

Creative PHYSICAL EDUCATION

*Integrating Curriculum Through
Innovative PE Projects*



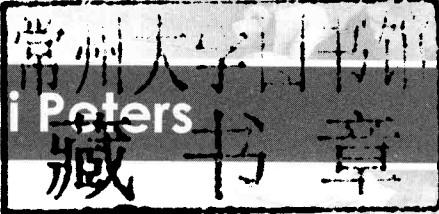
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John Quay • Jacqui Peters

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Through Innovative PE Projects

John Quay ■ Jacqui Peters



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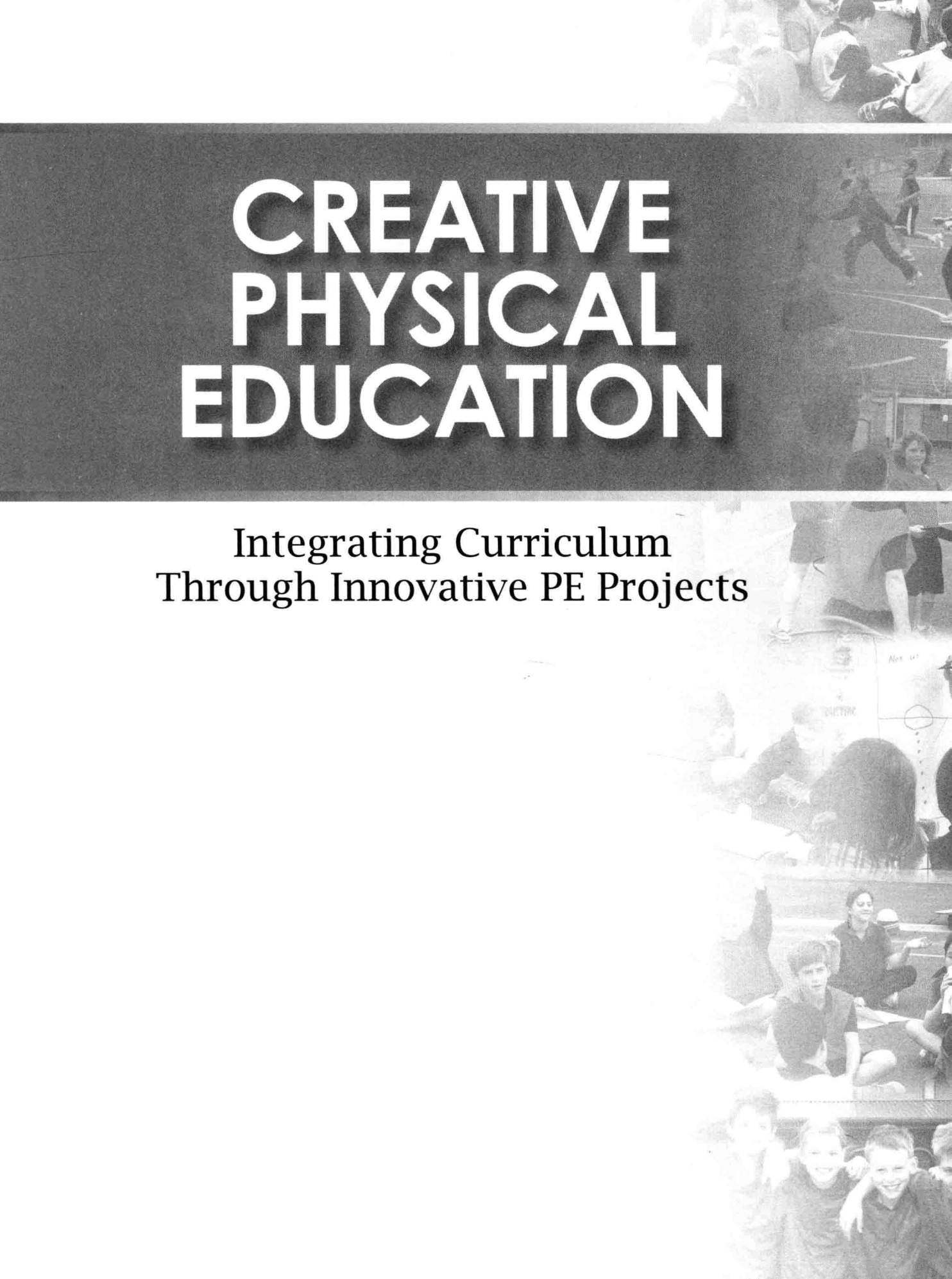
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ACKNOWLEDGEMENTS

