

Bank of Scaffolding Practices

BMT scaffolding practices. These practices are examples of appropriate content to be used when using the BMT approach to teaching and learning.

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The following pages contain a bank of BMT scaffolding practices. These practices are examples of appropriate content to be used when using the BMT approach to teaching and learning.

This list is not exhaustive and teachers are encouraged to develop their own examples that work with BMT principles. The examples that have been provided have been linked to Curriculum for Excellence and aligned with Experiences and Outcomes at the appropriate levels.

Movement skills, competencies and concepts

Experiences and outcomes	Gross motor skills	Description	Key themes	Level
HWB – 21 & 22	Moving and thinking	<ul style="list-style-type: none"> • Start with running • Extend the activity by focusing on different parts of the feet to develop kinaesthetic awareness. Make the usual-unusual to heighten awareness. • Add conditions (not a circle, avoiding contact) to increase cognitive tasks and develop better balance and control. • Add variety with skipping and side steps etc. 	Balance Coordination	Emphasised at Early and First Levels Appropriate for Early – Fourth Levels
	Aeroplanes and helicopters	<ul style="list-style-type: none"> • Begin by running with arms stretched to the side - like an aeroplane flying. • Look for spaces in the hall and 'fly' into a space. • Become a helicopter (by spinning around) in the space, then become an aeroplane again and move to a new space. • Introduce flying or spinning at different heights (stretch up – crouch down). 	Balance Coordination Postural control	Emphasised at Early and First Levels Appropriate at Early and First Levels
	Misdirection signals	<ul style="list-style-type: none"> • Begin with running; encourage the learners to be calm when running, to relax their arms and shoulders, to make their own pathway and listen. • As they are running, inform them that you will give them a signal (like a whistle) that triggers a specific action (like a change of direction). • When you give the signal make it something other than the whistle (like clap your hands, or say 'go'). 	Inhibition control Cue recognition	Emphasised at First – Third Levels

		<ul style="list-style-type: none"> The learners should not react to this signal, as it is not what was agreed – but those who are not paying close attention will react. Repeat this process several times until the learners understand that they must listen carefully and differentiate between the signals you provide. 		Appropriate at First – Fourth Levels
	The '1-2-3 Hop' Sequence	<ul style="list-style-type: none"> The learner begins with walking a pattern of steps and counting 1 – 2 – 3 then hop. They then repeat this pattern. Then they walk 1 – 2 – 3 steps, then bounce with two feet together, and then bounce again. Then they repeat the whole sequence and add a change of direction between the first and second bounces. Then working with a partner they make the full sequence, matching 'same-same' footwork. 	<p>Balance</p> <p>Coordination</p> <p>Sequencing</p>	<p>Emphasised at Early and First Levels</p> <p>Appropriate for Early – Second Levels</p>
	Making Movement Sequences with the Number 4	<ul style="list-style-type: none"> Begin with a partner and make a pattern of 4 movements – like 4 running steps, or 4 hops, or 4 skips etc. Working with your partner use 'same-same' footwork and rhythm while making the four movements. Add to the sequence by introducing a second set of 4 movements. Add to the sequence by making a third, then a fourth set of 4 movements – so now there are 4 sets of 4 movements. Add to the sequence by moving in different directions while maintaining the same rhythm and movement pattern with your partner. 	<p>Balance</p> <p>Coordination</p> <p>Sequencing</p> <p>Rhythm</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for Early to Third Levels</p>
	Square - Cross Sequence	<p>Action 1 – “Square”</p> <ul style="list-style-type: none"> Raise the hands to touch the shoulders on the same side of the body. 	<p>Coordination</p>	<p>Emphasised at Second Level</p>

