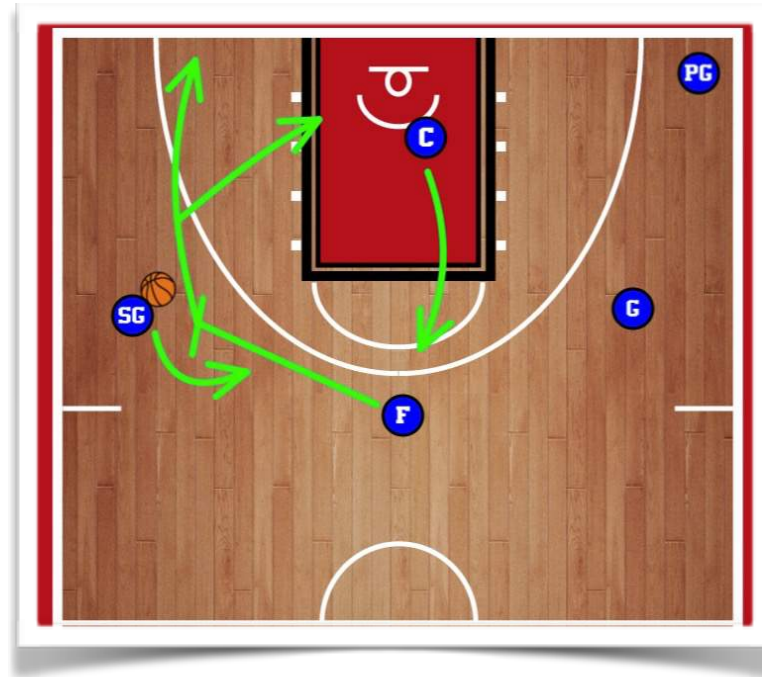
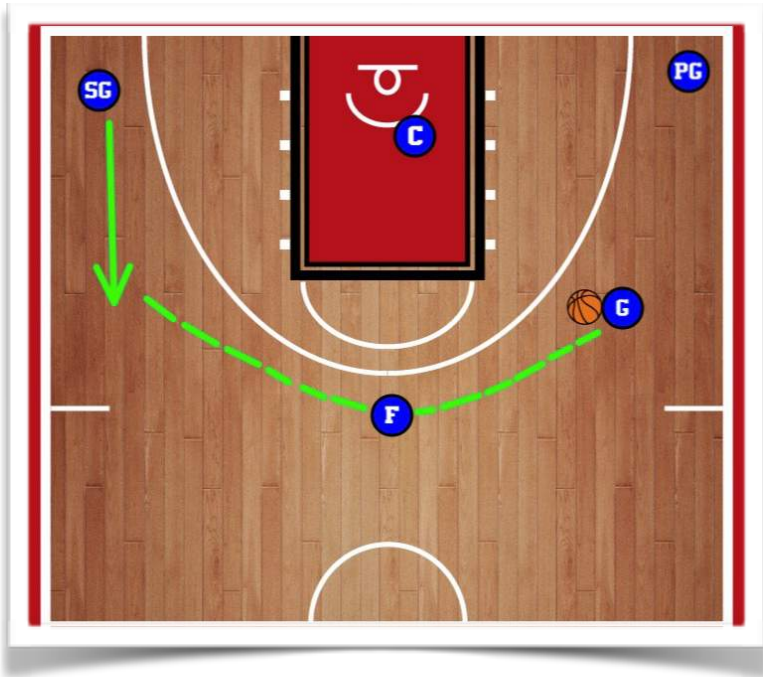
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Option 4: G reverses the ball to F (after coming off the horns screen) who then reverses it to the opposite side SG (pic left).

F follows the pass and goes straight into a pick and roll or a pick and pop to the short corner. As SG comes off the wing ball screen, C can flash to the high post (pic right) or stay in the opposite short corner if he wants to let SG create off the pick and roll (this is a read depending on personnel).



