

THE CrossFit TRAINING GUIDE

Teaching, Seeing, Correcting The 9 Movments

THE STUDY OF MATERIAL PRESENTED HERE GIVES YOU INFORMATION ON TEACHING, SEEING, AND CORRECTING EACH OF CROSSFIT'S 9 FOUNDATIONAL MOVEMENTS.

1. TEACHING THE MOVEMENT:

This section describes how to introduce and cue the movement from setup to execution. In addition to these verbal cues, remember that any introduction of a movement should include a visual example—i.e., a demonstration. This section also includes teaching progressions for the more complex moves. These are introduced after the full move is described and shown. They break down the complex moves into simple do-able steps. You will be tested on your use and knowledge of these exact progressions. Memorize them.

2. SEEING THE MOVEMENT:

This section includes the Primary Points of Performance for the move. These are the essential mechanics you should be looking for and focused on in teaching each move. These must not be missed or overlooked. Your ability to see the Primary Points of Performance for each movement is essential to being a good trainer.

3. CORRECTING THE MOVEMENT:

This section lists common faults and possible fixes for each movement. These relate to the Primary Points of Performance in each movement. Your ability to demonstrate that you know, can identify, and finally correct these common faults directly reflects the quality of your training.

The “fixes” described in this section are to help you, but they are not the only possible corrections. Use them, but do not feel confined to them. The goal is always to get the athlete moving well through the full movement. There are numerous effective ways to achieve this end.

Introduction	Page 106
Air Squat	Page 107
Front Squat	Page 108
Overhead Squat	Page 109
Shoulder Press	Page 110
Push Press	Page 111
Push Jerk	Page 112
Deadlift	Page 113
Sumo Deadlift High Pull	Page 114
Medicine Ball Clean	Page 115

AIR SQUAT

The Air Squat is Foundational to the Front Squat and Overhead Squat

I. TEACHING THE MOVEMENT

SETUP:

- Stance = shoulder width
- Full extension at hips and knees

EXECUTION:

- Weight on heels
- Lumbar curve maintained
- Chest up
- Butt travels back and down
- Bottom of squat is below parallel (hip crease is below the top of the kneecap)
- Knees track parallel to feet
- Return to full extension at the hips and knees to complete the move
- Head position is neutral

2. SEEING THE MOVEMENT

PRIMARY POINTS OF PERFORMANCE:

- Lumbar curve maintained
- Weight in heels
- Depth below parallel
- Knees track over feet

3. CORRECTING THE MOVEMENT

FAULT: LAZY LUMBAR CURVE, OR LOSING IT (I.E., "BUTT WINK")

- Fix - Lift the chest while engaging the hip flexors by anteriorly rotating the pelvis strongly.
- Fix - Raise the arms as you descend to the bottom of the squat.

FAULT - WEIGHT SHIFTS FORWARD TO BALLS OF FEET.

- Fix - Exaggerate weight in the heels by floating the toes slightly throughout the entire movement.

FAULT - NOT LOW ENOUGH.

- Fix - Cue "Lower!" and do not relent.
- Fix - Squat to a 10" box or medicine ball to develop awareness of depth.

FAULT - KNEES ROLL IN.

- Fix - Cue "Push your knees out" or "Spread the ground apart with your feet."
- Fix - Touch the outside of the knee and have the athlete press into your hand.

FAULT - TRAIN WRECK SQUAT: INABILITY TO MAINTAIN LUMBAR CURVE, STAY ON HEELS, AND GET TO DEPTH ALL AT THE SAME TIME.

FAULT - IMMATURE SQUAT: LUMBAR CURVE IS MAINTAINED, DEPTH MIGHT BE THERE, AND HEELS ARE IN CONTACT WITH THE GROUND, BUT THE ATHLETE HAS TO CANTILEVER FORWARD EXCESSIVELY ONTO THE QUADS TO MAINTAIN BALANCE.

