

Better Movers and Thinkers

Resource package



Abstract

This resource pack is designed to support teachers to plan and facilitate learning in physical education. It empowers teachers and learners with its innovative approach and content, resulting in a higher level of engagement and a positive experience for both.

BMT resource pack.

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Better Movers and Thinkers Resource Pack

Introduction.

Better Movers and Thinkers (BMT) is an approach to learning and teaching in physical education designed to develop the ability of all children and young people to move and think in a more cohesive way with a specific focus on developing, enhancing and fostering Executive Function (EF) skills within the learning process. The BMT approach represents an evolution in physical education and incorporates pedagogical development and innovative content with current good practice.

BMT – what does it do?

- It focuses on learning – the process and the product
- It helps to develop kinaesthetic awareness, which is essential when learning or developing physical skills, qualities and attributes
- It helps to engage the learners, and then sustain their engagement
- It supports learning by helping to develop thinking skills through movement
- It supports learning by helping to develop executive function skills
- It supports the development of movement through the use of scaffolding practices
- It enhances the development of performance through the practices of layering refinement and complexity
- It facilitates differentiation by focusing on the work of the individual
- It has the capacity to place physical education at the forefront of learning and teaching across the curriculum

This resource pack is designed to support teachers in the delivery of the required physical education provision for all children in Scotland. Through the weekly commitment of two hours for primary school children, and two periods in S1 – S4. Scottish Government has clarified the importance of the role physical education plays in the school curriculum in Scotland.



Elements of the philosophy that underpins the BMT approach to learning and teaching in physical education.

The clear intention of the BMT approach is to motivate learners to engage purposefully in practical activity, and assist in the acquisition and establishment of key Executive Function Skills. This approach to learning enables learners to make stronger connections across the wider school curriculum.



With the BMT approach the children are active learners in the physical education class, and on their return to the classroom are 'switched on', and go about their business in a calm, focused and industrious fashion.

BMT supports the learners to engage in the learning process because movement is exciting, thinking is interesting, and participating in Physical Education, Physical Activity and Sport is enjoyable.

The BMT approach is unique in its identification and use of a series of 'scaffolding practices' that underpin the acquisition of the Significant Aspects of Learning that, in turn, support the development of discipline specific skills. These scaffolding practices involve both physical and cognitive processes, and are important to all activities in physical education and lifestyle development. The Significant Aspects of Learning form a base that allows children and young people to successfully access activities throughout the school curriculum, and the world of sport.

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The overview of the BMT session will be based on three main elements;

- Moving and thinking
- Scaffolding practices that help develop the Significant Aspects of Learning
- Developing Executive Function skills
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Curriculum for Excellence (CfE) levels in core physical education span a three - six year period, therefore the three elements of BMT will be developed over a period of months and years. As a teacher you facilitate learning by giving learners/young people the intellectual space to devise their own learning strategies as they solve problems. Monitoring the development of this process requires a consistent application of the professional skills of review and planning.

The activities and principles that form the BMT approach are structured around physical integration, and guided by the pedagogical skills of the teacher.

Pedagogy.

“Teachers do not create learning, *learners create learning*, teachers create the conditions in which students learn”. Dylan William 2006.

A key principle of the education process is that learning is the responsibility of the learner. The learner must engage in the learning process by bringing a focus of attention and an ability to concentrate, to the situation and the tasks. These attributes and skills are aligned with the Significant Aspects of Learning, and driven by Executive Function skills.



The pedagogy can be recognised in the construction of a positive learning environment which has several key elements;

- The learner feels safe – the learner is not frightened to experiment, to voice opinions, to fail, recover and try again
- The learner engages in the process of learning by bringing a focus of attention to the task - this is part of the process of developing Executive Function skills
- The clear intention is to use BMT to support the development of quality in both the teaching and learning processes.
- The profile of the tasks that are being presented must be;
 - appropriately paced and inclusive
 - relevant to the learner’s needs
 - challenging and progressive
 - achievable
- The evaluation processes are applied to all aspects of the learner’s engagement, (physical, cognitive and personal) using observation and professional judgement as part of formative assessment.

The key point of the evaluation strategy is to focus on the process being established by the learner and not just the product. Furthermore staff should look for the flaws in the processes the learner demonstrates and not simply the symptoms of the flaws (see glossary on page 7). To be confident of recognising the difference between these two components the teacher must be aware of (and understand) the elements that are identified within the Significant Aspects of Learning model, and apply that understanding to their observation and analysis.

Finally it must be recognised that learning is a messy and sometimes unpredictable business. Achieving quality will take time and therefore the practices listed in this resource should not be seen as stand-alone episodes, but instead should be regarded as planned interventions that can be repeated where required.

