

TEACHING PHYSICAL EDUCATION CREATIVELY

INTRODUCTION

In this book, we argue that teaching is itself a creative act and learning is a creative activity as a process of exploration, discovery, problem solving and practice. Creativity enables different ways of representing knowledge, experience and thinking. Teaching is also a position of power and a continuous process of decision making about why, what and how to make a difference to the lives of children. We advocate that transformative, creative processes can be harnessed by every teacher and every learner within Physical Education. It is an aim of this book to encourage, enable and challenge teachers and learners to engage with a creative approach to the teaching of Physical Education in the primary phase.

Physical Education is distinctive as it is the only subject where the focus is on the body and physical development as body-mind connection. This chapter argues that Physical Education has valuable purposes as a means to develop the physical, intellectual (cognitive), emotional (psychological), social, cultural and the artistic. We advocate that creativity should be at the heart of learning and teaching and explore some definitions, policies and practice and examine creative teaching and teaching for creativity. In order to support teaching for, with and through creativity, we draw on five key principles that underpin creative teaching and learning in Physical Education. We discuss these principles later in this chapter using the acronym POWER as corresponding to creative teaching and learning in Physical Education as having *purpose*, *opportunities*, promoting *well-being*, an enabling *environment* and time to celebrate and *revel*. These core principles are at the heart of our thinking as we explore the creative potential of the body and share examples of creative learning and teaching approaches, within specific areas of Physical Education. This book will offer creative ideas and starting points for you to develop your own further creative learning and teaching opportunities in Physical Education.

PHYSICAL EDUCATION

What is the purpose of Physical Education in the primary years? To introduce and develop motor skills? To develop body co-ordination and control? To introduce and develop skills for particular sports? To develop discipline and competitiveness? To

develop a lifelong love of physical activity for health? A useful definition of Physical Education can be found from the Association for Physical Education (AfPE):

Physical Education is the planned, progressive learning that takes place in school curriculum timetabled time and which is delivered to all pupils. This involves both 'learning to move' (i.e. becoming more physically competent) and 'moving to learn' (e.g. learning through movement, a range of skills and understandings beyond physical activity, such as co-operating with others). The context for the learning is physical activity, with children experiencing a broad range of activities, including sport and dance.

(Association of Physical Education Health position paper, 2015)

It is suggested that Physical Education should encompass 'learning to move' and 'moving to learn' through a focus on developing body awareness and physical literacy. Body awareness is a holistic ability to understand where our bodies are in space and how our bodies move. It is the interface between physiological body-perception as visual, tactile, auditory, kinaesthetic, visceral perception and cognitive-affective processing in the nervous system (Danner *et al*, 2017). Whitehead (2019: 8) defines physical literacy as follows:

As appropriate to each individual, physical literacy can be described as the motivation, confidence, physical competence, knowledge and understanding to value and take responsibility for engaging in physical activity for life.

(Whitehead, 2019: 12)

Ways of developing physical literacy are outlined by Whitehead (2019) as means of eight attributes. Each individual:

- A wants to take part in physical activity;
- B has confidence when taking part in different physical activities;
- C moves efficiently and effectively in different physical activities;
- D has an awareness of movement needs and possibilities in different physical activities;
- E can work independently and with others in different physical activities;
- F knows how to improve performance in different physical activities;
- G knows how physical activity can improve well-being;
- H has the self-confidence to plan and effect a physically active lifestyle.

The eight attributes are grouped into three domains, namely the affective domain, related to motivation and confidence, the physical domain, related to movement competence and the cognitive domain, related to knowledge and understanding. Thus, A and B above are related to the affective domain, C, D and E to the physical domain, F and G to the cognitive domain and H to both the affective and cognitive domains. Through the provision of rich learning experiences, children can make continual progress on their lifelong journeys in physical literacy.

There is a need for the provision of Physical Education to be rich, purposeful and inspiring. In the UK, 'over 75% of children do not meet physical activity

for health guidelines; 20% of children experience mental health problems; and 1 in 5 secondary age children are obese' (Harris, 2019: 1). Concerns have been expressed about the low activity levels of the vast majority of children with only 20% of girls and 23% of boys in England meeting health guidelines for physical activity of at least 1 hour a day of moderate physical activity; also, the proportion of both girls and boys who meet this guideline has decreased between 2008 and 2015, with this being more marked amongst the oldest age group (Harris, 2019, Harris and Cale, 2018). High-quality Physical Education can contribute to children's healthy physical development and healthy lifestyles (ICSSPE, 2010).