We would like to acknowledge the very keen interest of the teachers and children of the grade three/four classes at Roberts McCubbin Primary School in Melbourne, Australia, who wholeheartedly immersed themselves in creative PE. These children and their teachers worked through their own creative PE project, adapting it to their needs and circumstances. The children who appear in the photographs throughout this book are specifically from class 3/4A. We thank them and their families for permission to use photographs of them at work (or should we say play). We would also like to specifically thank Meg Alexander for her support as teacher advocate of creative PE at this school.

Additionally we would like to highlight the input of staff at Human Kinetics who have supported us through the process of bringing these ideas to publication—and thus sharing them beyond the immediate worlds we inhabit. The book has been enhanced by their creative efforts.

We have called this book *Creative Physical Education* because we wish to emphasize what sits at the heart of physical education: the creative work of teachers and students. Physical education is not about mimicking and repeating what adults already know; rather, it involves students and teachers in a creative enterprise in which acquiring and practising new knowledge and skills are key to meaningful achievements.

The achievements we speak of are encompassed within the innovative project that characterises creative PE. The new knowledge and skill required to achieve the creative PE project is primarily in physical education, but drawing too tight a boundary around subjects means that important learning opportunities can be overlooked. For this reason, creative PE is best supported by integrating curriculum.

Creative PE is, in simple terms, a class project in physical education. But we are using the term *project* in a particular way, distancing it from a focus on a certain topic and instead emphasizing engagement at a more personal level.

As a class project, creative PE involves multiple inquiries into multiple topics, all connected by engagement with actually *being* a teammate. This is the basic challenge: creating a successful team. Teammates face the challenge of, as a *team*, creating a *game* to play in a season of games, creating a *season* that incorporates



Students engaged in a creative PE project have roles as team members, game designers, players and umpires.

multiple opportunities for improvement, and creating the ways in which the team will *practise* to achieve this improvement. These four elements of team, game, season and practice form the structure of this teacher's guide and student workbook. Chapter 1 focuses on creating teams. Chapter 2 leads teams through the process of creating games that will evolve to become the one class game. Chapter 3 outlines how to create a seasonal structure for playing the game that the class has created. Finally, chapter 4 explores ways in which the teams can be involved in creating practice activities that will help them to improve their playing of this game. These four chapters constitute the teacher's guide that assists you in planning your version of a creative PE project. The student workbook that follows the teacher's guide includes the forms that each student will need while participating in the project. These forms should be adapted for your purposes and then duplicated and collated into a workbook for each student in your class. Alternatively, these forms could exist in their electronic form and students could complete them on computer, building an electronic portfolio. A CD-ROM that includes all forms is bound into this text so that you may easily access, customize and print these forms for your students.

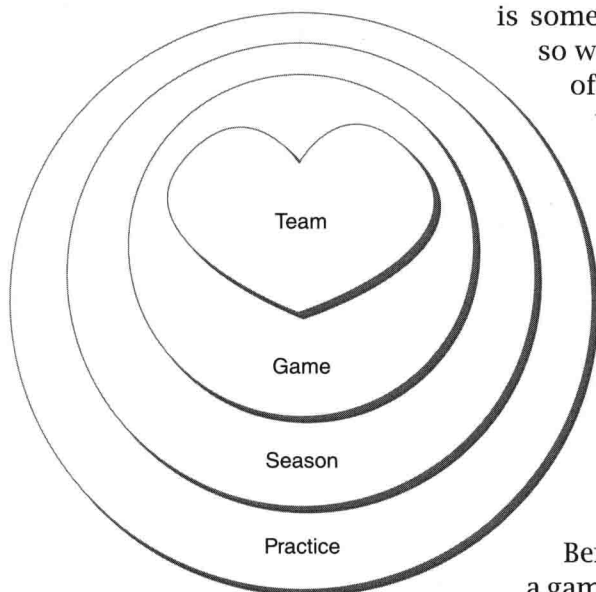
Creative Physical Education is most appropriate for students from middle primary years to middle secondary years, or between the ages of 7 and 16. In this age range children and young adolescents are generally more attuned to the issue of who they are and how they belong. With this in mind, the book embraces the broad interests of young people in social physical activity. In this way, creative PE is student-centered, but the leader of this project is always the teacher.