Glossary of terms

Coordination	When different parts of the body act together to achieve a specific outcome
Cue recognition	Recognising and responding to relevant information whilst filtering out unwanted information.
Dissociation	When different parts of the body perform different actions simultaneously.
Executive Function skills	<p>EF skills are mental tools that help develop self-regulation.</p> <p>Focus of Attention -being able to choose to direct the attention onto something.</p> <p>Working Memory – being able to remember what the task is, and stay focused over a period of time.</p> <p>Inhibition control - being able to regulate behavior over a period of time, and not become distracted by minor events.</p> <p>Cognitive Flexibility - this refers to the ability to adapt when identifying solutions to problems.</p> <p>Planning - being able to identify and structure incremental steps in order to achieve success.</p> <p>Goal-Directed Behaviour - identify specific targets that need to be achieved in order for success to be made.</p>
Flaws and symptoms	Symptoms are indications that something is wrong – flaws are the root cause of the symptoms.
Fine motor skills	These are small physical actions, like manipulating the hands or the fingers.
Gross motor skills	These are large physical actions, like running, skipping, jumping.
Kinaesthetic awareness	The knowledge of your physical self and its relationship to the space around you.
Misdirection	Misleading signals that encourage learners to remain attentive at all times.
Pedagogy	The science and art of teaching.
Physical literacy	The acquisition and development of a range of attributes and qualities that support the child to move with competence and confidence in a wide variety of physical activities.
Pro-active decision making	This is making decisions to influence situations, or solve problems before the situation actually arises.

Rhythm and timing	<p>Rhythm creates the context for timing. Rhythm can be established in partnership with an external stimulus like the flight of the ball, the movement of team mates or music. Rhythm can also be established with an internal stimulus, like running or skipping. Demonstrating rhythm requires balance and relaxation.</p> <p>Timing appears as ‘moments of interest’ in the context (the flow) of rhythm.</p>
Same-same	<p>This term refers to situations where there is a match-up between foot patterns (left with left, right with right), or arm actions, or movement rhythms etc. with pairs or groups of people.</p>
Significant Aspects of Learning (SALs)	<p>The Significant Aspects of Learning underpin the development of performance across a range of activities. The SALs are grouped together under 4 different headings; physical competencies, cognitive skills; personal qualities; physical fitness.</p>
Scaffolding practices	<p>This term refers to practices that are designed to focus attention on an aspect of performance, and help the learner to achieve this aspect.</p>

Bank of Scaffolding Practices.

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><u>Alternating Arms Standing</u></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><u>Crossing Arms Pattern</u></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	Standing Spiders	<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. 	Kinaesthetic awareness Coordination Spatial awareness	Emphasised at Early Years Appropriate for Early - First Levels
	Tap and Lift Fingers	<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. 	Body awareness Coordination Sequencing	Emphasised at First and Second Level Appropriate for Early – Third Levels

	Dinosaur Fingers	<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</p> <p>Sequencing</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for Early – Second level</p>
	Finger Circles	<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</p> <p>Sequencing</p> <p>Spatial awareness</p>	<p>Emphasised at First and Second Levels</p> <p>Appropriate for First – Fourth Levels</p>
	Touch-Tap-Fingers	<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</p> <p>Sequencing</p> <p>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>

BMT session exemplars:

The following pages are designed to provide exemplars of how to use BMT methodology and scaffolding content to support the development of specific activities.

There are three sets of exemplars, featuring different activities that have been aligned with different stages of learning. Although the exemplars that are demonstrated here have been created with a specific context in mind the elements illustrated are fully transferable to a range of activities.

Early and First levels are represented by sessions in;

- Gymnastics
- Dance
- Kinaesthetic awareness
- Developing coordination
- Moving and thinking
- Working with a partner
- Developing rhythm

Second and Third levels are represented by sessions in;

- Volleyball
- Netball
- Badminton

Third and Fourth levels are represented by sessions in;

- Basketball
- Football
- Dance

The exemplars use exercises from the BMT resource pack that will help develop the activities that are being presented.