		<p>Action 2 – “Cross”</p> <ul style="list-style-type: none"> Drop the hands and cross them over to touch opposite hips. <p>Action 3 – “Cross”</p> <ul style="list-style-type: none"> Raise the hands keeping them crossed to touch opposite shoulders. <p>Action 4 – “Square”</p> <ul style="list-style-type: none"> Drop the hands and touch the hips with the hands on the same side of the body. <p>Complete the Square-Cross Sequence while running about the gym.</p>	<p>Dissociation</p> <p>Sequencing</p>	<p>Appropriate for Second – Fourth Levels</p>
	<p>Arm Fold</p>	<p>Action 1</p> <ul style="list-style-type: none"> Stretch one arm out to the side of the body. <p>Action 2</p> <ul style="list-style-type: none"> Cross the other hand over the front of the body to touch the opposite shoulder. <p>Action 3</p> <ul style="list-style-type: none"> Bring the first hand in towards the body and touch the opposite shoulder. <p>Action 4</p> <ul style="list-style-type: none"> Stretch the second hand out to the side of the body and allow the first hand to drop. 	<p>Coordination</p> <p>Dissociation</p>	<p>Emphasised at Second Level</p> <p>Appropriate for Second – Fourth Levels</p>
	<p>Jumping Jacks</p>	<ul style="list-style-type: none"> The basic Jumping Jack action is to bounce on the spot and move the arms and legs in, then out, then in, then out and repeat. Then continue to bounce and move both legs, but only move one arm – alternate the arm that moves. Then continue to bounce and move both arms, but only move one leg – alternate the leg that moves. Then continue to bounce and move both legs, but move both arms to the front, then to the side. 	<p>Coordination</p> <p>Balance</p> <p>Dissociation</p>	<p>Emphasised at Second and Third Levels</p> <p>Appropriate for First – Fourth Levels</p>

		<ul style="list-style-type: none"> • Then make the same pattern of the arms moving to the front and then the side but move only one arm at a time. 		
	Spot the Dog	<ul style="list-style-type: none"> • The basic 'Spot the Dog' action is to bounce on the spot and move your arms and legs forward and back, coordinating opposite hand to foot. • Then continue to bounce with the legs going forward and back, but move both arms out to the side and in again, and repeat. • Then continue to bounce with the legs going forward and back, but move one arm at a time out to the side and in again, and repeat. • Combine 'Jumping Jack' actions (out and in) with 'Spot the Dog' actions (forward and back) in a repeating sequence, ensuring that the arms move opposite to the legs. 	<p>Coordination</p> <p>Balance</p> <p>Dissociation</p>	<p>Emphasised at Second and Third Levels</p> <p>Appropriate for Second – Fourth Levels</p>

Movement skills, competencies and concepts

Experiences and outcomes	Balance and postural control	Description	Key themes	Level
	Changing Shapes	<ul style="list-style-type: none"> • Start with running freely in the gym. • At a signal stop and make a stretched-out star shape. • Then immediately make a 'full-stop' shape. • Then immediately make a straight-pole shape before running again. 	Balance Coordination	Emphasised at Early Level Appropriate for Early - First Levels
	Knee Accent on 3	<ul style="list-style-type: none"> • Begin with running freely in the gym, • Then count the steps that are being taken. • When you reach step number three you lift the non-standing leg a little higher to make an 'accent' then you repeat this action on every third step. • Once you have established the rhythm of the accent, you then count the number of accents and make a double clap on the third accent. • Then you vary the direction of travel to include forwards, backwards and sideways movements, still making an accent on the third step, and also on the third accent. 	Balance Coordination Sequencing	Emphasised at First – Fourth Levels Appropriate for First – Fourth Levels