- Fix - Squat Therapy: Set up the athlete facing a wall or pole with a 10" box under their butt. Set them up in the proper stance, with heels to the box, chest close to wall. Have them squat to the box slowly, maintaining control and weight in the heels.

FRONT SQUAT

The Setup, Execution, Points of Performance, and Corrections carry over exactly from the Air Squat. We now add to those a load in the FRONT RACK POSITION.

1. TEACHING THE MOVEMENT

SETUP:

- Stance = shoulder Width
- Full extension at hips and knees
- Bar "racked" on the shoulders (create a shelf with the shoulders for bar to sit on), hands outside shoulders, loose fingertip grip.
- Elbows high, upper arm parallel to the ground.

EXECUTION:

- Weight on heels
- Lumbar curve maintained
- Chest up
- Elbows high; arms stay parallel to the ground throughout the whole movement
- Butt travels back and down
- Bottom of squat is below parallel (hip crease is below the top of the kneecap)
- Knees track parallel to feet
- Return to full extension at the hips and knees to complete the move
- Head position is neutral

2. SEEING THE MOVEMENT

PRIMARY POINTS OF PERFORMANCE:

- Bar racked properly: elbows high, hands just outside shoulders, bar rests on shoulders with a loose fingertip grip
- Elbows high throughout the movement

3. CORRECTING THE MOVEMENT

ALL FAULTS AND FIXES FROM THE **AIR SQUAT** APPLY TO THIS MOVEMENT, PLUS THE FOLLOWING:

FAULT - BAR NOT IN CONTACT WITH THE TORSO OR HOLDING BAR OUT IN FRONT.

- Fix - Cue "Elbows high and allow bar to roll back onto fingertips."

FAULT - ELBOWS DROP AND CHEST COMES FORWARD.

- Fix - Cue "Elbows UP UP UP! And big chest."
- Fix - Tactile Cue - Place a hand or arm under the athlete's elbows to help keep them lifted.

OVERHEAD SQUAT

The Setup, Execution, Points of Performance, and Corrections carry over exactly from the Air Squat.

We now add to those a load in the OVERHEAD POSITION

1. TEACHING THE MOVEMENT

SETUP:

- Stance = shoulder width
- Full extension at hips and knees
- Bar held overhead, in the frontal plane, with a wide grip
- Active shoulders
- Elbows locked

EXECUTION:

- Weight on heels
- Lumbar curve maintained
- Chest up
- Maintain constant upward pressure on the bar, and active shoulders, to support the load
- Bar remains in the frontal plane or slightly behind
- Butt travels back and down
- Bottom of squat is below parallel (hip crease is below the top of the kneecap)
- Knees track parallel to feet
- Return to full extension at the hips and knees to complete the move
- Head position is neutral
- Return to full extension at the top of movement.

2. SEEING THE MOVEMENT

PRIMARY POINTS OF PERFORMANCE:

- Active shoulders throughout movement
- Bar stays overhead, in the frontal plane

3. CORRECTING THE MOVEMENT

ALL FAULTS AND FIXES FROM THE **AIR SQUAT** APPLY TO THIS MOVEMENT, PLUS THE FOLLOWING:

FAULT - LAZY ELBOWS AND SHOULDERS.

- Fix - Cue athlete to actively press the bar up; use your hands to push the elbows straight and the shoulders into the ears.

FAULT - BAR GOES FORWARD OF THE FRONTAL PLANE.

- Fix - Cue the athlete to press the bar up and pull it back to overhead or slightly behind.

SHOULDER PRESS

The key elements of the Shoulder Press, and all the overhead lifts, are the setup position, the overhead position, tight belly, and the bar path. These are foundational to all the overhead lifts.

