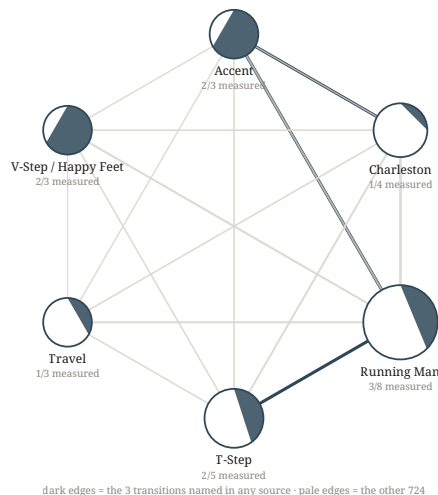


無仇與無恨-No Hating

Counting a dance that was never written down — 無術 Mo Jitsu, Chapter Two

⚠ WORK IN PROGRESS · 11 OF 29 MOVES · NOTHING HERE IS SETTLED

The Melbourne Shuffle has no teaching literature. Not thin — *none*. What exists in writing is history and description; the instruction lives on video and was never written down. There is no gap in the record to measure. **The record is the gap.**



Twenty-nine moves, eight techniques. Node size = moves in that technique; filled arc = fraction measured; edge thickness = valid transitions between the two. 727 transitions are physically valid; the three dark edges are every one named in any source.

How to do them

Running Man

Running Man · textbook form · tier S · 7 variation(s)

COUNT	LEFT FOOT	RIGHT FOOT	WEIGHT	NOTE
1	knee drives up, lands on the BALL	slides back to start, lands on toes	transfers to left ball	<i>the two happen together; not in sequence</i>
2	slides back to start, lands on toes	knee drives up, lands on the BALL	transfers to right ball	<i>mirror of count 1</i>

Variations are this same movement with one named exception. Only the difference is stated.

Heavy Running Man (flat-footed landing)

Flat-footed landing — the ADVANCED form, not a lateral variant.

Light Running Man (heel landing)

Heel contacts first.

Apache Running Man (single, single, double, double)

The count is doubled on beats 3-4.

Skating Running Man

Adds sideways travel on the slide.

Crossover Running Man

The recovering foot crosses the midline.

Reverse / Backward Running Man

Same cycle, opposite direction.

Running Man Slide Variation

The back-slide is lengthened into a glide.

T-Step

T-Step · textbook form · tier S · 4 variation(s)

COUNT	LEFT FOOT	RIGHT FOOT	WEIGHT	NOTE
1	lifted	heel	right	Right foot pivots heel out, toes up. Left foot is lifted forward.
2	toe	flat	left	Right foot slides inward, flat on ground. Left foot pivots on toe.
3	heel	lifted	left	Left foot pivots heel out, toes up. Right foot is lifted forward.
4	flat	toe	right	Left foot slides inward, flat on ground. Right foot pivots on toe.

Variations are this same movement with one named exception. Only the difference is stated.

Heel Toe Side Travel

The pivot repeats to cover ground sideways.

Diamond T-Step

Four T-steps tracing a diamond.

T-Step with Cross, Side, Back, Front Steps

Cross/side/back/front added around the pivot.

T-Step with Air Kick & Cross

A kick is inserted before the cross.

Charleston

Charleston · textbook form · base form, supplied from training — not in the catalogue, not tiered · 4 variation(s)

COUNT	LEFT FOOT	RIGHT FOOT	WEIGHT	NOTE
1	Flat, planted	Kicks out to the side	left	Kick. Weight stays on the flat left foot while the right kicks out to the side.
2	Flat, planted	Crosses back in	even	Cross. The kicking foot comes back across the body and takes the floor.
3	Kicks out to the side	Flat, planted	right	Repeat — mirror of count 1. Kick, other side.
4	Crosses back in	Flat, planted	even	Cross, other side. Kick-cross is the figure; left and right make it a four-count cycle.

Variations are this same movement with one named exception. Only the difference is stated.

Criss Cross Charleston

Feet cross on the swing.

Charleston Swivels to Flicks

Swivel replaces the plain kick.

Hook Charleston

The kicking leg hooks behind.

Rotating One-Footed Charleston

Weight stays on one foot and rotates.