	<p>Alternating Arms Standing</p>	<ul style="list-style-type: none"> • Begin standing with the left foot off the floor, with the right arm pointing up to the ceiling, and with the left arm at the side. • Then alternate the arms four times, keeping the arms straight at all times. • Then alternate the legs four times jumping from one foot to the other. • Then alternate arms and legs simultaneously four times. 	<p>Balance Coordination Rhythm and timing Sequencing</p>	<p>Emphasised at Second and Third Levels</p> <p>Appropriate for Second – Fourth Levels</p>
	<p>Crossing Arms Pattern</p>	<ul style="list-style-type: none"> • Begin with running freely in the gym, then introduce a sequence of arm movements; • Position one - Extend both arms above the head. • Position two - Cross the arms to touch opposite shoulders. • Position three - Extend both arms out to the side. • Position four - Lower both arms down to the side of the body. • Repeat the pattern, then introduce a knee accent on 3 and maintain the arm sequence. • Then repeat the arm sequence but begin the sequence at different points for the right and left arms – e.g. the right arm starts at position one and left arm at position two. 	<p>Balance Focus of attention Coordination Dissociation Multiprocessing</p>	<p>Emphasised at Second – Fourth Levels</p> <p>Appropriate for Second – Fourth Levels</p>

Movement skills, competencies and concepts

Experiences and outcomes	Rhythm and timing	Description	Key themes	Level
HWB – 21 & 22	Jump-Clap-Turn	<ul style="list-style-type: none"> • Begin standing in a space. • Make a two footed jump forward, • Make a second jump, then clap hands together. • Repeat this sequence. • Repeat the sequence for a third time and then add a jump with a turn after the hand clap. 	Balance Rhythm and timing Sequential thinking	Emphasised at Early Years Appropriate for Early - First Levels
	Clap-Clap-Stamp	<ul style="list-style-type: none"> • Begin standing in a space. • Clap both hands together, then clap again, then stamp your foot. • Repeat this sequence – clap – clap – stamp. • Then clap twice and stamp twice - clap-clap - stamp-stamp (with alternate feet). • Then finish with the basic sequence - clap-clap stamp. • Introduce signalling with right and left hands to coordinate with the feet at the stamp phase – raise right hand while stamping right foot – raise left hand while stamping left foot. • Make the same sequence but using opposite hands and feet. 	Coordination Rhythm Sequencing	Emphasised at First and Second Levels Appropriate for First – Fourth Levels

	Tapping Circles	<ul style="list-style-type: none"> • Start sitting in a comfortable position; feet shoulder width apart, hands resting on the knees. • Complete a circle of taps - start with the left hand, right hand, right foot, left foot. • Complete a circle of taps starting with the right hand. • Progress to completing tapping circles in alternate directions. 	<p>Coordination</p> <p>Rhythm and timing</p> <p>Focus of attention</p> <p>Sequencing</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for First – Fourth Levels</p>
	Opposite-Opposite-Same	<ul style="list-style-type: none"> • Begin by running freely using all of the space, and with a knee accent on every third step. • Then add a sequence of coordinated arm movements. • On the first knee accent, use the opposite hand to touch the shoulder of the accent side (i.e. if the right knee is accented then the left hand touches right shoulder). • On the next knee accent repeat the action to touch the opposite hand to shoulder. • On the third knee accent, raise and lower the same arm as the knee being accented, matching the rhythm of the accent. 	<p>Balance</p> <p>Coordination</p> <p>Rhythm</p> <p>Sequencing</p>	<p>Emphasised at Second and Third Levels</p> <p>Appropriate for First – Fourth Levels</p>
	Making 4-Step Patterns	<ul style="list-style-type: none"> • Begin with skipping for a count of 4 steps. • Then sidestep for two leading with the right leg. • Then sidestep for two leading with the left leg. Repeat the pattern. 	<p>Co-ordination</p> <p>Sequencing</p> <p>Rhythm</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for First – Fourth Levels</p>