Significant Aspects of Learning	<h2 style="text-align: center; color: red;">Gymnastics – Early and First levels</h2> <p style="text-align: center; color: red;">Developing balance and postural control.</p>	Key scaffolding practices
<p>Cue recognition</p> <p>Partnerships working</p> <p>Moving in balance</p> <p>Rhythm and timing</p> <p>Postural control</p>	<p>Learners are asked to run, skip and side step around the gym.</p> <p>A first cue is given by the teacher (a clap), the learners place both feet flat on the floor, squat down and tuck up into a tight ball. Learners hold this position for their own count of five and then resume running around the gym.</p> <p>A second cue is given by the teacher (a double clap), the learners place both feet together, hands by their sides and close their eyes and remain still for their own count of five and then begin skipping around the gym.</p> <p>A third cue is given (a whistle) by the teacher and the learners place both feet together, extend the arms above their head straight with their elbows touching their ears and hold this position for their own count to five and then begin side-stepping around the gym.</p> <p>Developing balance and postural control with travel.</p> <p>The preparation for this section requires that gymnastic mats are spread at random around the floor. The learners skip or hop around the gym, and when they see a spare mat, they make their way to one end of the mat, place both feet together, extend the arms above their head straight with their elbows touching their ears and hold this for five seconds to show that they are about to use the gym mat.</p> <p>They identify their own methods to travel across the mat, and finish their travel in a standing position with both feet together, arms extended above their head straight with their elbows touching their ears. They hold this posture for five seconds and then skip or hop to find another free mat.</p>	Movement and Thinking
		Aeroplanes & Helicopters
		Clap-Clap Pattern
		Making movement sequences with the number 4
		Making Four, Step Patterns
		Key teaching points
		<p style="color: blue;">Ensure that the learners hold each balance for a count of 5 to encourage starting and stopping abilities.</p>

	<p>Further progressions.</p> <p>Have the learners work in pairs travelling together, finding a free gym mat and both starting at the same end of the gym mat, one on the left side, one on the right side and they try to coordinate their travel across the mat in time with one another.</p> <p>Learners can be encouraged to use the tuck position or the feet together eyes closed balance position at the beginning or end of their travel across the mat or perhaps in the middle of the travel across the mat.</p> <p>Learners may be encouraged to add a change of direction.</p> <p>Learners can be encouraged to start at opposite ends of the mat from their partner and work together, or work in cannon, with one pupil ending their movement signalling their partner to start their roll. On completion, both move off together to find another free gym mat.</p>	<p>Making sure that the learners understand the sequence of events – starting posture, travel, finishing posture.</p>
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SALs and EF skills	<h2 style="text-align: center; color: red;">Dance – Early and First levels</h2> <p style="text-align: center; color: red;">Introducing rhythm and the count to eight.</p>	Key scaffolding practices, or teaching points
<p>Cue recognition (phrasing)</p> <p>Balance and control</p> <p>Rhythm and timing</p> <p>Postural control</p> <p>Creating</p> <p>Decision making</p>	<p>Scottish; Section one - Introducing rhythm and count to eight</p> <p>In their own space:</p> <ul style="list-style-type: none"> • Pupils count to eight • Pupils count to eight and stand still in silence for eight <p>With music</p> <ul style="list-style-type: none"> • Pupils jump for eight, stand still for a count eight • Pupils hop for eight, stand still for eight • Pupils run for eight, stand still for eight • Pupils point finger(with attitude) eight stand still for eight • Pupils skip for eight, stand still for eight <p>Progression Using visual cue only from teacher, pupils watch and perform the sequences, the Standing sequence can be cut to four, to encourage focus, balance and postural control. It also includes numeracy skills.</p> <p>Section two - Progression: In twos</p> <ul style="list-style-type: none"> • Pupils face partner • Turn partner with both hands (circle) count of eight • Clap both hands for eight • Repeat one, but pupils must turn the other way • Clap both hands for eight <p>Shake hands with partner for a count of eight progress this onto turning partner with right arm</p> <ul style="list-style-type: none"> • Turn partner with the other arm (left) • Take partners hand and face forward, walk forward for four and back for four • Repeat this pattern walk forward for four and back for four. 	Movement and Thinking
		Making Movement Sequences with the Number 4
		Making 4, Step Patterns
		Dinosaur Fingers
		Key teaching points
		<p style="color: blue;">Section one Key teaching points</p> <p style="color: blue;">Include; making sure the learners understand the count of eight and the phrasing of the music, and learners understand the count of eight can be split up into fours.</p>