Furthermore, Physical Education can cultivate children's emotional (psychological) well-being by enhancing confidence, self-esteem and self-worth (Harris, 2019, Harris and Cale, 2018). In 2014, a briefing paper from Public Health England aimed at head-teachers, governors and staff stated that pupils with better health and well-being are likely to achieve better academically, and that a positive association exists between cognitive function, academic attainment and the physical activity levels of pupils. Social development can also be enhanced in Physical Education through supporting 'children to co-operate and compete and to develop a sense of fairness, justice and respect' (Harris, 2019: 4).

Physical Education has lifelong value and purpose and lends itself to a creative approach to learning and teaching. Much research has found the multiple benefits of a creative approach to learning and teaching (Beetlestone, 1998, Craft, 2000, 2005, Craft et al, 2001, Cremin et al, 2017, Fryer, 1996, Fisher and Williams, 2004, Galton, 2017, Gough, 1999, Jeffrey, 2005, 2006, Jeffrey and Woods, 2003, Soh, 2017, Sternberg, 1999, Kaufman and Sternberg, 2020). Welch, Alfrey and Harris (2020) discuss 'creative ecologies' as an inter-connected network of policies, practices, processes, products, environments and partnerships that inform, support and challenge creative learning and teaching. A creative approach means adopting a view of children as in a process of becoming physically educated through meaningful experiences as 'a pedagogy of interruption and discovery, uncertainty, curiosity and disturbance making movement as well as movement culture as something to discover' (Quennerstedt, 2020: 623).

A creative approach does involve teaching essential knowledge, skills and understanding within creative contexts where the focus is on developing children's capacity to become highly active explorers of knowledge, ideas and strategies, enabling and motivating them to apply knowledge and skills by making choices and decisions. High-quality and creative teachers offer a careful balance of support and challenge to learners that enables them to explore their capabilities with confidence and to extend their abilities to work effectively in all aspects of Physical Education. As Desailly (2012), drawing on Jeffrey and Craft, 2001, contends 'there is a strong argument that creative teaching is actually effective teaching' (p.3).

WHAT IS CREATIVITY?

There has been much debate about this illusive term 'creativity'. Creativity is typically described in terms of a product, a process or a creative person (Mooney, 1963, Taylor, 1998, Lubart, 1999) and can be seen as reflected in everyday potential

as opposed to being preserved for the gifted few. Creativity then involves ideas, playfulness, exploration, problem-solving, purposefulness and artistic and imaginative invention. Anna Craft (2001) uses the phrase 'little c creativity' that values 'everyday' or ordinary creativity in contrast to extraordinary or 'big c' creativity (Craft, 2001).

'little c creativity ...focuses on the resourcefulness and agency of ordinary people. A 'democratic' notion in that I propose it can be manifested by anyone (and not just a few). It refers to ability to route-find, successfully charting new courses through everyday challenges. It is the sort of creativity, or 'agency' that guides route finding and choices in everyday life. It involves being imaginative, being original/innovative, stepping at times outside of convention, going beyond the obvious, being self-aware of all of this in taking active, conscious, and intentional action in the world.'

(Craft, 2002: 56)

Although over 20 years old now, the *All Our Futures: Creativity, Culture and Education* report (National Advisory Committee on Creative and Cultural Education (NACCCE), 1999) was and is still significant as it recommended a core role for creativity in relation to both learning and pedagogy. The encouragement was for greater creativity in education through 'a balance between teaching skills and understanding and promoting the freedom to innovate and take risks' (p.10). Here, creativity was defined as: 'imaginative activity fashioned so as to produce outcomes that are both original and of value' (p.29). A definition of creativity that engages with creative processes; the generation of creative ideas, creative responses, creative composition, creative appreciation and evaluation is not dependent on end products but meaningful processes and this approach is advocated in this book.

A number of policies and practices promoting creativity in schools followed the (1999) NACCCE report, all influenced by political and economic agendas. These included *Excellence and Enjoyment*, DfES (2003), *Expecting the Unexpected: Developing Creativity in Primary and Secondary Schools*, Ofsted (2003), *Creativity: Find It, Promote It*, QCA (2003), *Creative Partnerships programme*, DfES (2005) that funded education projects involving community artists and the report *Nurturing Creativity in Young People*, DCMS (2006). An extension of the policy sought to involve young people as both spectators and participants in creativity and culture through the introduction of a 5-hour a week 'cultural offer' (DCMS and DfES, 2007). This policy refocused the Creative Partnerships programme as a cultural-learning programme (McMaster, 2008) where young people, through partnership, were to 'find their talent' (Creative Partnership, 2008) but this ceased in 2011. The Early Years Foundation Stage (DCSF, 2008a) also recognised the importance of creativity and the role of teachers' in fostering children's curiosity and capacity to take risks. Furthermore, Alexander (2009) in 'Towards a New Curriculum' affirmed the need for independent and creative thinkers and learners. Embedded in this art- and culture-orientated policy was a notion of creativity as 'life-wide' (Craft, 2005).