	2 – 2 Foot Patterns	<ul style="list-style-type: none"> • Start with both feet on the floor. • Then jump and land on two feet. • Then jump and land on two feet again. • Then jump and land onto the left foot. • Then jump and land on two feet. • Then jump and land on the right foot. • Then hop on the right foot. • Then step onto your left foot. • And finally jump onto two feet. • The sequence is; two-two-left-two-right-right-left-two. 	<p>Balance</p> <p>Coordination</p> <p>Sequencing</p> <p>Rhythm and timing</p>	<p>Emphasised at Second and Third Levels</p> <p>Appropriate for First – Fourth Levels</p>
	Clap-Clap Patterns	<p>Pattern one</p> <ul style="list-style-type: none"> • Start facing a partner with the hands held at shoulder height • Clap your own hands together • Clap right hands with your partner • Clap both your own hands together • Clap left hands with your partner • Clap your own hands together then clap both hands with your partner • Clap your own hands together. <p>Pattern two</p> <ul style="list-style-type: none"> • Start facing a partner with the hands held at shoulder height. • Clap your own hands together • Clap right hands with your partner • Clap both your own hands together • Clap left hands with your partner • Clap your own hands together then clap both hands with your partner twice. 	<p>Coordination</p> <p>Dissociation</p> <p>Sequencing</p>	<p>Emphasised at Second – Fourth Levels</p> <p>Appropriate for First – Fourth Levels</p>

		<p>Pattern three</p> <ul style="list-style-type: none"> • Start facing a partner with the hands held at shoulder height • Clap your own hands together • Clap right hands with your partner • Clap both your own hands together • Clap left hands with your partner • Clap your own hands together • Clap both hands with your partner • Then cross your hands to touch your own opposite shoulders. 		
	<p>Count 5 Jumping Pattern</p>	<ul style="list-style-type: none"> • Begin with running on the spot. • Count five steps then jump the legs out and in. • Again count five steps then add to the sequence of legs go out-in by making a 90 degree jump-turn to the left or right and back. • Again count five steps then add to the sequence of 'out in – turn back' by making a 'spot the dog' foot action forward and back. • Once this pattern of actions has been established add the following upper body actions. • Run for five steps - arms relaxed. • Then with the jump out-in – hands are crossed to touch opposite shoulders. • Then with the 90 degree turn – both arms go to the opposite side from the turn. • Then with the spot the dog – arms go forward and back ensuring opposite arms and legs work together. 	<p>Balance</p> <p>Coordination</p> <p>Rhythm</p> <p>Sequencing</p>	<p>Emphasised at Second – Fourth Levels</p> <p>Appropriate for Second – Fourth Levels</p>

Movement skills, competencies and concepts

Experiences and outcomes	Fine motor skills	Description	Key themes	Level
HWB – 21 & 22	<u>Standing Spiders</u>	<ul style="list-style-type: none"> • Start lying on the floor on the tummy. • Rest the hands flat on the floor and spread the fingers out – this is the ‘Sleeping Spider’. • Draw the fingers together to make the ‘Spider’ stand up, then let the fingers go back down. 	<p>Kinaesthetic awareness</p> <p>Coordination</p> <p>Spatial awareness</p>	<p>Emphasised at Early Years</p> <p>Appropriate for Early - First Levels</p>
	<u>Tap and Lift Fingers</u>	<ul style="list-style-type: none"> • Begin lying on the floor facing a partner with the hands resting in front of the shoulders and the fingers spread out. • Partner numbers the fingers one to ten from, pinkie to pinkie. • Partner then touches a finger and the learner (who is lying on the floor) lifts and lowers the finger that has been touched, and then identifies its number. • Partner then touches two fingers, one after the other. The learner who is lying down must raise and lower, and then name one then the other finger. • The extensions include; touching two or three fingers in a sequence, asking the person to acknowledge the fingers that have been touched by raising and lowering them, and then add up their numbers. 	<p>Body awareness</p> <p>Coordination</p> <p>Sequencing</p>	<p>Emphasised at First and Second Level</p> <p>Appropriate for Early – Third Levels</p>