	<p>Progression Pupils rehearse the patterns by showing the teacher the hand position they will use for each pattern</p> <p>Section three; Creativity - Pupils select six actions they want to include in the dance. This has to be a class decision.</p> <p>These can be from the first section or new. Make the rule that they must stay upright e.g.</p> <ul style="list-style-type: none"> • Skipping • Hopping • Jumping • Pointing • Twisting • Marching <p>Rehearse the dance teacher led calling the actions.</p> <p>Teacher can use visual prompt i.e. initiating the movement or prompt cards with visual images can be used.</p> <p>Progression: Performing dance</p> <p>Music: Rod Stewart Can't stop me now</p> <p>This music has an eight bar sequence then a six bar sequence then it repeats.</p> <p>To progress the practices for level one have the pupils move on to groups of fours</p> <p>Section three the pupils could be using more complex patterns which they may have learned previously i.e. patterns from Grand old Duke of York (casting), Virginia Reel, Wheel and Dos et dos.</p>	<p>Making sure the learners know when to move and when to be in stillness, with the emphasis on postural control and balance.</p> <p>Section two Learners must understand the sequence of events – 'what's next'</p> <p>Learners get a visual picture of the patterns they are creating and the hand positions i.e. a circle requires two hands joined, turning your partner requires one arm linked but the pattern is still a circle.</p> <p>Section three When choosing their own actions encourage gross and fine motor skills.</p>
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		<p>Learners have to remain focused throughout and understand that they are not just responsible for their own actions but are dependent on others and others depend on them for the success of the performance.</p> <p>Level one. Progressions will depend on previous experience of the learner.</p>
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SALs and EF skills	<h2 style="text-align: center; color: red;">Kinaesthetic Awareness - Early and First levels</h2> <p style="text-align: center; color: red;">Developing the ability to manage the body as it moves in space.</p>	Key scaffolding practices
<p>Focus of attention</p> <p>Balance and control</p>	<p>Begin with free running making individual use of the space, and not running in a circle.</p> <p>Experiment with;</p> <ul style="list-style-type: none"> • Running on the heels. • With running on the tip-toes. • With running on the outside edges or the inside edges of the feet. <p>Experiment with running on different parts of the feet, on different feet, at the same time (e.g. the heels of the right foot and the toes of the left foot).</p> <p>Experiment with exaggerated walking actions;</p> <ul style="list-style-type: none"> • A pronounced heel to toe action. • A pronounced toe to heel action. • A combination of both on different feet at the same time. <p>Begin with free running, or skipping, making individual use of the space, and not running in a circle. Experiment with;</p> <ul style="list-style-type: none"> • Making arm circles with both arms going forwards or backwards at the same time. • Making circles with only one arm at a time. <p>Experiment with arm circles while skipping only on the heels, only on the toes, with a change of direction every six steps etc.</p>	Movement and Thinking
		Aeroplanes and Helicopters
		Running Opposites
		Key teaching points
		<p style="color: #4a7ebb;">Key teaching points include; making sure the children learn to start and stop when told, learn how to listen as they move, learn how be aware of their body while moving.</p>

SALs and EF skills	<p style="text-align: center;">Developing coordination – Early and First levels</p> <p style="text-align: center;">Learning how to make different parts of the body work together.</p>	Key scaffolding practices
<p>Coordination and fluency</p> <p>Balance and control</p>	<p>Begin with free running making individual use of the space, and not running in a circle. Experiment with;</p> <ul style="list-style-type: none"> • Running with noisy feet (stamping the feet). • Running with 'fairy touch' feet (running quietly on the toes). <p>Develop this by introducing 'marching like a soldier' with straight arms and a clear cadence; one-two-three-four, stop and turn.</p> <p>Experiment with running at different speeds;</p> <ul style="list-style-type: none"> • Running fast. • Running in slow motion. • Running normally. <p>Introduce an amended version of the Clap-clap pattern;</p> <ul style="list-style-type: none"> • Clap both hands together. • Clap two hands with a partner. • Clap both hands together. <p>Develop this further by adding a double clap in rhythm with the sequence;</p> <ul style="list-style-type: none"> • Clap both hand together. • Clap two hands with a partner. • Clap both hand together. • Clap both hands together twice quickly. • Clap two hands with a partner. • Clap both hands together. <p>Introduce Tennis ball juggling pattern one.</p> <p>Develop into Clap-clap-stamp exercise.</p>	Movement and Thinking
		Aeroplanes and Helicopters
		Running Opposites
		<p style="text-align: center;">Key teaching points</p>
		<p style="text-align: center;">Key teaching points include; helping the children learn to start and stop when told, learn how to listen as they move, learn how be aware of their body while moving</p>

SALs and EF skills	<p style="text-align: center;">Moving and Thinking – Early and First levels</p> <p style="text-align: center;">Develop the ability to move and think at the same time.</p>	Key scaffolding practices
<p>Cue recognition</p> <p>Partnerships working</p> <p>Moving in balance</p>	<p>Begin with running – the Learners will probably run in a circle, so introduce an element of thinking by conditioning the running. The learner must make their own pattern when using the space, and not run in a circle.</p> <p>Then exaggerate the use of movement and space by introducing different postures (e.g. Aeroplanes & Helicopters) – aeroplanes move from place to place (the learners move with their arms out like wings), while helicopters hover (the learners spin in a space with their arms out).</p> <p>Then support the development of kinaesthetic awareness by running on different parts of the feet, and combining different movements, like running on the heel of the right foot and the toes of the left foot. Then add variety of movement (skip, hop, jump etc.) while still not moving in a circle.</p> <p>Then introduce the idea of making a sequence - for instance, run for 10 steps and then change direction, or hop for six steps then jump. Part of the emphasis of this aspect of the work is to encourage the learners to start and stop at the right times.</p> <p>Then introduce moving with a partner, perhaps matching same-same footwork.</p>	Movement and Thinking
		Aeroplanes and Helicopters
		The 1-2-3 Hop Sequence
		Key teaching points
		<p>Key teaching points include; making sure the children learn to start and stop when told, learn how to listen as they move, learn how to work with a partner</p>