It is expected that you, the teacher, will customize a creative PE project for your class, meaningfully integrating aspects of the broader curriculum into achievement of the project. We have incorporated possible curriculum integration opportunities throughout the text as well as presenting in an appendix an overview of curriculum concerns in various countries.

The commentary we provide in the teacher's guide is illustrated with thumbnail pages from the student workbook. These forms are available on the accompanying CD in a format that will enable you to customize them to your needs. In general, the student forms have been written in language appropriate to middle-to-upper primary school children. This was done with the understanding that it

is sometimes easier to write for older children than for younger, so we took it upon ourselves to deal with the more difficult end of the language spectrum. We expect that secondary school teachers would manipulate the language on these pages to accommodate their students where necessary.

One other way we have tried to help in the teacher's guide is by highlighting suggestions at appropriate points throughout *Creative Physical Education* where, from our experience, teachers have had to think a little bit harder about the logistics of the process.



CREATING TEAM, GAME, SEASON AND PRACTICE

Being a teammate is at the heart of creative PE. But a team needs a game and a season as well as opportunities for practice. Creative

PE engages each *team* and each teammate in the development of a class *game* that will be played throughout a *season* where the emphasis is on improvement via *practice* during the season.

Introduce creative PE to students with an overview of creating team, game, season and practice. Students need to understand the entire project from the beginning. They need to understand where the project is going, where they will end up and who they are being asked to be. In this way the project becomes meaningful to them, and they can get a broad sense of the expectations, of what is required and of the challenges that await them.

A creative PE project is not a small undertaking. We suggest running it as an integrated unit, possibly spanning a term; if conducted just once a week, it may require half a year of work. The first half of the project encompasses issues of team and the creation of the class game. The second half involves the teams playing this class game for a season, providing lots of opportunities for practice. See table I.1.

ASSESSMENT

Creative PE has not been designed with any formal assessment attached to it although this could readily be undertaken if so desired. Instead, it is anticipated that teachers will grasp the many opportunities for formative assessment that structure a creative PE project, opportunities that encourage continuous evaluation of students using the evidence collected in the student workbook.

Many of the achievements students make by way of their participation in the project support the broad range of skills and knowledge that are taught daily in the classroom. A creative PE project offers opportunities for student growth in numerous curriculum areas, thus providing teachers with evidence of learning beyond physical education. It is for this reason that we present creative PE as an integrated inquiry.

Some of the deepest and richest learning that occurs during a creative PE project will be best perceived through analysis of teacher observations; thus, monitoring students in a targeted way as well as keeping anecdotal records are useful means of collecting evidence. Some teachers may wish to create and use rubrics for assessment purposes. We

Table I.1 Two Possible Halves of a Creative PE Project

| FIRST HALF Teams creating the game | | SECOND HALF Teams playing the season | |
|---------------------------------------|---|---|--|
| Lesson 1 60 mins | Announce teams What is a team? Levels role play 1 What is a game? Levels record | Lesson 1 60 mins | Practice games What is practice? Teamwork Levels record |
| Lesson 2 90 mins | Levels role play 2 Create a game Share games Review games Levels record | Lesson 2 90 mins | Season game 1 Teamwork Fitness practice Levels record |
| Lesson 3 90 mins | Levels role play 3 Improve game Share games Review games Levels record | Lesson 3 90 mins | Season game 2 Teamwork Skills practice Levels record |
| Lesson 4 90 mins | Levels role play 4 Improve game Share games Review games Levels record | Lesson 4 90 mins | Season game 3 Teamwork Strategy practice Levels record |
| Lesson 5 60 mins | Class game draft 1 Class game review Levels record | Lesson 5 60 mins | Season game 4 Team practice Levels record |
| Lesson 6 60 mins | Class game draft 2 Class game review Levels record | Lesson 6 60 mins | Season game 5 Team practice Levels record |
| Lesson 7 60 mins | Class game draft 3 Class game review Levels record | Lesson 7 60 mins | Season game 6 Team practice Levels record |
| Lesson 8 60 mins | Class game draft 4 Class game review Levels record | Lesson 8 60 mins | Finals games Team practice Levels record |
| Lesson 9 60 mins | Class game final What is a season? Levels record | Lesson 9 60 mins | Finals games Levels record Celebration |