	<p>Dinosaur Fingers</p>	<ul style="list-style-type: none"> • Begin sitting on the floor, and complete the sequence described below with one hand. • Number the fingers one to five. • Tap the floor with fingers one and five. • Then tap the floor with fingers two and four. • Then tap the floor with finger three. • Tap the floor with finger three again. • Then tap the floor with fingers two and four. • Then finish with tapping fingers one and five. • Then complete the sequence using two hands at the same time. 	<p>Coordination Sequencing</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for Early – Second level</p>
	<p>Finger Circles</p>	<ul style="list-style-type: none"> • Begin with holding the first fingers of both hands at shoulder height with the fingers pointing forward, away from the body. • Imagine the fingers are positioned at the top of a large circle. • Circle the fingers clockwise for one rotation. • Then circle the fingers anticlockwise for one rotation. • Then circle the fingers in opposite directions for one rotation. • Then turn the fingers to face each other. • Circle the fingers forward for one rotation. • Circle the fingers backwards for one rotation. • Circle the fingers in opposite directions for one rotation. 	<p>Coordination Sequencing Spatial awareness</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for First – Fourth Levels</p>
	<p>Touch-Tap-Fingers</p>	<ul style="list-style-type: none"> • Begin walking about the gym. • Then with your right hand touch each of the fingers in turn with the thumb, beginning with the index finger. • Then again with your right hand touch each of the fingers in turn beginning with the pinky. 	<p>Coordination Sequencing Dissociation</p>	<p>Emphasised at Second and Third levels</p>

		<ul style="list-style-type: none"> • Then repeat the sequence using the left hand. • Then repeat the sequence using both hands. • Then touch the fingers in a random pattern that is given by the teacher – like two, two four, one, three. • Then repeat the basic sequence starting the right hand at finger one, and the left hand at finger four. 		<p>Appropriate for Second – Fourth Levels</p>
	<p>Eyes Open-Closed - Catch</p>	<ul style="list-style-type: none"> • Begin facing your partner, 5m apart, with one ball between two. • Learner one tosses the ball to learner two with a two handed action, and with the ball travelling with a ‘soft rainbow’ flight line • Learner two watches the ball until it has covered half of the distance from learner one then closes their eyes before catching the ball. • The key to success is to watch the ball very carefully in the initial stages of its flight, then use the information you have gathered to predict where the ball will be when you catch it. • You then place your hands in the spot you have calculated, and catch the ball. • Extension number one is to toss the ball 1m to the side of your partner so they have to build some movement into their calculations. • Extension number two would be to have the ball catcher clap their hands together after the point where they have closed their eyes, and before they catch the ball. 	<p>Coordination Focus of attention</p>	<p>Emphasised at Second and Third Levels</p> <p>Appropriate for Second – Fourth Levels</p>

Co-operation and competition

Experiences and outcomes	Focus and concentration	Description	Key themes	Level
HWB – 23	Touch and Lift	<ul style="list-style-type: none"> • Begin with one person lying on the floor on their back, with a partner kneeling at their side. • The person lying on the floor should have their feet together and their hands by their side. • The kneeling partner touches a body part (an arm or a leg, or the forehead). • On feeling the touch the person lying on the floor raises the body part, then lowers it again. • The raising and lowering should be completed with control. • Extensions to the basic exercise can include the kneeling partner touching two (or three) body parts in a sequence, before the partner who is lying down responds. 	Focus of attention Cue recognition Coordination	Emphasised at Early Years Appropriate for Early - First Levels
	Clap-Clap Sequence	<ul style="list-style-type: none"> • Make a sequence of Clap-Clap pattern one – then pattern two – then pattern two – then pattern one. • Extensions to the basic one-two-two-one pattern could involve the learners making their own pattern. • Extensions could also involve adding pattern three to the sequence, and have the learners assemble the three patterns into a different order. 	Rhythm & timing Coordination Sequencing	Emphasised at First and Second Level Appropriate for First – Fourth Levels