Wilson (2015) referred to the raft of developments 'as a tsunami or tidal wave of change, reflecting seismic shifts that now see creativity as fundamental

to 21st century learning and living (p.14). He suggested that the combination of The Roberts Review (2006), Select committee (2007), Creative Economy Strategy (2008) and The Henley Review (2012) was most significant in creativity development in schools. The Roberts Review (2006) offered the framework for creativity that included provision for early years, extended schools, partnerships, leadership, initial teacher education, professional development and an individual creative portfolio. The Henley Review (2012) brought a commitment from the government of £15 million until 2015 to support cultural and creative development related to creative economies. Despite these developments, there remains anxiety amongst educators that creativity is being stifled and the focus on creativity has been paralleled by an expansion of performativity policies used by the government to seek to raise standards in schools. The Department for Children, Schools and Families (DCSF) together with the Qualifications and Curriculum Authority have established a significant 'performativity' culture (Evans et al, 2005, Evans, 2014) through measuring outcomes, accountability, national inspections, national testing, target setting and league tables. It has been argued that the creativity/creative-learning policy contrasts with the continuing testing regimes, audit culture and quality assurance measures that seem to favour technician-orientated pedagogies (Jeffrey and Woods, 1998, 2003, Boyd, 2005) rather than pedagogies of critical inquiry, social justice and plurality (Quennerstedt, 2020). It appears that teachers in England are encouraged, on the one hand, to take risks, innovate and nurture creativity, and on the other hand, are subject to heavy duty tracking, measurement and accountability. As Cullingford (2007) asserted, 'creativity represents open-mindedness, exploration, the celebration of difference and ... is taken to be an automatic opposition to the language of targets, to instrumental skills, the measurement of outcomes and the dogmas of accountability' (p.133). Performativity can be seen to be 'hijacking the creativity discourse' (Turner-Bisset, 2007, p.201) and this impact has been felt sharply within the foundation subjects. Curriculum time in Physical Education (PE) has become increasingly marginalised as greater emphasis has been placed on teaching core subjects such as literacy and mathematics. More recently, Harris (2017) in her position paper on behalf of the Association for Physical Education (AfPE) argues that Physical Education should become as a core subject in England.

Creativity within Physical Education is possible within subject-focused time but also with a range of other subjects in a cross-curricular way. Given that the pressure of target setting and a heavy emphasis on coverage still seems to exist in the current curriculum in the UK, it is unsurprising that some may think that it is safer to teach in a traditional, didactic manner where learners are viewed as 'empty vessels' (Piaget, 1952) or 'the-not-yet-ers' (Quennerstedt, 2020: 612) as opposed to active builders of knowledge that are engaged in a process of becoming physically educated. Desailly (2012) makes a strong argument when she says that, 'becoming a teacher who is able to teach creatively and to encourage pupils to learn creatively and to develop their own creativity is also to become a highly effective teacher' (p.4). We acknowledge that to teach creatively may take some out of their comfort zone but as Goodwin (2010) summarises there is an excitement as well as a risk in creativity stating that 'creativity can be uncomfortable, unpredictable, anarchic, boundary breaking and insecure but also playful, invigorating and pleasurable' (p.10).

CREATIVE TEACHING AND TEACHING FOR CREATIVITY IN PHYSICAL EDUCATION

Creative teaching then can be viewed as 'using imaginative approaches to make learning more interesting and effective' (NACCCE, 1999) and the features of creative teaching, as proposed by Craft (2005) could include innovation, relevance and ownership. Central to teaching is the learner and teaching for creativity can be seen as having a clear intention to develop children's own creative thinking and behaviour (NACCCE, 1999). Creativity should not be treated as a temporary fashion; in teaching for creativity the teacher must embrace a willingness and commitment to explore ideas with children and make choices governed by knowledge and expertise but also to place the needs of the learners at the heart of what they do. Such teachers create relevance and engagement so that *all* the children will *want* to learn. *Teaching for creativity principles* as suggested by NACCCE, (1999) are worthy of some consideration. These are encouraging young people to believe in their creative identity, identifying young people's creative abilities, fostering creativity by developing some of the common capacities and sensitivities of creativity such as curiosity, recognising and becoming more knowledgeable about the creative processes that help foster creativity development, and providing opportunities to be creative – a hands on approach. Moreover, the *Ten Key Principles of Effective Teaching and Learning* (James and Pollard, 2011) also argued that effective teaching and learning promotes the active engagement of the learner.