SALs and EF skills	<p style="text-align: center;">Working with a Partner – Early and First levels</p> <p style="text-align: center;">Learning how to work and cooperate with others.</p>	Key scaffolding practices
<p>Balance and control</p> <p>Coordination and fluency</p> <p>Sequential thinking</p> <p>Working memory</p> <p>Partnerships working</p>	<p>Begin with each individual learner demonstrating an established sequence of movement – for instance;</p> <ul style="list-style-type: none"> • 1-2-3 hop • 1-2-3 hop • 1-2-3 bounce-bounce <p>Then do the sequence with a partner – matching same-same footwork, same rhythms etc.</p> <p>Then do the sequence with a partner and a change of direction at the ‘bounce-bounce’ phase.</p> <p>Then do the sequence with some variety in the walking section – e.g. use long or short steps, use diagonal steps, use high knee lift steps etc.</p> <p>Then encourage the learners to develop their own sequence – they choose the type of movements involved.</p>	Movement and Thinking
		Aeroplanes and Helicopters
		The 1-2-3 Hop Sequence
		Making Movement Sequences with the Number 4
		Key teaching points
		<p>Key teaching points include; making sure the children learn to start and stop when told, learn how to listen as they move, learn how to communicate and work with a partner</p>

SALs and EF skills	<p style="text-align: center;">Developing rhythm – Early and First levels</p> <p style="text-align: center;">Learning to move with rhythm</p>	Key scaffolding practices
<p>Coordination and fluency</p> <p>Balance and control</p> <p>Focus of attention</p> <p>Moving and thinking</p> <p>Listening</p>	<p>Begin with free running making individual use of the space, and not running in a circle.</p> <p>Introduce a specific number – like the number four – and develop a different movement for each set of four e.g.</p> <ul style="list-style-type: none"> • four steps • four hops • four skips • four jumps • four sidesteps etc. <p>Develop the movement patterns to make a sequence of fours so there would be four movements in a set, and four sets in a sequence.</p> <p>Make the sequence of four times four with a partner, matching same-same footwork, and experimenting with directions of travel etc.</p>	Movement and Thinking
		Making Movement Sequences with the Number 4
		The Clap-Clap Pattern
		Clap-Clap - Stamp
		Key teaching points
		<p>Key teaching points include; making sure the children learn to start and stop when required, learn how to count as they move, learn how to move in rhythm, learn how to communicate and work with a partner</p>

SALs and EF skills	<h2 style="text-align: center; color: red;">Volleyball – Level Two and Level Three</h2> <p style="text-align: center; color: red;">Introducing ball control and the three touch sequence.</p>	Key scaffolding practices
<p>Cue recognition</p> <p>Coordination and fluency</p>	<p>Introducing the basic volley pass</p> <ul style="list-style-type: none"> • Feeder with back to the net says ‘go’ - their partner responds by skipping backwards. • Feeder slaps the ball to signal that the partner should now walk forward. • Feeder then feeds the ball for their partner to pass back to them. • The feed must be like a soft rainbow. • The feed must be delivered with both hands under the ball. • The passer must continue to skip back and walk forward. • The rhythm of the walk forward must not be broken, even if the feed is not correctly positioned. In that instance the passer continues to walk forward and it is the feeder who must retrieve the ball. • The pass must be made while moving on the right foot. • The pass must have a ‘peak’ above the feeders head. 	Movement and Thinking
		Square-Cross Sequence
		Eyes Open-Closed Catch
		Ball Exchange
		High Ball-Low Ball
Rhythm and timing	<p>Developing the three-touch volleyball sequence.</p>	Key teaching points
Postural control	<ul style="list-style-type: none"> • Feeder with back to the net says ‘go’ their partner responds by skipping backwards. • Feeder slaps the ball to signal that their partner should now walk forward. • Feeder feeds the ball for their partner to pass. • Feeder then takes a ‘giant step’ to the left to be ready to pass the returning ball. 	<p>Key teaching points include; making sure the learners feed the ball carefully to each other, making sure that the learners understand the sequence of events – the learners must constantly ask themselves the ‘what’s next?’ question.</p>
Partnerships working	<ul style="list-style-type: none"> • The person walking forward passes the ball then sidesteps to their left. • The feeder, after they have taken their ‘giant step’ passes the ball forward. • Their partner jumps and catches the ‘set’ ball, after their sidestep. 	
Sequential thinking	<p>Further progressions.</p> <p>Have the learners work in threes.</p> <p>A feeder on one side of the net, and a pair to make the three touch sequence on the other side.</p> <p>In the working pair one person is in front, and the other stands behind with their left hand on the front person’s right shoulder.</p>	

The sequence of “go,” then slap the ball is repeated, as the front person prepares to make the first pass, the back person moves forward to be available to make the second pass.