have not provided these. We appreciate that they are best designed for particular settings and with an understanding of how your students will approach the tasks.

BRINGING TOGETHER DIFFERENT MODELS OF PHYSICAL EDUCATION

Creative Physical Education brings together aspects of models important in the teaching of physical education. The model described in Hellison's (2010) *Teaching Personal and Social Responsibility Through Physical Activity* is crucial in relation to team membership. This model enables a teacher to scaffold student understanding of what it means to be a teammate by providing a ladder of teammate levels that students set out to climb, both individually and together, because climbing this ladder means that the team will improve. It also sets clear expectations for behavior, an important component of managing a class through the interpersonal challenges of a creative PE project.

Student-Designed Games (Hastie, 2010) is another model we adapt and integrate within *Creative Physical Education*. This model has been discussed for many years (Almond, 1983; Curtner-Smith, 1996). Here we take it a step further by distinguishing the ingredients of games, those structural aspects that need to be considered when creating a game. By working with these ingredients, teachers can build upon students' game-making efforts, set relevant parameters around the design of the game and involve students in the provision of structured feedback.

Siedentop's *Sport Education* (1994) emphasizes the major characteristics of sport that we employ, including team affiliation and competition. This model highlights how sport is more than specific sports, and it identifies the structures of sport in general, similar to the ingredients for games. However, we differ somewhat in our employ of the diverse roles that structure sport, preferring for these roles to be taken on by the team as a whole, rather than specified individuals. When games are played at recess or lunch time, everyone is involved in refereeing, scoring, coaching, managing, and so on. By adapting this model of play for the project, everyone can learn and be involved with these roles without having to stop playing.

Teaching Games for Understanding (Butler & Griffin, 2010; Griffin & Butler, 2005; Werner, Thorpe & Bunker, 1996) is a model that critically informs the practice phase of creative PE, which is conducted throughout the season. This model emphasizes the learning of strategies and tactics of the game, along with the necessary development of motor skills and techniques. The focus on techniques in isolation of game play is often identified as a problem with models that highlight fundamental movement skills alone. The bringing together of game sense and technical ability (tactics and strategies combined with techniques and skills) is also the premise of *Play Practice* (Lauder & Piltz, 2001). Another aspect of *Teaching Games for Understanding* is the stress placed on student-centered pedagogy, which aligns well with the conduct of creative PE.

In addition to tactics, strategies, techniques and skills, the practice phase of creative PE is concerned with health-related fitness, especially as this involves improvements in cardiorespiratory endurance, muscular endurance, strength and

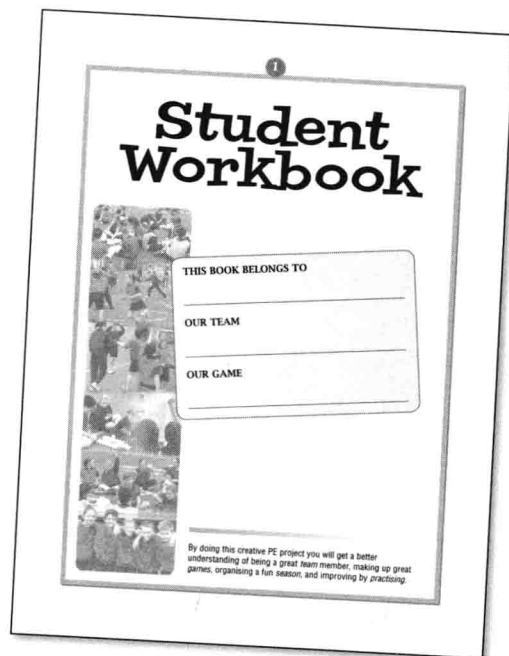
flexibility—or in language more familiar to young people: fitness, strength and flexibility. We interpret these more specifically in terms of game-related fitness, to maintain connection with the most tangible goals of the project.