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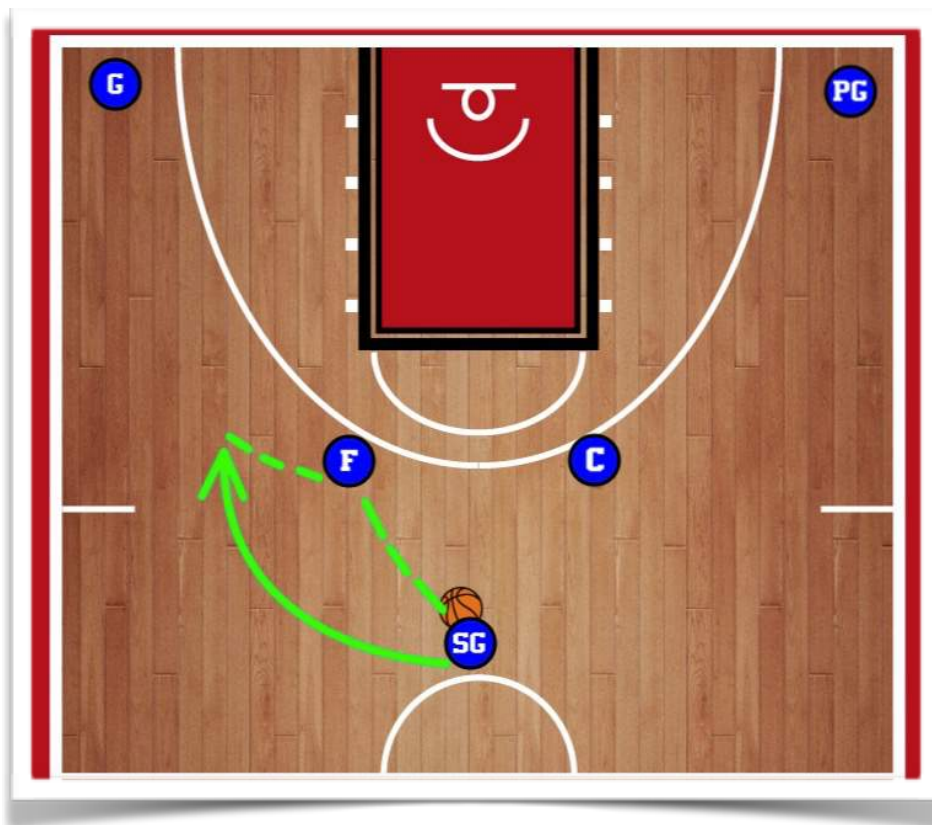
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Set 21 - Horns PG Options

BIG IDEA

Use horns to get your playmaking PG into good situations for running pick and roll.

Option 1: The SG initiates to the side of the forward this time. The play can start with either a pass and a handoff, or the SG dribbling off F's side. The pass and handoff option is pictured below.