Children enjoy, engage with and learn from creative teachers and learn most from teachers who support and challenge their thinking. However, it is important that creativity is not thought to be 'equated with sloppiness' (Desailly, 2012, p.3). Children do need specific knowledge and skills for their creativity to flourish as Barnes (2007) suggests, 'the robustness and rigidity of this disciplined understanding can in many ways be the best provoker of creativity' (p.239). The NACCCE report made it clear that in its view sustained creative development 'involves knowledge of the field in question and skills in the media concerned...(and to) recognise the mutual dependence of freedom and control at the heart of the creative process' (1999, paragraph 49). It is important for us to clarify what creativity means to us and how we can put it at the heart of teaching and learning. Cremin (2009) argues that it is possible to adopt a creative mindset or attitude through capacity to generate, reason with and critically evaluate in dealing with the mundane as well as the unusual aspects of everyday life; the creative process can involve risk, challenge, uncertainty and criticality. Creative professionals can be empowered to combine subject and pedagogical knowledge and teach creatively and teach for creativity.

CREATIVE POTENTIAL OF THE BODY – CORE PRINCIPLES OF TEACHING FOR CREATIVE PHYSICAL EDUCATION

A creative approach to teaching Physical Education enables teachers to make informed decisions in relation to planning, provision, teaching strategies, assessment and evaluation. Such decisions are based on secure and confident subject and

pedagogical knowledge and an understanding of the creative potential of the body. Physical Education can:

‘develop skills in interaction, team-working, problem-solving, observing, evaluating, verbal and non-verbal communication of ideas and emotions, and in making connections...can improve self-esteem and confidence, it can widen aspiration’.

(Siddall, 2010, p.10)

In these ways, Physical Education has the potential to bring to the learner body awareness, confidence, physical literacy and power. Using the notion of Physical Education as POWER, the principles that underpin a creative approach to teaching and learning in Physical Education that are examined within the book are introduced here. The principles all have equal value, they are:

PURPOSE – Valuing purposeful physical exploration and meaning making
OPPORTUNITIES – Harnessing opportunities within and across the curriculum
WELL-BEING – Developing awareness of body, physicality, health and well-being
ENVIRONMENT – Providing a motivating and inclusive climate
REVEL – Initiating celebration of physical success, achievement and progression

We understand the challenge of providing a balanced curriculum within Physical Education that enables children to experience different areas of learning such as dance, gymnastics and games, and the specific skill-based elements of teaching within these areas. In order to support such provision, our approach to Physical Education draws on the POWER principles and in the early phrases the three movement concepts of *locomotor/travelling*, *balancing/stability* and *object control* to build greater body awareness. We have taken these three movement concepts in order to share ideas and activities within the specific areas of introducing dance, gymnastics and games that support and challenge children both physically and creatively.

PURPOSE – valuing purposeful physical exploration and meaning making

Over the last decade, there has been work that has criticised the National Curriculum for Physical Education in England and Wales and this has claimed that Physical Education has not been taught effectively in primary schools (e.g. Evans, Penney and Davies, 1996, Gilbert, 1998, Harrison, 1998, Oxley, 1998, Davies, 1999, Revell, 2000, Speednet Survey, 2000, Warburton, 2001, Wright, 2004, Harris, 2017). In order to develop subject knowledge and practice, there has been a focus within primary Physical Education around ways of teaching physical skills in order to develop ‘the basic building blocks’ (Haydn-Davies, 2005, p.48) but this can be limiting. Sometimes, in our keenness to address the technical needs of our children, the physical aspects of teaching are the main focus, Griggs and McGregor (2012) make an important point here: ‘that is not to say that a movement such as a ‘textbook’ forward roll is not a desirable skill to acquire but ideally this would have been selected

by the child as one of a dozen different rolls at their disposal, after repeated exploration' (p.230). Furthermore, Harris (2018) contends that:

The well-intended Physical Education and Sport Premium funding that was designed to improve the provision of Physical Education and sport in primary schools in England has seemingly had the unfortunate unintended consequence of virtually 'handing over' the subject to non-qualified teachers (in the form of sports coaches and instructors) with often relatively low-level qualifications, limited knowledge of pupils and minimal understanding of key pedagogical issues, such as inclusion, progression and assessment (Griggs, 2010, 2016, Jones & Green, 2015, Smith, 2015) ... As a result, there is a danger in many schools of pupils' physical competence not being developed and progressed at the rate it should be, talent not being recognised and extended, and some pupils even being 'turned off' (p.3).