	Clap-clap with Thinking Skills	<ul style="list-style-type: none"> • Begin by establishing Clap-clap pattern one with your partner. • Then add a thinking task to the sequence, like you and your partner taking turns to identify the days of the week (or the months of the year) at the end of each sequence of claps. • Then you and your partner can identify colours, or fruits, or male/female names while you continue to maintain the correct Clap-clap pattern. • Then you and your partner can take turns to spell words, or complete mental arithmetic problems while continuing to make the clap-clap pattern. 	<p>Coordination</p> <p>Rhythm and timing</p> <p>Sequencing</p>	<p>Emphasised at Second and Third Levels</p> <p>Appropriate for First – Fourth Levels</p>
	Running Opposites	<ul style="list-style-type: none"> • Begin with partners facing each other 2m apart. • Identify which of the learners will 'lead' – and which will 'mirror'. • If the leader moves forward the 'mirror' moves back. • If the leader moves back the mirror moves forward. • If the leader moves left or right the mirror will follow accordingly. • The leader should be encouraged to vary the pattern, the speed, and the type of movement (skipping, jumping, hopping etc.) • The pattern can be made more complex by asking the learners to maintain 'same-same' footwork. • The pattern can be made competitive by encouraging the leader to try to 'lose' their partner. • The pattern can be made more complex by allowing the 'mirror' partner to become the leader at a chosen signal – like when the 'mirror' claps their hands. 	<p>Coordination</p> <p>Cue recognition</p> <p>Inhibition control</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for First – Fourth Levels</p>

	<p>Ball Exchange</p>	<ul style="list-style-type: none"> • Begin running in pairs, matching ‘same-same’ footwork with your partner, while rotating a ball around the waist. • When the leader of the pair slaps the ball, the learners exchange their balls with a two handed toss that makes a rainbow flight line. • If the leader slaps the ball twice the balls are again exchanged with a two handed toss, but this time the balls are made to bounce between the two learners. • If the leader slaps the ball three times the learners exchange their balls, with one ball making a rainbow flight line, and the other being bounced. • The two learners must discuss and agree who will toss high, and who will bounce their ball. 	<p>Coordination</p> <p>Sequencing</p> <p>Rhythm & timing</p> <p>Cue Recognition</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for First – Third Levels</p>
	<p>High Ball- Low Ball</p>	<ul style="list-style-type: none"> • Begin facing your partner 3m apart with each of you holding a ball and running on the spot. • At an agreed signal you and your partner exchange the balls you have, using a two handed tossing action. • One ball is always tossed with a rainbow flight line (the high ball), the other ball is always made to bounce between you and your partner (the low ball). • Then add some variety to the practice with you and your partner moving forwards and backwards, then from side to side, while keeping the same distance apart, and continuing to exchange the high ball – low ball. • Then add to the practice by changing the flight path of the balls after three counts – i.e. the high ball then becomes the low ball and the low ball becomes the high ball. 	<p>Coordination</p> <p>Sequencing</p> <p>Focus of attention</p>	<p>Emphasised at Second and Third Levels</p> <p>Appropriate for First – Fourth Levels</p>

	<p style="text-align: center;"><u>Two Handed Juggling</u></p>	<ul style="list-style-type: none"> • Begin with partners facing each other 2m apart. • Both partners are holding a ball. • Learner one tosses their ball to their partner, using two hands for the toss, and making a 'soft rainbow' flight line. • Learner two first tosses the ball they were holding into the air, then catches and returns the ball tossed to them by their partner, before completing the sequence by catching their own ball. • Make this more complex by alternating who makes the initial throw. • Make this more complex by adding a thinking task to the sequence (numeracy, literacy). 	<p style="text-align: center;">Coordination</p> <p style="text-align: center;">Focus of attention</p> <p style="text-align: center;">Rhythm & timing</p>	<p style="text-align: center;">Emphasised at Second and Third Levels</p> <p style="text-align: center;">Appropriate for Second – Fourth Levels</p>
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Evaluating and appreciating