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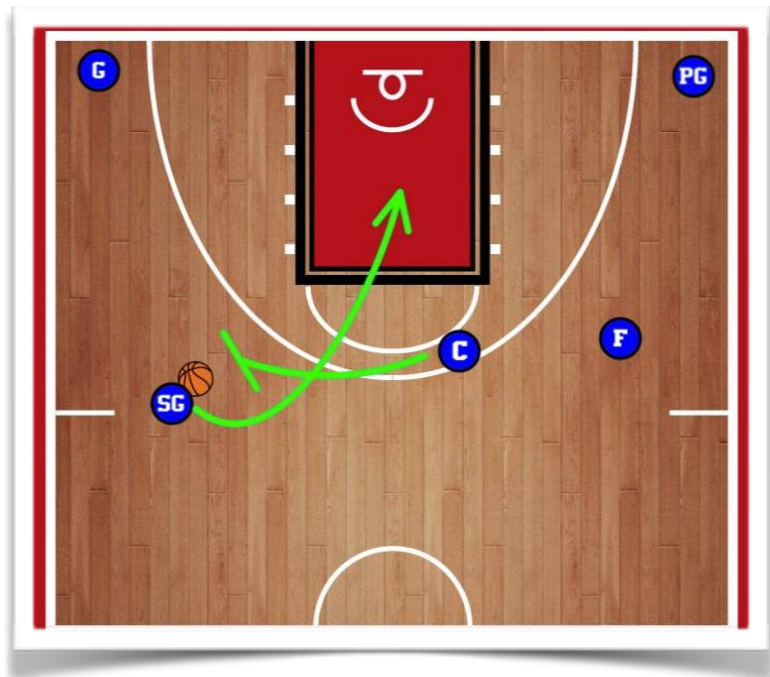
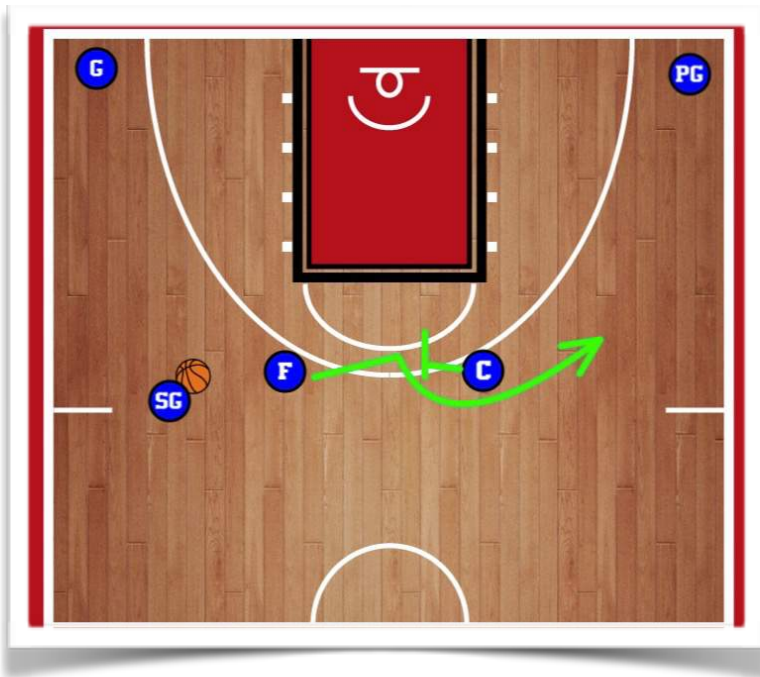
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Option 2: After SG's action with F, C will come set a flare screen for F (pic left). The purpose of this is twofold: get F an open shot and to get C's man out of position for ball screen defense.

Option 3: After C sets the flare screen for F they immediately get into a high ball screen for SG (pic right) who now has the floor spaced with 3 perimeter players and an opportunity to make the defense commit to stopping something.