Providing meaningful activities in primary Physical Education needs subject knowledge, so that the learner gains greater awareness and understanding of their body. This includes a focus on meaningful experiences and the process of making new or revised meanings out of experiences. Time is needed for play, experimentation and exploration with the use of action, metaphor, analogy, descriptive vocabulary, imagery, pattern, rhythm and pace for example. Play and exploration are essential to physicality and creativity. Chazen (2002, p.198) gives an all-encompassing definition of play:

Playing and growing are synonymous with life itself. Playfulness bespeaks creativity and action, change and possibility of transformation. Play activity thus reflects the very existence of self.

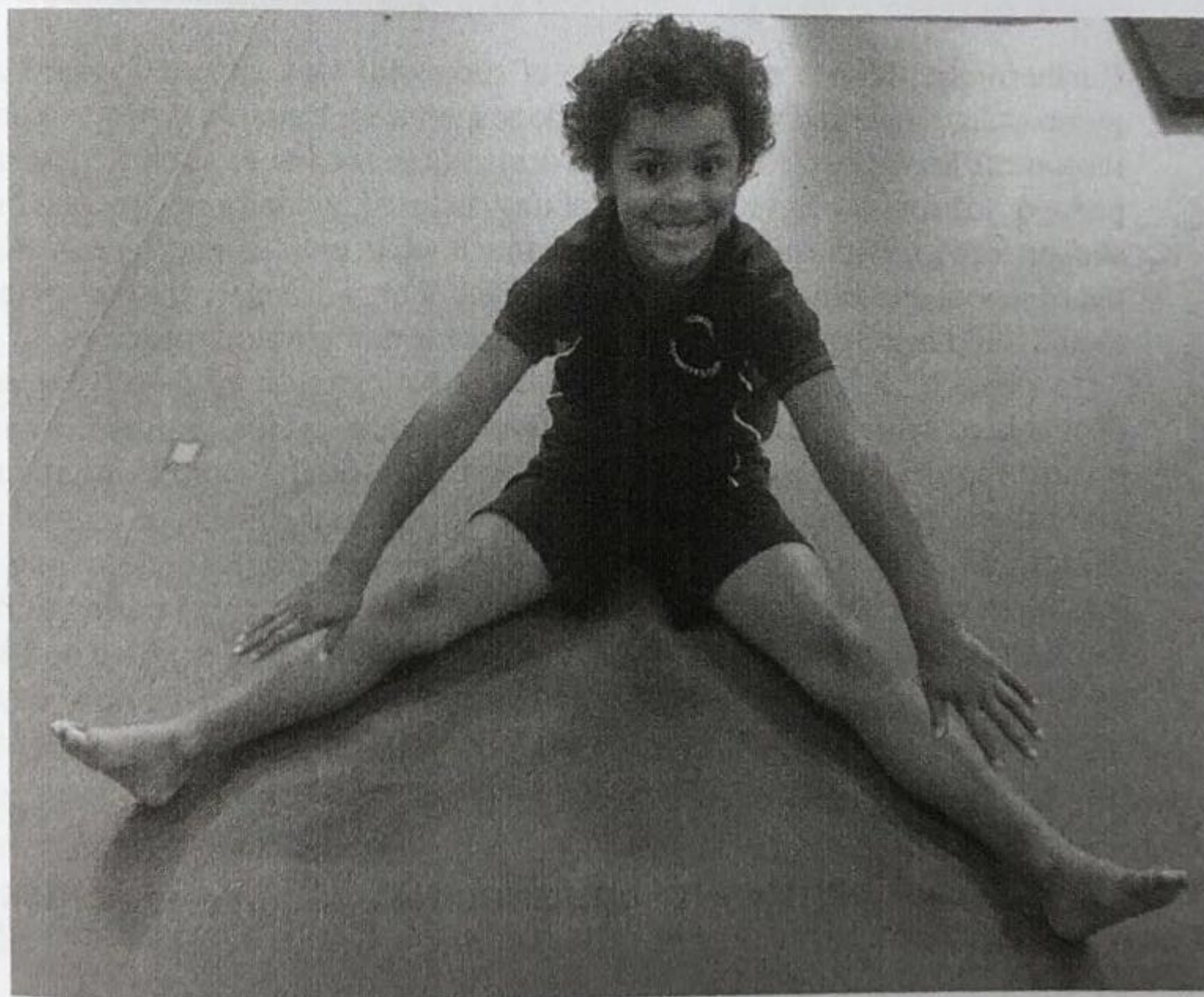
The paradox of play is that play is not, nor should be easily defined; it can be limitless, complex, sometimes chaotic, non-linear and unpredictable. It can be regarded as trivial and purposeless or deeply serious and purposeful and is not always content nor context dependent. What is important is that time, space and value is given to play and exploration as this is the way that children (and adults) try out old and new knowledge, thinking and possibilities individually and with others, as play is a means of creating and preserving friendships.