1. TEACHING THE MOVEMENT

SETUP (THIS SETUP IS EXACTLY THE SAME FOR ALL THREE OVERHEAD LIFTS):

- Stance = hip width
- Hands just outside the shoulders
- Bar in front, resting on the “rack” or “shelf” created by the shoulders
- Elbows down and in front of bar; elbows are lower than in the front squat
- Tight midsection
- Closed grip, with thumbs around the bar

EXECUTION:

- The cue for the action is “Press”
- Drive through heels; keep the whole body rigid; tight belly
- Bar travels straight up to locked out, with active shoulders, directly overhead
- Head accommodates bar (bar path is a straight line)

2. SEEING THE MOVEMENT

PRIMARY POINTS OF PERFORMANCE:

- Good setup
- Constant tightness in the midsection, ribs locked down
- Overhead and active shoulder at the top of the press; overhead means that the bar is over or just behind the arch of the foot, with the shoulder angle fully open
- Bar travels straight up

3. CORRECTING THE MOVEMENT

FAULT - BAR FORWARD OF FRONTAL PLANE.

- Fix - Press up and pull back on the bar as it travels to overhead.

FAULT - LEANING BACK, RIBS STICKING OUT.

- Fix - Tighten abs / suck rib cage down (be sure to check the overhead position again after this fix).

FAULT - PASSIVE SHOULDERS OR BENT ELBOWS.

- Fix - Cue “Press up!” “Shoulders into ears.”

FAULT - BAR ARCS OUT AROUND THE FACE.

- Fix - Pull head back out of the way of the bar.
- Fix - Check that elbows are not too low in the setup.

PUSH PRESS

The Push Press builds on the same setup and overhead position as the Shoulder Press. We add velocity with the dip and drive of the hip. The focus here is on a dip and drive that is explosive and straight down and up.

1. TEACHING THE MOVEMENT

SETUP:

- Stance = hip width
- Hands just outside the shoulders
- Bar in front, resting on the “rack” or “shelf” created by the shoulders
- Elbows down and in front of bar; elbows are lower than in the front squat
- Tight midsection
- Closed grip, with thumbs around the bar

EXECUTION:

- The cue for the action is “Dip, drive, press”
- Dip: perform a shallow dip (flexion) of the hips, where the knees push forward slightly, the butt goes back, and the chest stays upright
- Drive: extend the hip rapidly and fully
- Press: press the bar to overhead, with locked arms

PROGRESSION (WITH STICK):

1. Dip (check chest and hip)
2. Dip-drive slow
3. Dip-drive fast
4. Dip-drive-press (full Push Press)

2. SEEING THE MOVEMENT

PRIMARY POINTS OF PERFORMANCE:

- Torso drops straight down on the dip. There is no forward inclination of the chest and no muting of the hip.
- Aggressive turn around from the dip to the drive.

3. CORRECTING THE MOVEMENT

ALL FAULTS AND FIXES FROM THE **SHOULDER PRESS** APPLY TO THIS MOVEMENT, PLUS THE FOLLOWING:

FAULT - OUT OF SEQUENCE: PRESS BEGINS BEFORE HIP OPENS UP

- Fix - Take back to step 3 in progression—dip-drive fast

FAULT - COCKING: PAUSING IN THE DIP

- Fix - Cue for dip-drive and more aggressive turnaround of the hip

FAULT - FORWARD INCLINATION OF THE CHEST

- Fix - Have athlete hold in the dip position and then manually adjust them to true upright torso
- Fix - Cue a shallower dip
- Fix - Cue knees forward more
- Fix - Stand in front of athlete to prevent the chest from coming forward
- Fix - Dip therapy: Stand with back against a wall, with heels, butt, and shoulder blades all touching the wall; then dip and drive, keeping everything in contact with wall

FAULT - MUTED HIP

- Fix - Turn the pelvis over (anterior rotation) strongly

PUSH JERK

The Push Jerk builds from a good setup, a good overhead position, and a solid dip/drive. Now, we focus on coordinating this movement so that the hip comes to full extension before the catch, and the catch occurs with the bar locked out overhead.