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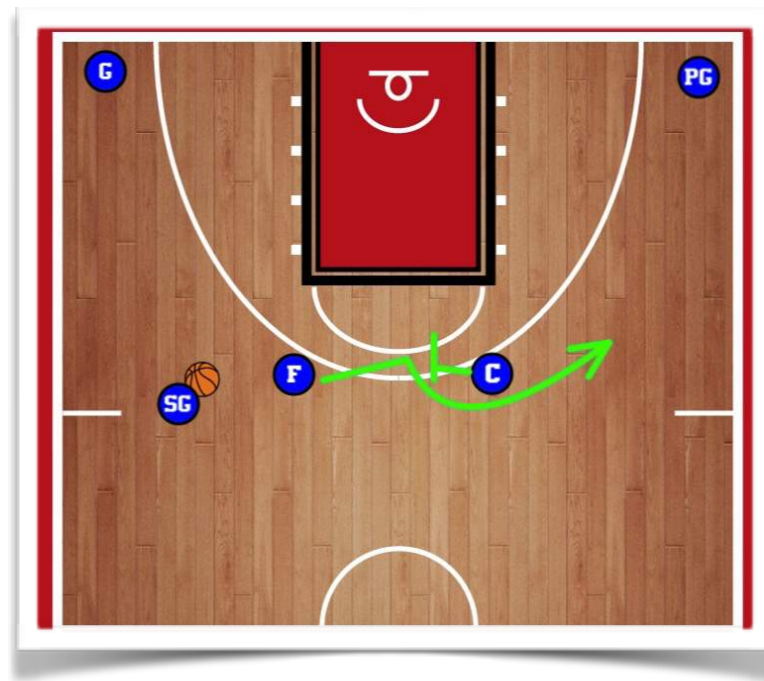
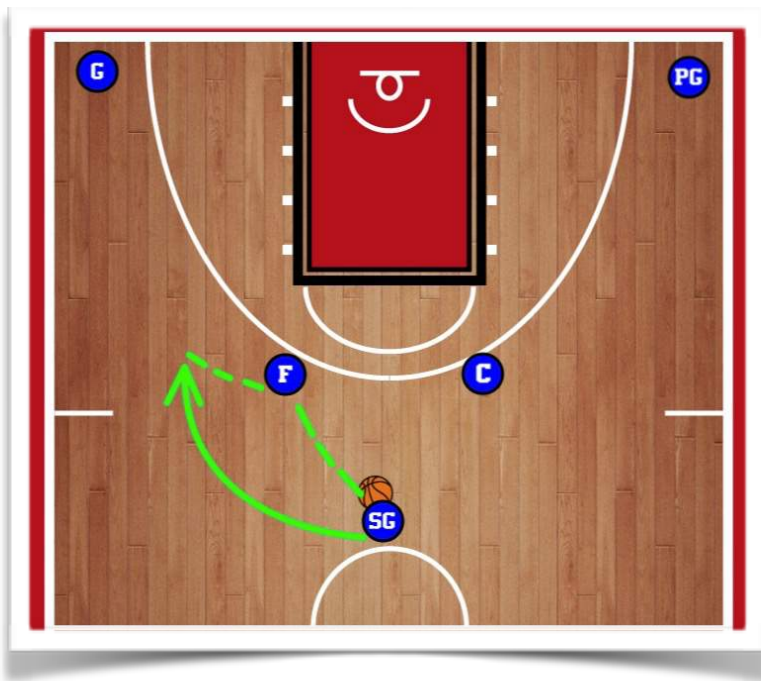
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Set 22 - Horns Wing Pindown

BIG IDEA

Use horns to get your shooters an open shot coming off a pin-down screen.

Option 1: "22" is just like "21" in the beginning two actions. The SG initiates with F through a handoff or a ball screen (pic left), then F receives a flare screen from C after that action (pic right).