Spongebob

Spongebob · textbook form · base form, supplied from training — not in the catalogue, not tiered · 0 variation(s)

COUNT	LEFT FOOT	RIGHT FOOT	WEIGHT	NOTE
1	Flat, planted	Kicks out to the side	left	<i>Side kick. Planted foot holds the outermost line; the kicking leg travels the other way, past the centre line.</i>
2	Flat, planted on the centre line	Knee drives up	left	<i>Knee. The kicking leg folds and the knee comes up while you stand on the centre line.</i>
3	Kicks out to the side	Flat, planted	right	<i>Repeat — mirror of count 1.</i>
4	Knee drives up	Flat, planted on the centre line	right	<i>Knee, other side. Kick-knee is the figure; both legs make it a four-count cycle.</i>

V-Step

V-Step · textbook form · base form, supplied from training — not in the catalogue, not tiered · 1 variation(s)

COUNT	LEFT FOOT	RIGHT FOOT	WEIGHT	NOTE
1	Heel in, toe out	Heel in, toe out	even	<i>Both feet form a V with the vertex pointing BACK — heels together; toes splayed forward.</i>
2	Toe in, heel out	Toe in, heel out	even	<i>Travel LEFT and invert the V — toes together; heels out, vertex now pointing FRONT.</i>
3	Heel in, toe out	Heel in, toe out	even	<i>V again, vertex pointing back. Same shape as frame 1, other side.</i>
4	Toe in, heel out	Toe in, heel out	even	<i>Travel RIGHT and invert again — vertex to the front. Mirror of frame 2.</i>

Variations are this same movement with one named exception. Only the difference is stated.

Hopping V-Back

The same V alternation, hopped, and travelling backward instead of sideways.

Happy Feet

Happy Feet · textbook form · base form, supplied from training — not in the catalogue, not tiered · 1 variation(s)

COUNT	LEFT FOOT	RIGHT FOOT	WEIGHT	NOTE
1	Flat, on the centre line	Flat, on the centre line	even	<i>Both feet on the centre line, square. This is the position you return to.</i>
2	Behind, toe to the floor	Forward, heel to the floor	split	<i>Body slants to face roughly 45°. Back foot contacts on the toe, front foot on the heel — opposite ends of the foot.</i>
3	Flat, on the centre line	Flat, on the centre line	even	<i>Back to centre. Same position as frame 1.</i>
4	Forward, heel to the floor	Behind, toe to the floor	split	<i>Mirror of frame 2 — the slant faces 45° the other way.</i>

Variations are this same movement with one named exception. Only the difference is stated.

House Happy Feet

House-dance phrasing over the same footwork.

Travel

Travel · textbook form · tier A · 2 variation(s)

Variations are this same movement with one named exception. Only the difference is stated.

Travel Rocking

Weight rocks side to side while travelling.

Moon Walk Shuffle

Backward glide with the sliding foot.

Accent

Accent · textbook form · tier A · 2 variation(s)

COUNT	LEFT FOOT	RIGHT FOOT	WEIGHT	NOTE
1	Flat, forward	Toe back, heel up	left	<i>Plant your left foot flat forward, with your right foot back on its toe.</i>
2	Flat, pivoting inward	Flat, stepping inward	even	<i>Pivot on both feet, turning your body inward to the left.</i>
3	Lifted, pointing back	Flat, pivoting	right	<i>Pivot on your right foot as your left foot lifts and points back behind you.</i>
4	Stepping down flat	Flat, finishing pivot	even	<i>Bring your left foot down flat, finishing the turn to face forward.</i>

Variations are this same movement with one named exception. Only the difference is stated.

Soccer Step (kick and twist / Indian Step)

Kick paired with an ankle twist.

The Whip / Propeller / Cow's Tail

The leg whips around the axis.

Drills

Plyometric — from the existing corpus

Established drills with published progressions. Nothing about them is specific to this dance, which is the point: they were validated for landing and jumping before anyone applied them here.

DRILL	PRESCRIPTION	WHY, HERE
Two-Foot Ankle Hop Plyometric_Drills	upright, feet shoulder width, hop from the ankle with minimal knee bend	the stiff, quick ankle a running-man cycle runs on
Landing progression MGH jump & plyometric	graded sequence conditioning the lower limb before sport-specific load	precedes anything with a hop — V-Step Hop, Criss Cross Hop

Plyometrics are a load, not a warm-up. The MGH progression exists because jumping drills injure people who start at the wrong rung. Cited as published, not prescribed here — no dose or frequency has been tested against shuffling.

Edge control — grafted from snowboarding

Not from the corpus. Grafted on an observation: every contact in this form is toe, heel or flat, and snowboarding is entirely toe-edge against heel-edge. The T-Step is not *like* an edge transition — it is one, minus the board.