1. TEACHING THE MOVEMENT

SETUP:

- Stance = hip width
- Hands just outside the shoulders
- Bar in front, resting on the “rack” or “shelf” created by the shoulders
- Elbows down and in front of bar; elbows are lower than in the front squat
- Tight midsection
- Closed grip, with thumbs around the bar

EXECUTION:

- The cue for the action is “Dip, drive, press and dip”
- Dip: perform a shallow dip (flexion) of the hips, where the knees push forward slightly, the butt goes back, and the chest stays upright
- Drive: extend the hip rapidly and fully
- Press and dip: retreat the hip downward and drive the body under the bar, while rapidly pressing the bar overhead
- “Catch” the bar with arms locked out overhead
- Stand to full extension with bar overhead.

PROGRESSION (WITHOUT STICK/BAR):

1. Jump and land with **hands at sides**. Stick the landing.
2. Jump and land with **hands at shoulders** throughout the move. Stick the landing.
3. Jump with **hands at shoulders** and extend them **overhead** at the same time as the land.
4. **With stick** in hands, full Push Jerk.

2. SEEING THE MOVEMENT

PRIMARY POINTS OF PERFORMANCE:

- Full extension of the hip before reversing hip direction from upward to downward
- Landing is in a partial squat with the bar locked out directly overhead
- Fast and aggressive

3. CORRECTING THE MOVEMENT

ALL FAULTS AND FIXES FROM THE **SHOULDER PRESS** AND **PUSH PRESS** APPLY TO THIS MOVEMENT, PLUS THE FOLLOWING:

FAULT - MOVEMENT PATTERN OUT OF SEQUENCE.

- Fix - Break it down via the progression and build back up to the full movement. Reiterate that it is just a simple jump and land in a partial squat.

FAULT - HIP NEVER GETS TO FULL EXTENSION.

- Fix - Cue: “More extension.”
- Fix - Place your hand at the top of the athlete’s head when fully standing; keep it at that height and then ask the athlete to hit your hand during the drive. Be sure they continue to hit extension even when your hand is not there.
- Fix - Take the athlete back to the jump-and-land steps (1-3) of the progression. You may have to slow it down a bit and then speed it back up once the basic movement pattern is solid.

FAULT - LANDING TOO WIDE.

- Fix - Exaggerate the correction and cue the athlete do the movement without the feet moving from under the hips.
- Fix - Therapy: Block the feet with plates or boxes or some object so they can’t go too wide.

FAULT - LAZY LANDING: NOT LOCKED OUT OVERHEAD.

- Fix - Cue to punch up and pull back on the bar. Cue active shoulders.

FAULT - NOT STANDING ALL THE WAY UP WITH THE BAR BEFORE RE-RACKING IT ON THE SHOULDERS.

- Fix - Cue to stand up with the bar overhead.

DEADLIFT

The Deadlift is foundational to the Sumo Deadlift High Pull and the Medicine Ball Clean.

1. TEACHING THE MOVEMENT

SETUP:

- Stance = between hip width and shoulder width
- Weight in heels
- Back arched/lumbar curve locked in
- Shoulders slightly in front of the bar
- Bar in contact with the shins
- Arms locked straight
- Symmetrical grip outside the knees, just wide enough to not interfere with knees

EXECUTION:

- Drive through the heels
- Extend legs while hips and shoulders rise at the same rate
- Once the bar passes the knees, the hip opens all the way up
- Bar maintains contact with the legs the entire time
- Head neutral
- On return to the floor, push hips back and shoulders forward slightly; delay the knee bend
- Once bar descends below the knees and the torso angle is set, return the bar down to the setup position

2. SEEING THE MOVEMENT

PRIMARY POINTS OF PERFORMANCE:

- Lumbar curve maintained
- Weight on heels
- Shoulders slightly in front of bar on setup
- Hips and shoulders rise at same rate
- Bar stays in contact with legs throughout the movement
- At the top the hip is completely open and knees are straight

3. CORRECTING THE MOVEMENT

FAULT - LOSS OF LUMBAR CURVE

- Fix - Cue to pull hips back and lift the chest
- Fix - Touch person at lumbar curve and say, "Arch!" Do not relent.
- Fix - Abort and decrease the load to where the lumbar arch can be maintained.