The front person passes the ball then sidesteps, the second person (the setter) makes the second play, and the front person then passes the ball over the net and back to the feeder, thus completing the sequence.

This is progressed by having two pairs (one on each side of the net) making the sequence – which makes a bridge for the practice to become a two V two game.

SALs and EF skills	<h2 style="text-align: center; color: red;">Netball – Second and Third levels</h2> <p style="text-align: center; color: red;">Developing ball control and decision making.</p>	Key scaffolding practices
<p>Cue recognition</p> <p>Decision making</p> <p>Rhythm and timing</p> <p>Focus and concentration</p> <p>Responsibility</p>	<p>Ball juggling; Learners jog randomly about the gym juggling a netball ball from hand to hand in front of their body. After five touches they circulate the ball around their body and repeat.</p> <p>Learners jog randomly about the gym while juggling the ball in one hand and touch-tap the fingers of the other hand. When the touch-tap sequence is complete they rotate the ball around their body and then repeat the sequence with the other hand.</p> <p>Move and pass; After the learners have completed the touch-tap sequence with each hand, they make a one foot to two feet jump stop, and exchange netballs with another player who is at the same stage as them.</p> <p>The learners are organised in groups of three with one netball per group. One player is designated as the floating player with the other two designated as the ball carriers. The ‘ball carrier player’ completes the touch-tap sequence once, then makes a jump stop and passes the ball to either the other ball carrier or the floating player. If the pass has been made to the other ball carrier that player makes an immediate exchange of passes with the floating player. Then the sequence begins again. If the floating player receives the initial pass then they pass to the other ball carrier and then the sequence starts again.</p> <p>Attack v Defence Play two v two with one additional player acting as Centre for the team in possession (three V two). To score the ball must be received in a designated area. The team in possession must make five successive passes before shooting with two of those passes being exchanges involving the centre.</p>	Movement and Thinking
		Touch-Tap Fingers
		2 -2 Foot Pattern
		Key teaching points
		<p>Key teaching points include; highlighting cue recognition, and decision making</p> <p>Making sure that the learners understand how to be pro-active in their decision making.</p>

SALs and EF skills	<h2 style="text-align: center; color: red;">Badminton – Second and Third Levels</h2> <p style="text-align: center; color: red;">Developing control of footwork and positioning.</p>	Key scaffolding practices
<p>Cue recognition</p> <p>Decision making</p> <p>Rhythm and timing</p>	<p>Free jogging in an identified area with the participants carrying a badminton racquet.</p> <p>Introduce a knee accent on every third step.</p> <p>Develop this further by having the learners transfer the racquet to the hand that is opposite to the knee that is being accented.</p> <p>Develop this further by having the learners create a sequence with the knee accents and racquet exchanges to match the following;</p> <ul style="list-style-type: none"> • Hold the racquet in the opposite hand to the knee accent. • Hold the racquet in the opposite hand to the knee accent. • Hold the racquet in the same hand as the knee accent. <p>Developing coordination and decision making.</p> <p>Learners stand on the court base line holding a racquet. They make a series of actions while going forward;</p> <ul style="list-style-type: none"> • Jump and land on two feet. • Jump and land on two feet. • Jump onto left foot. • Jump and land on two feet. • Jump and land on the right foot. <p>Hop.</p> <ul style="list-style-type: none"> • Step to the left foot. • Jump to two feet. <p>The sequence is; two-two-left-two-right-right-left-two.</p> <p>Develop this further by having the learners hold the racquet in two hands when the jump is to two feet, then the hand opposite to the foot when the jump or step or hop is on one foot.</p>	<p>Movement and Thinking</p>
		<p>Knee Accent on 3</p>
		<p>2 -2 Foot Pattern</p>
		<p>Count 5 Jumping Pattern</p>
		<p style="text-align: center;">Key teaching points emphasising</p>
		<p>Key teaching points include; highlighting cue recognition, decision making and positioning.</p> <p>Making sure that the learners understand the sequence of events – the learners must constantly ask themselves the ‘what’s next?’</p>

Cue recognition, timing and decision making.

Two learners face each other, on court, and further back from the net than the service line.