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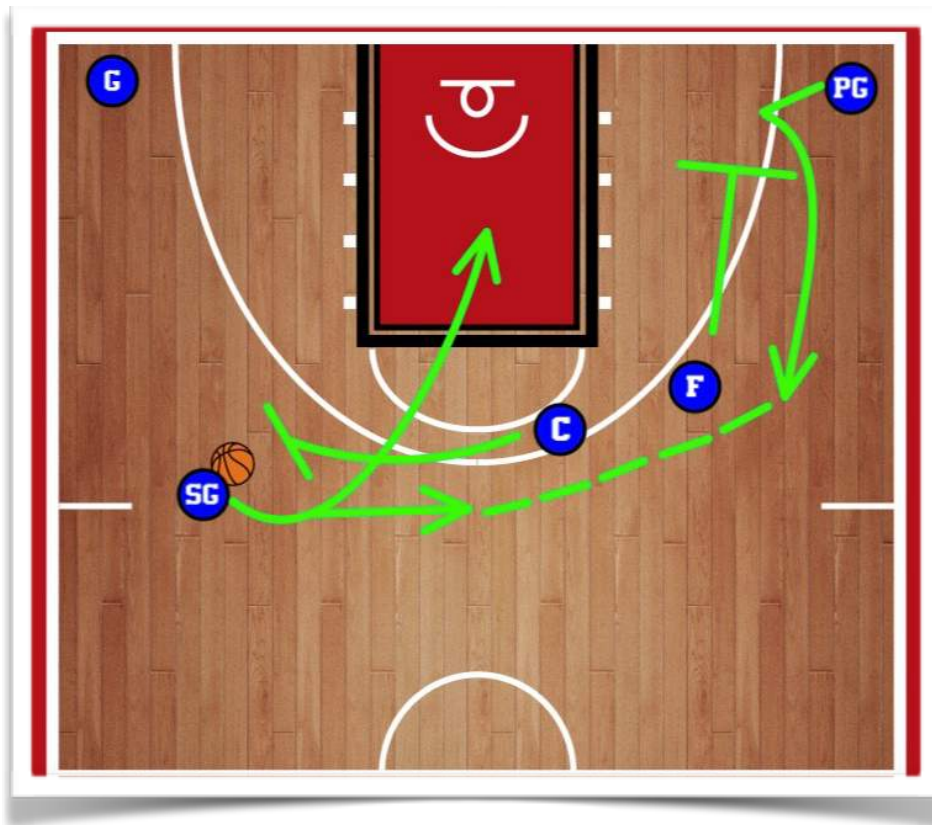
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Option 2: The difference in "22" from "21" is when C goes to set the ball screen for SG, F will be simultaneously setting a pin-down screen for PG in the corner.

This is a tough action to guard because as SG comes off the screen looking to penetrate off the ball screen, the natural "help" defenders are busy trying to guard a pin-down on the opposite side.

SG has the option to get to the hole, hit C on the roll (or pick and pop), hit PG coming off the down screen, or hit F on the fade to the corner after he sets the down screen for PG.



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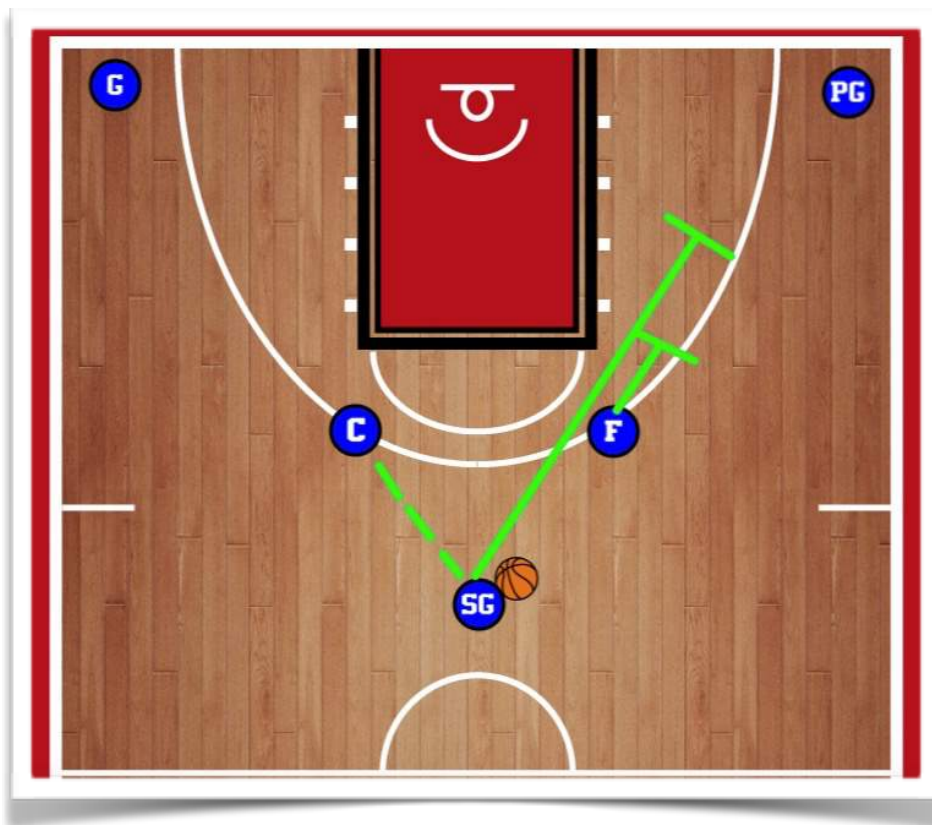
Set 23 - Horns Wing Handoff