However, this brief overview cannot convey the subtle detail of how these models come together in *Creative Physical Education* nor of how students and teacher are co-involved in a creative PE project. We present this detail for you, the teacher, in this book. Each phase of a creative PE project—team, game, season and practice—is explained for you here, via our commentary. Creative PE is designed to be supported in practice by the student workbook. This provides a coherent structure for each phase of the project as it unfolds in practice, thereby supporting the collaborative development of ideas and the recording of information that can assist the teacher in monitoring each student's and each team's progress. We repeat that the language used in the student workbook pages is targeted at middle-upper primary school students, so it may need to be manipulated for secondary school students. The student workbook pages are available on the accompanying CD in a format that can be easily customised.

We want to emphasize that creative PE is student-centered; however this does not mean that the teacher is superfluous, with the students making all the decisions. The teacher's role in a creative PE project is central. The teacher initiates the project, designing and customizing it to best suit the young people in the class and school. The teacher sets out the path the students will follow and guides them along it, teaching explicitly where necessary. This is a path, a journey, a curriculum designed to be meaningful to them here and now, not in some remote adult future. In this way, what the students learn in the project can be encountered in a living context where it has genuine meaning.

SUMMARY

With this introduction we have tried to position the broad ideas behind *Creative Physical Education* for you. There are many aspects to it, but creative PE is fundamentally about making PE meaningful for all students, not just those who play competitive sport. In fact it is the very competitive athlete, most used to just being a game player in PE, who often finds the transition to creative PE the most challenging. Creative PE is not just about playing the game, it is about creating your team, creating the game, creating a season and creating practice activities. In making these claims for creative PE, we hope that we have whet your appetite and that you are ready and willing to learn more. The following chapters adhere to the structure of a creative PE project: creating team, game, season, practice. We wish you the very best in your explorations of this way of thinking about and teaching PE and hope that at some stage you may find the time to adapt it to your circumstances and give it a go.



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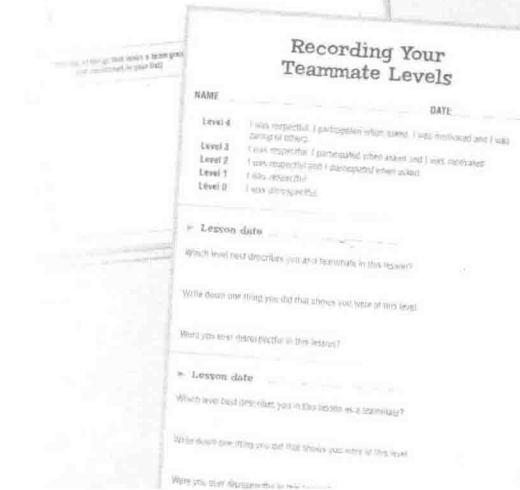
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PART I

TEACHER'S GUIDE



Team



► The Striking Vipers.

The *team* is the heart of a creative PE project. The school class of approximately 20 to 30 students is carefully divided into four permanent teams. The teacher works with the class, organised in these teams, for the entire unit. Thus the teams are ongoing work groups. While some may think that this does not give students an opportunity to work with other people, we disagree for three reasons. We believe that having ongoing work groups facilitates the development of deeper relationships. Additionally, each team will be interacting with other teams in numerous ways. Finally, a creative PE project is just one of many things they are doing at school; there are many more opportunities for selecting groups with different student composition beyond those in creative PE.

Curriculum Integration

Mathematics (Statistics and Probability)

Students can investigate a well-known and popular sport that has a salary cap and player draft system to understand how the system works mathematically and the reason for the design.