The learners engage in a rally, where the shuttle does not travel beyond the service line.

The learners step towards the net to play their shot, and then step back beyond the service line to recover.

Introduce a specific foot pattern that the learners must deliver after they have recovered their court position - the foot pattern could be;

- Two feet jump to two feet – to right foot, to two feet

Develop this further by alternating the single foot from right to left.

Develop this further by introducing a second shuttle, so there are two shuttles in the rally. At this stage the footwork pattern should be ignored, but the players should continue to stress the movement forward to play, and back immediately afterwards.

SALs and EF skills	<h2 style="text-align: center; color: red;">Basketball – Third and Fourth Levels</h2> <p style="text-align: center; color: red;">Developing ball control and decision making</p>	Key scaffolding practices
Cue recognition	<p>Ball Juggling: The learners jog freely about the gym carrying a basketball, and circulating it around their body.</p> <p>Introduce ‘flicking’ the ball from behind the body, over the head to catch it in front of the body.</p> <p>Develop this to have the learners running side by side in pairs – matching ‘same-same’ footwork’ and flicking the ball over the head every seven steps.</p> <p>Develop this so that flicked ball travels from player one to player two and vice versa.</p> <p>Develop this further so the players have to complete a series of claps while their basketballs are in mid-air (clapping sequence; clap hands together twice – clap hands with their partner – clap hands together and catch).</p>	Movement and thinking
		Misdirection signals
		Knee accent on 3
		Key teaching points emphasising
Decision making	<p>Move and pass: Two learners stand facing each other with each holding a basketball.</p>	<p style="color: #4a7ebb;">Key teaching points include; highlighting cue recognition, and decision making.</p> <p style="color: #4a7ebb;">Making sure that the learners understand how to be pro-active in their decision making.</p>
Partnership working	<p>Learner one takes the lead and makes a series of movements – forwards -backwards – left right – and also varies the actions – run – skip – sidestep etc. Learner two mirrors the sequence of actions.</p>	
Sequential thinking	<p>While this is happening the learners pass their basketballs to each other with one ball being passed ‘low’ (a bounce pass) and one ball being passed ‘high’ (a chest pass).</p>	
	<p>Develop this further by having the learners dribble the ball while they are moving and only exchange their basketballs at an agreed signal (e.g. every ten steps).</p>	

Attack v Defence:

Play two v two with one 'floating' player.

The game has a condition that the player can only have the ball in their hands for a maximum of three seconds.

A point is scored by the ball being caught by a player in a designated area.

The second condition would be that the player with the ball only dribble when moving in a forward direction.

The emphasis of the game is to recognise the game cues that appear, and be 'pro-active' in decision making – make the decision about what to do next before the ball arrives.

The floating player always plays with the side in possession.

SALs and EF skills	<h2 style="text-align: center; color: red;">Football – Third and Fourth Levels</h2> <p style="text-align: center; color: red;">Developing ball control and decision making.</p>	Key scaffolding practices
<p>Cue recognition</p> <p>Decision making</p> <p>Coordination</p> <p>Partnership working</p>	<p>Ball juggling: Free jogging in an identified area (like the 18 yard box)</p> <p>Introduce a knee accent on every third step.</p> <p>Have the players join up in pairs and continue to jog with a knee accent on three.</p> <p>Give each pair of players a ball which they carry, and exchange every five steps.</p> <p>Introduce the idea that the players have to have both feet off the ground when they catch the ball from their partner.</p> <p>Have the players complete a sequence of coordination actions when the ball is in the air, then catch the ball – ensure the pair continues to move while the coordination actions are being delivered.</p> <p>The coordination action sequence is;</p> <ul style="list-style-type: none"> • Touch elbow to opposite knee • Touch hand to opposite heel <p>Move and pass: Free jogging on an identified area (like the 18 yard box) with the players having a ball each.</p> <p>The players control their movement in the space by not running in a circle, and count the number of control touches they make on the football.</p> <p>When they reach five touches they have to make a sharp change of direction.</p> <p>Develop this further so that on the fifth touch the players have to identify another player (name them) and pass to that player.</p> <p>Develop the sequence by adding that if the player they are passing to acknowledges the exchange by naming the player who is making the original pass, then the passes become a one touch exchange.</p> <p>Develop this further to having the signal to pass back the display of a fist, or an open hand.</p>	Movement and Thinking
		Knee Accent on 3
		Square-Cross Sequence while maintaining the Knee Accent on 3
		Jumping Jacks
		Key teaching points
		<p>Key teaching points include; highlighting cue recognition, and decision making.</p> <p>Making sure that the learners understand how to be pro-active in their decision making.</p>

Multi-processing:

Two players face each other, 6m apart, running on the spot, with a ball each.