Exploration and play enable children to discover and build awareness of their bodies, just watch a baby as it responds to the first time it grabs hold of a foot and discovers that it has toes! Or the first time a young child feels the wind on their face or through their fingers as they are running, especially when they move through a space at speed. The importance of action, exploration and play is recognised in fostering creativity (Millar, 1967, Piaget, 1962, Shonkoff and Phillips, 2000, Vygotsky, 1978, Wood and Attfield, 2005, Wood, 2009, Cremin, 2017). Play and imagination as Fisher and Williams (2004) contend, open teachers and learners to new and possibility learning. Children build on what they know in order to make meaning so opportunities for exploration and play will enable teachers to see what children know, can do and understand and how they are applying knowledge and making connections in their learning. Problem-solving, investigative activities and creative improvisation tasks can challenge and enable children to take risks in their learning, try new things and generate possibilities and knowledge. The provision of a range of more- and less-structured activities and opportunities will support and challenge

children, this can be through explicit instruction, directed activities, formative feedback, open-ended explorations and interventions as appropriate. The importance of play and playful approaches and the physical potential of a holistic curriculum is illustrated through the example below.

Scenario

Ben is in reception class (4 years old) and is always moving and physically engaged in play activities. During his role-play around a space theme which takes place in and out of the role-play area and includes small world play, Ben 'becomes' an astronaut or 'space-man'. Here, we see he is able to 'read' his physical environment as he puts his costume on and realises he is bigger now so has to bend and tuck his arms in, so that he can get through the door of his pretend rocket. Ben has the motivation and confidence to use his physical capabilities as he demonstrates his awareness and application of faster, bouncy and light movements in his space suit, curling movements whilst getting into the rocket, twisting movements whilst imagining that the rocket is taking off, pushing and pulling movements around the controls and slow, heavy, stomping and transfer of weight movements once he is 'on the moon'. Once on the moon, Ben lifts heavy moon rock samples (large wooden bricks) and stacks them and uses the walkie-talkie to report back to base. During this play, he is involved in using and applying locomotor or travelling movements, balancing and object control. He bends, stretches, curls, twists, pushes, pulls, lifts, bounces and steps. See Figure 1.1



■ **Figure 1.1** Exploration of actions and communication of ideas

Later, this enabling role-play experience serves Ben well as he is able to use and apply his knowledge, skills and understanding when his teacher takes the class into the larger space of the hall and asks the children to respond to 'Whatever Next', a book by Jill Murphy. Here, we see how the children being engaged by the story narrative and structure as they are encouraged to explore, develop actions, compose and communicate ideas, concepts and emotions.

It is easy to dismiss such a child-centred approach that promotes physical and creative learning as something, which can and does only happen in the Early Years; however, there are a range of supportive arguments for such an holistic approach in Physical Education at Key Stages 1 and 2 where children can work in a subject-focused and cross-curricular way showing application of physical literacy skills in a range of contexts. Since the 1980s (Thorpe, Bunker and Almond, 1986), the *Teaching Games for Understanding* (TGfU) approach in Physical Education and community-based sports has gained an ever-increasing following. The approach focuses on problem-solving, situated and pupil-centred learning, thereby maximising player enjoyment (Butler, 2005, Pope, 2005, Harvey et al, 2010, Butler et al, 2008):

Games taught in Physical Education using TGfU as a form of educational conversation in which the mind, expressed in speech, and the body, expressed in action, embody the ideal holistic learning experience that simultaneously provides for cognitive, affective, social and physical learning.

(Light and Faws, 2003, p.161)

Furthermore, there is much evidence of successful topic-/thematic-based approach in gymnastics, dance and when using outdoor spaces, for example, (www.tes.com/teaching_resources). Such physical explorations demand the teacher to apply an understanding of pedagogy through a careful balance of unstructured, guided and structured support and challenge in set Physical Education time in school, in cross-curricular connections and in out of school opportunities, where appropriate. This will engage the learner in connecting to and building on previous learning and making new physical meanings.