Experiences and outcomes	Focus and concentration	Description	Key themes	Level
HWB – 24	Start-Stop-Follow	<ul style="list-style-type: none"> • Begin working in pairs • One person is the 'leader' and they move about the gym. • The other person follows and 'mirrors' the actions made by the leader • The leader must also stop their movement and 'freeze' their posture on a regular basis – they hold the freeze posture for a few seconds, then move off again 	Focus of attention Coordination Cue recognition	Emphasised at Early Years Appropriate for Early – First levels
	Making Movement Numbers	<ul style="list-style-type: none"> • Begin working in pairs • A target number is given (number nine for instance) and the pair have to estimate how to achieve the target number (e.g. $4 + 5 = 9$) • The pair then demonstrate the solution with movements (e.g. four jumps and five steps) • The pair then find a different solution and demonstrate this • The elements of same-same footwork and coordinated rhythm can be introduced • The pair has to identify the solutions and the actions through evaluation, discussion and planning 	Balance Coordination Postural control	Emphasised at First and Second Levels Appropriate for First – Third Levels

	Making a Movement Sentence	<ul style="list-style-type: none"> • Begin working in pairs • Identify and plan a series of movements similar to the structure of a sentence (i.e. there is a start-middle and end) • Work out the moves that will be made, and the linkages from one move to another (these are like the verbs and adjectives in the sentence) • Work out the order of completing the movement sentence – both learners working together at the same time or working one after the other (mirroring and shadowing) 	<p>Balance</p> <p>Coordination</p> <p>Postural control</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for First – Third Levels</p>
	Copy 4	<ul style="list-style-type: none"> • Begin working in pairs • Learner one makes up and demonstrates a sequence of four movements • Learner two observes then repeats the sequence • Learner two then makes a different 4 move sequence • Learner one observes then repeats this sequence 	<p>Balance</p> <p>Coordination</p> <p>Sequencing</p>	<p>Emphasised at Early and First Levels</p> <p>Appropriate for Early – Second Levels</p>
	Movement Mirror	<ul style="list-style-type: none"> • Begin working in a pair • Both partners complete an agreed sequence of movements (for example the square-cross sequence) at the same time, but with different speeds, different rhythms and/or different starting positions. 	<p>Coordination</p> <p>Sequencing</p> <p>Rhythm and timing</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for First – Third Levels</p>

	Tennis Ball Juggling 1	<ul style="list-style-type: none"> • Start skipping making individual patterns on the floor, while carrying the tennis ball • Circulate the tennis ball around the body, changing it from hand to hand • Circulate the tennis ball around the body and make the change of hands with a low toss and catch • Repeat the sequence and then make the exchange with a low toss and an overhand catch 	<p>Coordination</p> <p>Sequencing</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for Early – Second Levels</p>
	Tennis Ball Juggling 2	<ul style="list-style-type: none"> • Begin walking while holding two tennis balls • One ball is tossed high, one ball is exchanged low • Reverse the action • One ball is tossed high, then the other hand exchanges low, then the now free hand touches the opposite shoulder before catching the high ball • Reverse the action • Same action but catch the high ball with an overhand catch 	<p>Coordination</p> <p>Sequencing</p> <p>Rhythm</p>	<p>Emphasised at Second Level</p> <p>Appropriate for First – Third Levels</p>
	Tennis Ball Juggling 3	<ul style="list-style-type: none"> • Begin with two tennis balls – one in each hand • Exchange both of the balls from hand to hand with a high toss – this needs to have a distinct ‘one’ then ‘two’ rhythm • Then begin with three tennis balls, - two in the dominant hand, and one in the other hand • Exchange each of the balls with a high toss – this must begin with the hand holding two tennis balls, and must have a clear ‘one’, then ‘two’, then ‘three’ rhythm. 	<p>Coordination</p> <p>Sequencing</p> <p>Rhythm</p>	<p>Emphasised at Second and Third Levels</p> <p>Appropriate for Second – Fourth Levels</p>