DRILL	TRAINS	FOR
Heel walks	tibialis anterior	holding a heel contact without collapsing to flat — the muscle almost nobody trains
Calf raises , straight and bent knee	gastrocnemius, soleus	the toe contact; also the first tissue lost to disuse
Single-leg stand → eyes closed	ankle proprioception	the running man is on one foot for its whole cycle
Lateral bounds , land quiet	edge transition under load	the T-Step demand, repeated on tempo

Validated for *snowboarding*, not for shuffling. It also rests partly on the toe-vs-flat distinction, which is itself an open question below.

The reader's exercise

OPEN	WHAT WOULD SETTLE IT
Is toe-vs-flat mechanical, or a coaching cue? If the slide needs a flat foot anyway, "toe first" may be redundant — and three moves here become one.	foot-strike audio — pose cannot hear. Or your own feet.
Do the other techniques have a beginner→advanced order, the way toe→flat does?	nothing measured tests it.
Is a combination predictable from its parts, or its own thing?	measure one alongside <i>both</i> parents.
The remaining fifteen moves.	more clips. The method is written down; the rest is repetition.

Conclusion

Eleven of twenty-six moves measured, all three Tier S among them. Twelve rows flagged as needing a human. Zero errors documented, and that column is not going to fill from footage.

What the work kept running into was not a tooling problem. Pose data separates a running man from a t-step every time and has never once told me which running man. Two labelling sources disagree and the video's author disclaims both. A second model changed its answer depending on how it was asked. Every one of those is the same fact wearing a different coat: **the thing that was never written down cannot be recovered from the record, because that is what it means for it not to have been written down.**

Which leaves the parts that were only ever going to come from a person — that "reverse" means the cycle running backwards like a bicycle pedal, that toe and flat are a progression rather than two options, that one move called by one name is two moves at once. None of that is in the video, the metadata, the corpus, or the model. It came from somebody who has done it.

Every question this project could not answer turned out to be a question about what nobody had written down. That was the hypothesis. It kept being true.

Extra — how it was measured, and what broke

The method. A move is a loop, not an event, so the pipeline finds its period by bounded autocorrelation over pose data and cuts one cycle into four phase-locked frames anchored at peak knee lift — step 1 is the same body position in every clip. Four seconds is the floor: a three-second window scored **0.027** where 3.7 seconds scored **0.672**, because a 0.6s cycle only repeats five times in three.

What the numbers can say — and can't. Given only numbers and no images or labels, a second model recovered the real technique families and **named none of them correctly**. Asked which clips it could not separate, it named the pair the distance metric had already flagged: **9.7°**, two moves differing only by whether the foot lands toe- or heel-first. Measurements separate techniques and never name them.

What broke. The first four runs returned NaN — the subject lock leaves gaps and NaN propagates downstream; the tool refused to answer and I read the refusal as "not cyclic". A caption detector was built to read move names off the video, then yt-dlp turned out to expose the same thing as chapter metadata; the two disagree, and the author disclaims both. The second model failed three ways: it flipped its verdict depending on whether it saw a label before critiquing it, answered differently to stills than to video, and cited a move at **3:33 in a 3:23 video**.

Cues, and where they came from. Published sources give two for the Running Man — keep the knee low, it is sliding and switching rather than marching; never pause between sides, because a still beat breaks the loop — and nothing usable for anything else. For the T-Step and the Charleston no error catalogue could be found at all.

So one came from a body. David, from his own practice: the T-Step is where balance gets hard, worse on the weaker leg. Checked against footage afterwards, the knee-range measurement agrees — **four-to-one lopsided**, in a clip of somebody else dancing. That is mechanical: the Running Man alternates and shares the load, so a weak side hides inside it, while the T-Step pivots on one loaded foot and the weakness has nowhere to go. It detects asymmetry, not weakness. **A cue arrived from a body and the measurement confirmed it afterwards** — the order this project keeps finding things in.

The schema was wrong twice. First it conflated the base movement with how an execution departs from it — technique and variation, deadlift and Romanian deadlift. Then it had no way to say that three sources disagreed about whether a clip travelled because the clip is two moves performed at once.

Code & data: github.com/DeArchiTech/mo-shiao

the graph as JSON with every caveat inline, the measurement pipeline, the full table, and the questions no machine could answer.

無術 · Mo Jitsu · 無仇與無恨-No Hating — drafted 2026-08-27, restructured 2026-08-28. Step photographs are frames from one YouTube compilation of 47 moves, used for analysis and not redistributed; the dancer's face is masked. Pose via MediaPipe with a subject lock; cycle detection by bounded autocorrelation with interior-peak rejection and a confidence floor. Nothing here has been validated by a body.