Physical Education uses the kinaesthetic mode or bodily movement and provides a vehicle for learners to develop social skills, cultural awareness and critical inquiry such as challenging taken for granted assumptions about ourselves and others, physical empathy and understanding of difference as well as feelings, values and ideas. Cognitive development and connection (Fedewa and Ahn, 2011, Rasberry et al, 2011) can be seen through a focus on thinking and critical skills through information processing, reasoning, enquiry and creative and imaginative and evaluation. Memory is enhanced through physical patterning and repetition in dance, application of and building on previous knowledge, for example, of tactics and use of weight in problem-solving activities related to games.

OPPORTUNITIES – harnessing opportunities within and across the curriculum

There are many opportunities across the curriculum of subjects that enable the feeling and seeing of the few boundaries and endless possibilities of what each

learner can do with their body. Ensuring relevance in opportunities, activities, themes and ideas that are related to 'interests at hand' (Polland and Flier, 1996). Greater understanding of other subjects through themes, topics and cross-curricular connections such as dance and maths – shapes, number, pattern and space or a topic on flight that includes a focus on jumps (elevation) in gymnastics, for example, can be harnessed. Ensuring relevance in opportunities, activities, themes and ideas that are related to children's interests and that integrate knowledge, skills and understanding will provide greater contexts for meaning.

WELL-BEING – developing awareness of health and well-being

There is pleasure associated with moving. Regular physical activity has holistic beneficial effects for health (Janssen and LeBalanc, 2010) and physical benefits such as the development of greater strength, fitness, co-ordination, stamina, co-ordination and confidence (WHO, 2019). There is also an increase in endorphins and adrenaline, which can contribute to enhanced self-esteem and other positive psychological states (Flintoff and Scraton, 2001, 2005). Further work has raised the status of fun, enjoyment and opportunities for expression within Physical Education (Bond and Stinson, 2000/2001; 2007) and have also been related to feelings of happiness and positive identity development. Siddall (2010) in relation to dance outlines the following benefits:

Physical benefits:

- Healthier heart and lungs
- Stronger muscles
- Stronger bones
- Better co-ordination, agility and flexibility
- Improved balance and enhanced spatial awareness
- Increased physical confidence
- Improved mental functioning
- Increased energy expenditure.

Personal and social benefits:

- Improved general and psychological well-being
- Greater self-confidence and self-esteem
- Increased trust
- Better social skills
- Reduced isolation and exclusion (p.12)

Creative approaches to Physical Education can enable learners to gain positive experiences from Physical Education, both in and out of school, as a long-term motivation to continue, now and in the future.

ENVIRONMENT – providing a motivating and inclusive climate

Central to valuing and developing creativity is a commitment to an inclusive, enabling environment, a pedagogy of social justice (Quennerstedt, 2019) and 'creativity in

relationship' (Chappell, 2009). All children regardless of gender, race and background should be valued and be active and motivated learners with teachers that support and challenge, based on their pedagogical and subject knowledge. Physical Education can be differentiated to accommodate a range of needs and can also offer opportunities to understand structures such as rules but also to challenge unfairness. In relation to the approach to teaching, if children are passively receiving information from a teacher it is difficult to judge whether they are, or are not, motivated or truly engaged. Similarly, if they are required to simply copy the teacher's movements for the whole session it is difficult to see whether the children are challenged to build on previous knowledge and applying new knowledge. Although it may seem simple and obvious, Gough (1999) identified three areas which may impact on successful motivation of children which are worth profiling:

- the environment in which the learning is taking place;
- the learner's role within the session;
- the material or content of the session.

Creativity is centred around inquisitiveness and a desire to want to know more, to explore and examine, to question and think. Sustaining motivation needs to be carefully thought through as we consider the environment. Ideally, we want a motivational climate that fosters children's intrinsic motivation, '*intrinsic motivation*, which refers to doing something because it is inherently interesting or enjoyable, and *extrinsic motivation*, which refers to doing something because it leads to a separable outcome' (Ryan and Deci, 2000, p.55). The learner's role(s) and material or content of the session should involve experience of fun and enjoyment as well as challenge, borne out of curiosity, a need to learn new things and develop new skills, where the experience becomes a reward in itself. The Physical Education teacher is important here 'in one sense, intrinsic motivation exists within individuals, in another sense intrinsic motivation exists in the relations between individuals and activities' (Ryan and Deci, 2000, p.56). Teachers need to be able to be creative and take risks with teaching in the same way we expect learners to be creative risk takers. This may mean, for example, trying out a range teaching styles or strategies, providing greater opportunities for ownership from the learners or exploring different environments for teaching and learning such as *forest school* (Dillon et al, 2005). Such opportunities include 'risk-taking, acceptance of failure, fun, silliness and mess' (Chappell, 2009: 182). According to Jonathan Barnes (2007), creative teachers are simply those who adopt and apply a 'creative state of mind' (p.137). The core characteristics that result in creative practice are:

- curiosity and questioning;
- connection making;
- originality;
- autonomy and ownership.