For students, working in one team for an extended period allows for the development of a much deeper sense of belonging: Their team membership becomes very meaningful to them as they build their team, often by confronting and overcoming the disagreements and conflicts that are a natural part of life. The continuing nature of these teams enables a teaching strategy that focuses on each team becoming a really good team over time. At first, a student may ask, "Why should I do these things?" The teacher answers, "Because it is important for

your team's improvement and success." As team affiliation builds, interactions between teammates will reflect the growing importance of teams, as they say to one another, "You should do this because it is important for *our* team's improvement and success." Hellison's model, which describes taking personal and social responsibility through physical activity, is very important here (2010).

TEAM SELECTION AND AFFILIATION

The selection of the teams is a task that should, in our view, be conducted by the teacher. While it would seem to be an easy task that could be managed by randomly assigning teams, or even a job that could be handed over to the students, the evenness of teams is of such importance to the ongoing success of the project that it must be done with great care. A very uneven competition can mean very unhappy teams, especially as we move into the season of games. Having said this, however, we do know of teachers who have involved the children in the team selection, but they have done this carefully over a number of classes, dealing with all of the conflicts that arise.

It is interesting to note that some sporting competitions, notably the Australian Football League, go to great lengths to achieve as even a competition as possible. Strategies such as having a salary cap and a player draft that benefits lower-placed teams help to remove the large differences that can develop between teams, as evident in the English Premier League football competition.

So we strongly suggest that you, the teacher, select the teams to ensure the greatest chance that the teams are evenly balanced in terms of gender, ability, friendships, and of course, number of team members. Usually there will be four teams of between five and eight members, depending on class size. There may be a slight unevenness in numbers between teams, but this is a normal occurrence; it will also occur

Curriculum Integration

Visual Arts

Students can investigate shields, crests and logos and the ways in which they have been designed to represent certain ideas, such as determination or friendship. They can use various media, techniques and processes to develop shields, crests or logos to communicate these ideas about their own team.

Music

Students can compose their team chants more formally with instruments and score them using standard notation. They can then be performed as a contribution to this particular music genre.

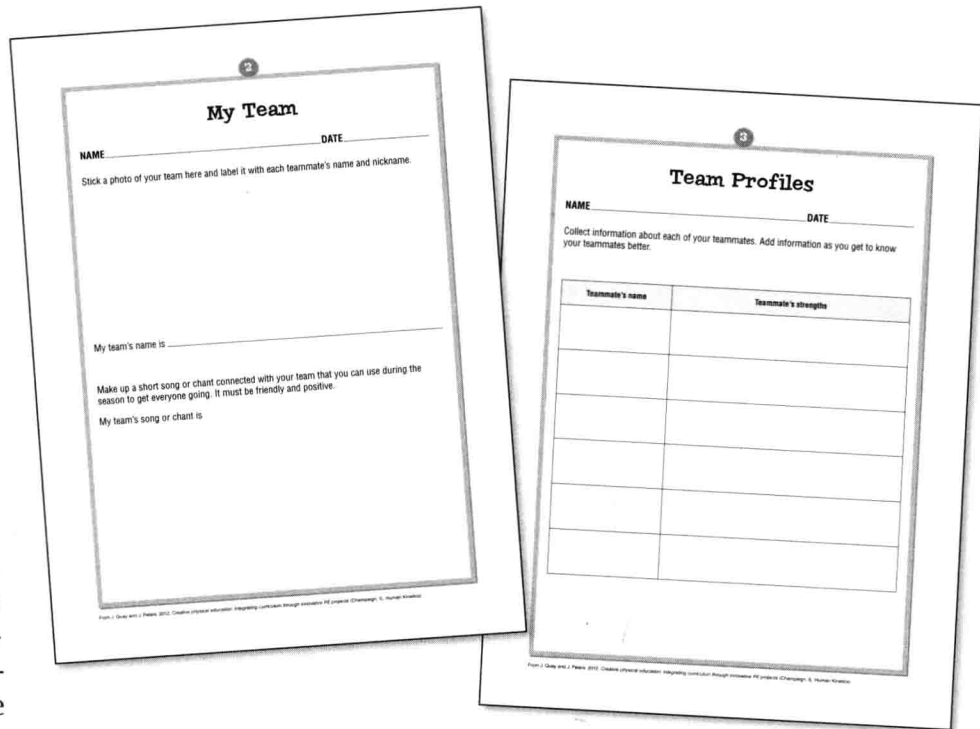
when students are absent from class. This unevenness should be taken into consideration when the game is being developed, because it is important that the game can be played fairly even if a few people are away from class on a particular day. We have found that the best way to manage uneven teams is via the design of the class game (see Uneven Numbers of Players on page 29).