BIG IDEA

Get a guard into a handoff situation with the option to turn the corner or use a pick and roll.

Option 1: "23" starts by entering the ball to the horns player opposite of the guard that you want to 'play' for. In this case, SG wants to play for PG so they enter the ball to C. After the entry pass, SG and F go screen away for PG.

It is important that SG screens first for PG because many teams will try to switch this action. It is harder for the defense to switch when SG is the first screener.



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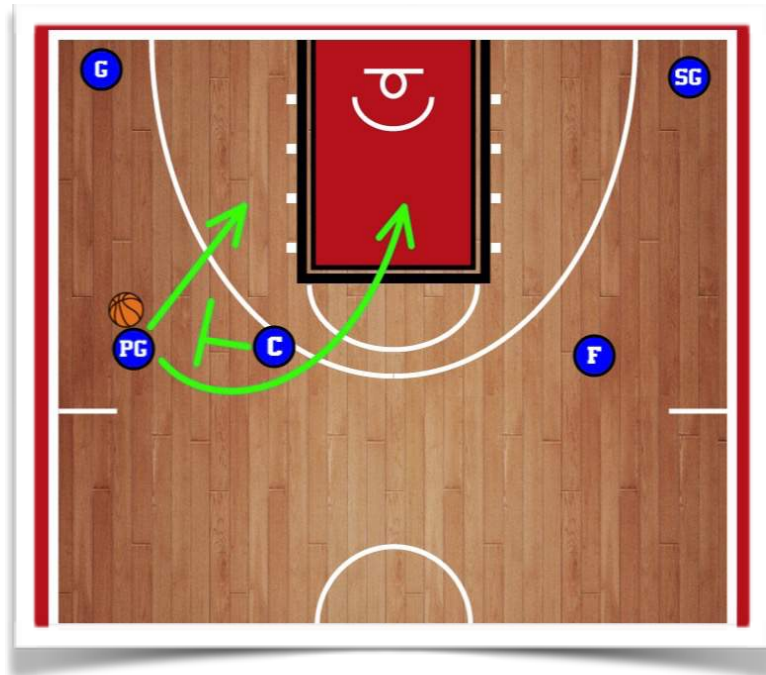
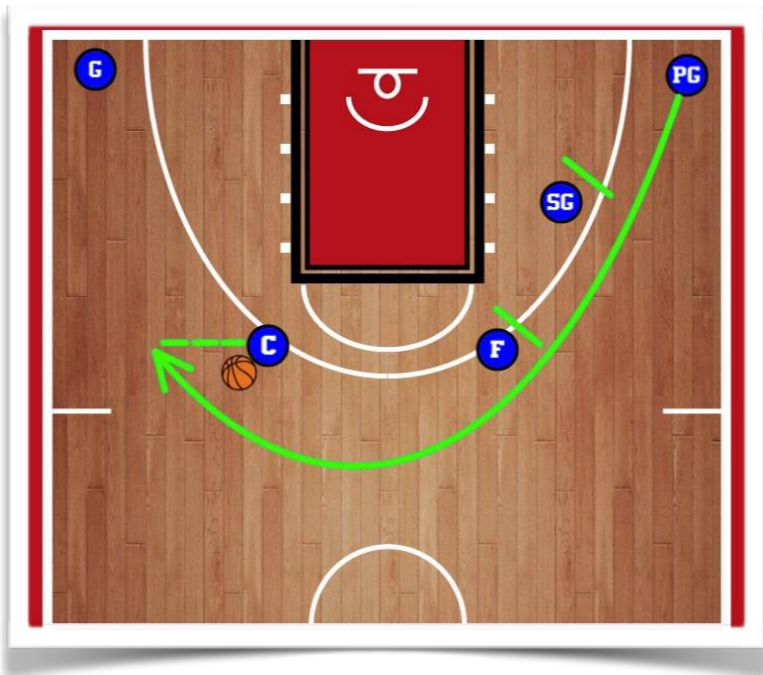
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Option 2: PG will rip off the double stagger and receive a handoff from C on the opposite side (pictured right).