FAULT - WEIGHT ON OR SHIFTING TO TOES.

- Fix - Have athlete settle into the heels and pull hips back, maintaining tension in the hamstrings at start of movement, and focus on driving through heels.
- Fix - Check that the bar stays in contact with legs throughout the movement.

FAULT - SHOULDERS BEHIND BAR ON SETUP.

- Fix - Raise hips to move shoulder over or slightly in front of the bar.

FAULT - HIPS RISE BEFORE THE CHEST (STIFF-LEGGED DEADLIFT).

- Fix - Allow the shoulders and chest to rise sooner. Cue "Lift your chest more aggressively" or "Lift the chest and hips at the same rate until the bar passes your knees."

FAULT - SHOULDERS RISE WITHOUT THE HIPS. BAR TRAVELS AROUND THE KNEES INSTEAD OF STRAIGHT UP.

- Fix - Be sure athlete is set up correctly: weight in heels and with shoulders in front of the bar. Cue "Push knees back as your chest rises."
- Fix - Block the knees' travel with your hand.
- Fix - Stick trick: Lock the person in between two sticks on either side of the bar and have them execute the move without hitting the sticks.

FAULT - BAR COLLIDES WITH KNEES ON THE DESCENT.

- Fix - Initiate the return by pushing the hips back and delay the knee bend.

FAULT - BAR LOSES CONTACT WITH LEGS.

- Fix - Cue "Pull the bar in to your legs the whole time."
- Fix - Tactile cue: Touch the athlete's leg where the bar should touch from thigh to shin.

SUMO DEADLIFT HIGH PULL

The Sumo Deadlift High Pull (SDHP) builds on the Deadlift, widening the stance, bringing the grip inside the knees, adding a shrug, an upward pull with the arms, but, most importantly velocity. The move requires an aggressive extension of the hips and legs before the arms pull.

1. TEACHING THE MOVEMENT

SETUP:

- Stance = wider than shoulder width, but not so wide that the knees roll inside the feet
- Weight in heels
- Back arched/lumbar curve locked in
- Shoulders slightly in front of the bar
- Bar in contact with the shins
- Arms locked straight
- Symmetrical grip inside the knees

EXECUTION:

- Accelerate through the heels from the ground to full extension of the hips and legs
- Shrug, with straight arms
- Arms follow through by pulling bar to the chin with elbows high and outside
- Return the bar down fluidly in the reverse sequence: arms, then traps, then hips, then knees, back to the setup position

PROGRESSION:

1. Sumo deadlift
2. Sumo deadlift shrug, slow
3. Sumo deadlift shrug, fast
4. Full Sumo Deadlift High Pull

2. SEEING THE MOVEMENT

PRIMARY POINTS OF PERFORMANCE:

- Hips open before shrug and arm bend
- Bar is pulled up to just below the chin
- Fast and aggressive
- Elbows travel and finish high and outside; elbows are higher than the hands at all times during the movement

3. CORRECTING THE MOVEMENT

ALL FAULTS AND FIXES FROM THE **DEADLIFT** APPLY TO THIS MOVEMENT, PLUS THE FOLLOWING:

FAULT - PULLING TOO EARLY WITH THE ARMS. HIP NOT COMPLETELY OPEN BEFORE SHRUG OR ARM PULL.

- Fix - Take the athlete to step 3 in the progression (Sumo Deadlift Shrug). Emphasize that the hip needs to fire first, before arms. Try two Sumo Deadlift Shrugs for every full SDHP; do as many times as needed to get it right.

FAULT - NO SHRUG.

- Fix - Back to progression. Do two Sumo Deadlift Shrugs and one High Pull; do as many times as needed to get it right.

FAULT - ELBOWS LOW AND INSIDE.

- Fix - Cue: "Elbows high!"

FAULT - INCORRECT DESCENT (HIPS BEFORE ARMS).