In these ways, teachers are creative facilitators who are involved in:

- encouraging exploration;
- nurturing children's insatiable curiosity;

- using problem-solving and investigational approaches that stimulate mental activity and self-expression, questioning and probing;
- Providing vivid first-hand experiences in a variety of environments, scaffold experience for learners;
- providing a secure environment where the learner has time for private thinking;
- communicating effectively;
- presenting new ideas as problems to be solved and areas to be investigate as this allows for cognitive restructuring;
- promoting positive attitudes;
- encouraging goal setting and appropriate task difficulty;
- providing 'comfortable challenge' (challenge just beyond reach yet attainable);
- building relationships between learner and teacher for 'real' learning, with awareness of individual needs.

Furthermore, Grainger, Barnes and Scoffham argue that just knowing the prescribed curriculum requirements, for example, is not enough:

'if teachers are to be creative practitioners they need much more than a working knowledge of prescribed curriculum requirements. They need a secure pedagogical understanding and strong subject knowledge, supported by a passionate belief in the potential of creative teaching to engage and inspire hearts and minds. Such teaching depends upon the human interaction.'

(2004, p.250)

Everyone can be included in Physical Education, so that their experience is an engaging and positive one through the use of appropriate differentiation. It is not appropriate that some learners, have felt vulnerable and apprehensive within Physical Education sessions. A commitment to creating a positive empowering environment is essential. The environment created by us that is as schools and teachers are key to developing creativity (Wyse and Spendlove, 2007). Press and Warburton advocate that creativity is a skill that can be practised, a process to be pursued and a performance to be enjoyed' (2007, p.157). This is a helpful way of thinking as it enables us to develop a creative habit at the core of the provision of a teaching and learning environment where creativity can flourish and both the teacher and the children actively engage in the creative process through the co-construction of creativity.

REVEL – initiating celebration of physical success, achievement and progress

Learners can progress in and through Physical Education. They should be encouraged to achieve their potential, broaden their horizons and raise their aspirations. Celebrations of physical success, achievement and progress can involve the wider community and media and may also include partnerships providing enhancement activities. Learners should be involved in evaluating and improving their own performance by engaging in a process of continuity and progression. Children can also be involved in comparing their performances with previous ones and demonstrate improvement to achieve their

personal best. So, children need to first describe what they have done, and participate in observing, describing and copying what others have done. They can use what they have learnt to improve the quality and control of their work to identify what makes a performance effective and suggest improvements. There are many ways to integrate appreciation and achievement into the creative provision of Physical Education.

Through the provision of rich learning experiences where children are learning to move and moving to learn, they can progress to become autonomous learners who are *physically literate* (Whitehead, 2001, 2019) demonstrating attributes across the affective domain, the physical domain and cognitive domain (Whitehead, 2019).

SUMMARY

Physical Education that capitalises on children's enthusiasm and motivation to move to learn and learn to move, advocates the creative potential of the body by embracing the POWER principles as a creative approach to Physical Education:

PURPOSE – Valuing purposeful physical exploration and meaning making

OPPORTUNITIES – Harnessing opportunities within and across the curriculum

WELL-BEING – Developing awareness of body, physicality, health and well-being

ENVIRONMENT – Providing a motivating and inclusive climate

REVEL – Initiating celebration of physical success, achievement and progression.

Creative teachers value both the physicality of the child and the creativity of the child. This book advocates engagement, motivation and teaching for creativity with the aim to contributing to learners' holistic physical literacy.

The next chapter discusses physical competence, physical literacy and creativity. Then, there follow six chapters that suggest and explore practical ideas for introducing and developing dance, gymnastics and games. Next, a chapter that advocates the use of creative spaces and places. The final chapter examines ways to support the development of the creative practitioner and ways of planning for creative Physical Education and Teaching Physical Education Creatively.

FURTHER READING

- Craft, A. (2000) *Creativity Across the Primary Curriculum*, London: Routledge.
- Craft, A. (2001) Little c creativity. In: Craft, A., Jeffrey, B. and Leibling, M. (eds.) *Creativity in Education*, London: Continuum.
- Quennerstedt, M. (2019) Physical education and the art of teaching: transformative learning and teaching in physical education and sports pedagogy, *Sport, Education and Society*, 24 (6), pp. 611–623.
- Whitehead, M.E. (ed.) (2019) *Physical Literacy Across the World*, London: Routledge.
- Whitehead, M.E. (ed.) (2010) *Physical Literacy Throughout the Lifecourse*, London: Routledge.