If their defender is trailing they can turn the corner (pic left), if the defender goes under the handoff then the PG can come off C's screen and look to attack or hit C on the roll.



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Thanks for Reading!

If you enjoyed the following sets and want to recommend them to a friend, that would be greatly appreciated! Just click on the link below and send to a whoever you think would benefit.

<https://gumroad.com/l/lzZa>



BONUS!!!

As a QUICK Bonus I want to share with you **5 Tips for Setting Great Screens!** No Offense can run efficiently if no one can get open coming off a screen...Great screen setting takes the effort of the screener and the player receiving the screen to make it work!

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5 Techniques for Setting Great Screens

1. Contact is King

The bottom line when it comes to setting good screens is that "Contact is King". When the screener makes contact with the opposing defensive player, this immediately creates an advantage for the offense. If the defender gets hit by a screen and has to change their path to cover the offensive player this means that they are already behind the play. Also, creating contact on your screens can often cause the defender of the screener (usually a 4 or 5 man) to have to over-help by hedging out in the passing lane. This puts the screen defender out of position, which can often lead to offensive rebounds, or slips to the rim – assuming that the screener is a 4 or 5 man which is usually the case



2. Set Screens with your Feet

The idea here is that on indirect picks (i.e. screens away from the ball) the screen should move their feet to either make contact with the defender or force the defender to run around them. There is a certain amount of skill in getting the timing right here, because you don't want to move your feet as the defender is passing the screen and get called for an offensive foul. But if you see a teammate

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preparing to run off a screen, you can usually see which path the defender is going to take and move accordingly.

3. Use your Hips and Shoulders

The traditional screen is set using a double arm bar to create contact with the defender. However, skilled defenders will learn to avoid this contact and slip past the arm bar, in which case great screeners will learn to use their hips or shoulders to get a piece of the defender. The trick here is to clip the defender enough to give the offensive player an advantage, but not to be so obvious as to get called for a offensive foul. For example, instead of setting a hip screen by sticking your butt way out in the air, a good screener will turn their body so the angle of their hip catches the defender on the way past. The same goes for shoulder screens. You don't want to lean into the defender creating obvious contact, but turn your shoulder so that you clip a piece of the defender as they pass the screen.



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4. Use Angles

The NBA is the best place to study how big men use different angles of screens to get their teammates open. Particularly with on ball screens, big men can set a "flat" type of screen where they are directly facing the other end of the floor, or they can set a "flush" screen where they face the sideline, or an "angled" screen that is 45 degrees between a flat and flush screen. The type or angle of the screen can vary depending on how a defense is playing and what the coach wants to get out of a particular set.

5. Headhunt Screens

One of the biggest reasons for ineffective screening is that players screen nothing instead of something. All screens need have the purpose of creating contact with another player. Sometimes the defender will not be exactly where they are supposed to be so its up to the screener to search out and screen the defender wherever they are. This is called headhunting for screens. There are great screening counters – like slips, fake screens, passed screens – that are all useful tools to surprise a defense. But none of these counters will be effective unless you set great screens to begin with. Screening is a matter of concentration and willingness to hit somebody. Find the defender, and set a screen!

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