- Fix - Slow down the movement; return arms then hips, then legs; then speed it up again.

FAULT - TOO SLOW.

- Fix - Cue "Faster!"

FAULT - SEGMENTING THE MOVEMENT.

- Fix - Cue to accelerate or jump the bar off the ground.

FAULT - LOSING CONTROL AND LEVELNESS OF BAR.

- Fix - Widen the grip a bit. Make sure the grip is symmetrical on the bar.

FAULT - RUNNING INTO THE KNEES

- Fix - Narrow the grip and make sure the hips aren't too low in the setup position.

MEDICINE BALL CLEAN

The medicine ball clean builds on the set up and movement pattern of the Sumo Deadlift High Pull adding a pull under the object.

1. TEACHING THE MOVEMENT

SETUP:

- Stance = shoulder width or slightly wider
- Weight in heels
- Back arched/lumbar curve locked in
- Shoulders over the ball
- Ball on the floor between the legs with clearance for the arms
- Arms straight, palms on outside of the ball; fingertips pointing down

EXECUTION:

- Accelerate through the heels from the ground to full extension of the hips and legs
- Shrug, with straight arms
- Hip retreats; land in a full front squat, with the elbows beneath the ball
- Stand to full extension with ball in the rack position to complete the movement
- Return to setup

PROGRESSION:

1. Deadlift (focus on good setup)
2. Deadlift Shrug (focus on fast extension and shrug with no arm bend)
3. Front Squat (focus on depth of the catch)
4. Shrug and Drop Under (focus on shrug and beating the ball down, catching low and tight)
5. Full Medicine Ball Clean

2. SEEING THE MOVEMENT

PRIMARY POINTS OF PERFORMANCE:

- Hips reach full extension
- Hip is extended and shrug is initiated before arms pull
- The ball is caught in a low (below parallel) and tight (not collapsed) front squat position
- Fast and aggressive throughout
- Athlete stands all the way up with the ball in the rack position to finish

3. CORRECTING THE MOVEMENT

ALL FAULTS AND FIXES FROM THE **DEADLIFT** APPLY TO THIS MOVEMENT, PLUS THE FOLLOWING:

FAULT - HIP DOES NOT OPEN ALL THE WAY.

- Fix - Take athlete back to step 2 of progression (Deadlift Shrug). Have him/her do two Deadlift Shrugs for every Med Ball Clean.
- Fix - Tactile Cue: Place your hand at the top of the athlete's head while he/she is standing tall. Have athlete do a Med Ball Clean being sure to hit your hand with top of the head before dropping into the front squat position.

FAULT - NO SHRUG.

- Fix - Take athlete back to step 2 of progression (Deadlift Shrug). Have him/her do two Deadlift Shrugs for every Med Ball Clean.
- Fix - Cue "Shrug!"

FAULT - PULLING EARLY WITH THE ARMS.

- Fix - Deadlift Shrug, two reps for every Med Ball Clean.
- Fix - Two "Shrug and Drop Unders" (step 4 from progression) for every Med Ball Clean

FAULT - TOSSING THE MED BALL.

- Fix - Have them hold the ball without their fingers, using palms or fists only.

FAULT - CURLING THE BALL.

- Fix - Back to Progression: Deadlift Shrug, 2 reps for every 1 Med Ball Clean.
- Fix - Stand close in front of the athlete to prevent curling. Can also be done with a wall.
- Fix - Require athlete to have the laces of the ball remain up for the entire movement.

FAULT - COLLAPSING IN THE CATCH

- Fix - Take athlete back to step 4 of the progression (Shrug and Drop Under). Focus on a tight lumbar arch, and keeping the chest up, at the bottom of the catch.

FAULT - UNABLE TO DROP UNDER THE BALL FULLY.

- Fix - Have the athlete do two "Shrug and Drop Unders" (step 4 in the progression) for every Med Ball Clean
- Fix - Tactile Cue: Hold ball at the peak of the shrug and let athlete drop under while you hold ball.