

BMT Session Exemplars

How to use BMT methodology and scaffolding content to support the development of specific activities.

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; color: red;">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>Rhythm and timing</p> <p>Postural control</p> <p>Partnerships working</p> <p>Sequential thinking</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. <p>Developing the three-touch volleyball sequence.</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 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. • 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. <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>	<p>Movement and Thinking</p> <p>Square-Cross Sequence</p> <p>Eyes Open-Closed Catch</p> <p>Ball Exchange</p> <p>High Ball-Low Ball</p> <p style="text-align: center;">Key teaching points</p> <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>

	<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.</p> <p>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.</p> <p>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.</p>	
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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>	<p>Movement and Thinking</p>
		<p>Touch-Tap Fingers</p>
		<p>2 -2 Foot Pattern</p>
		<p style="text-align: center;">Key teaching points</p>
		<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.

	<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.