The first pages of the student workbook, *My Team* and *Team Profiles*, help build a student's affiliation with the team. A possible adaptation here is completing these pages as posters to be displayed. Notably, this sense of team affiliation is a central characteristic of the sport education model. The teacher should take a photo of each team and print copies that can be pasted in the workbook by the students and labeled with each team member's name. At this time, each team should begin discussing their team name. This can be a difficult process for some teams, and it may take a few weeks to sort out. There is no immediate rush to have a team name although it must be decided before the season begins. Developing a team chant is something that could be done in class when there is a spare moment between other lessons, or for homework. The chant can be very simple, but it must be positive and not demeaning of other teams. Drawing a team shield, crest or logo is another way in which team affiliation can be promoted.

Beginning to build a profile of each team member is an exercise that can bring together students on the same team who may not previously have had much interaction at school. It can break the ice between team members. It is also an exercise that can be built on during a creative PE project as team members get to know each other better. The questions posed in the sample workbook documents are not prescribed in any way; they are designed to be positive.

BEING A TEAMMATE

Identifying with a team by way of the *My Team* page and the *Team Profiles* begins to give students a sense of the longer term relevance of their team. Teams in physical education are often short-lived, which reduces the meaning of being a teammate. Arguments can be made for having short-lived teams so that the elements of conflict and competition are reduced, both within a team and between teams. But planning to avoid conflict and competition is not the way to teach



students how to best manage situations that they will naturally confront in every sphere of life.

In order to help students develop a sense of the expectations, the teacher should begin with a collection of what we have called *supertasks*. These are age-appropriate tasks that should be designed with student creativity in mind. They should also enable integration between a creative PE project and other areas of the curriculum. We have incorporated supertasks into each phase of creative PE.

The team supertasks should have students inquiring into various aspects of what it means to be a good teammate. There are numerous ways to do this, of course; the following are some ideas. Students should be able to choose amongst these options for the supertask, deciding on one that they would most like to attempt and achieve, both in school and for homework. Alternatively, the teacher might like to prescribe a set number of tasks to be completed over a designated time and even specify one particularly relevant task as a compulsory class or team task.

The team supertasks provide a rich source of knowledge and experience that support more directed class discussion around the notion of a 'great team.' Discussion can initially occur in teams, with individuals contributing what they have learnt via their supertask as well as in other ways. 'A champion team will

Team Supertasks

- ▶ Do a team activity outside of school and write about the ways in which your team encourages good teamwork.
- ▶ Complete a four-panel cartoon that shows how teamwork can help resolve a problem.
- ▶ Write an acrostic poem using the word *team* to demonstrate how you feel when you are part of a team.
- ▶ Interview three people within your family (for instance, your brother, sister, parent or grandparent) to find out what team sports they have played in the past. Ask them to list three things they enjoyed about being part of a team.
- ▶ Play a board game with your family or friends in teams. List some of the positive things they say to each other as team members.
- ▶ Write a short imaginative story about a team, starting with the sentence stem 'If only we had worked together as a team . . .'
- ▶ Observe a team game played by a brother, sister, parent or friend and count the number of things people say to each other that lead to good and poor teamwork. Display this in a bar graph.
- ▶ Create or adapt a card game that the class could play in teams. You will need to describe and then show the class how teamwork is involved in this game.
- ▶ Collect examples from online or other published material of great teams or problems in teams.
- ▶ Explore some of the famous sayings that model the message that a good team is stronger than any individual.