Player one holds their football, player two has their ball on the ground.

Player one tosses his football to player two for it to be returned with a headed pass.

Meanwhile player two passes their ball along the ground to player one.

Player one returns that pass with a one touch action.

Player two must head the 'high ball' back, then control the 'low ball' return pass.

Develop the practice by adding that after player one feeds the 'high ball' to their partner, they indicate that they want the 'low ball' pass they are to receive to go to their left or right foot – this can be done with an appropriate signal.

Put the players into a game situation where they have a sequence of two touches then one touch. If the first player uses two touches to control then pass the ball, the following player has only one touch, and so on. The emphasis is on the players being 'pro-active' in their decision-making. That is deciding what to do to develop the phase of play before the ball comes to them.

SALs and EF skills	<h2 style="text-align: center; color: red;">DANCE – Third and Fourth Levels</h2> <p style="text-align: center; color: red;">Introducing the dance sequences - Scottish</p>	Key scaffolding practices
<p>Cue recognition (phrasing)</p> <p>Moving in balance</p> <p>Rhythm and timing</p> <p>Decision making</p>	<p>Introducing the basic dance sequences - Scottish</p> <p>In fours</p> <p>Partner stands beside</p> <p>Opposite faces</p> <ol style="list-style-type: none"> 1. Circle four hands round using a slip step to the left count eight 2. Circle four hands round using a slip step to the right count eight 3. Face opposite and turn with the right arm (once) count eight 4. Face opposite and turn with the left arm (once) count eight 5. Face opposite and Dos et Dos (Fwd and back to back passing right shoulders) eight 6. Face partner and Dos et Dos (Fwd and back to back passing left shoulders) eight 7. Right hand wheel (four hands to the centre) count eight 8. Left hand wheel (four hands to the centre) count eight <p>Key words are highlighted in bold</p> <p>Perform the basic patterns with caller (teacher)</p> <p>Progression: Section two.</p> <p>Pupils are asked to REVERSE the patterns i.e. eight-seven-six-five-four-three-two-one</p> <p>Starting with Left hand wheel</p>	Movement and Thinking
		Copy 4
		Movement Mirror
		Misdirection Signals
		Key teaching points
		<p>Key teaching points</p> <p>Include; making sure the learners understand the count of eight and the phrasing of the music.</p> <p>Making sure that the learners have a role to play in the success of the performance.</p> <p>Learners must understand the sequence of events – ‘what’s next’</p> <p>Learners can work out systems of how to remember patterns,</p>

	<p>The learner has to “see” the pattern and work out the progression which is still logical and can be worked out and planned. i.e. each performer is responsible for remembering two patterns, they have to prompt the group.</p> <p>Section three The eight basic patterns will be mixed up and performed by the teacher calling each pattern in any order. The logic and sequencing has been removed. The learner has to respond to the call quickly to stay in time with the music. They have to think about DIRECTION, HAND PLACEMENT, THE STEP and WHO they are performing with in one beat of the music.</p> <p>This can be attempted with the music at this stage to give an indications of how challenging the task is when the logic has been removed from the movement patterns.</p>	<p>and take responsibility.</p>
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Practice - in twos

Couples practice the hand positions **only** when called

1. **Circle left** :Couple join both hands and step to their left
2. **Circle right**: Couple join both hands and step to their right
3. **Turn right**: Couple link right arm and step in with their right leg
4. **Turn left**: Couple link left arm and step in with their left leg
5. **Dos et Dos right**: Couple cross arms in front of their own body and step in towards their opposite's right shoulder.
6. **Dos et Dos left**: Couple cross arms in front of their own body and step in towards their partners left shoulder.
7. **Right hand wheel**: Couple raise their right hands and join at shoulder level, step in with right leg
8. **Left hand wheel**: couple raise their left hands and join at shoulder level, step in with left leg

The pattern is called out in different orders till the couple become familiar with the patterns.

Progression:

Return to fours - Practice the patterns again, increasing the difficulty of the sequencing.

Return to performing the patterns with the music.

Section four - Further progressions: Creativity.

In fours the task is now to perform eight patterns

Patterns which have already been learned can be used but they must be adapted in some way i.e. the hand position during a circle, crossing on the diagonal rather than forward and back.

Learners can add patterns from previous learned experience i.e. Pas de Basque, casting etc.

Learners are left to teach each other and create an eight pattern sequence.

Finally

With suitable music i.e. 64 bar phrasing: Keith Dickson 'Mist in the Glen', 'Mrs Macleod of Raasay'.

Perform sequence one - Basic patterns.

Perform sequence two - Basic pattern is reversed.

Perform sequence three - Dance by chance Sequencing and logic removed.

Perform sequence four - Dance created by learners.

References

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