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THE CASE OF CREATIVITY IN ENGLISH TEACHER EDUCATION: THE TEACHER EDUCATORS' PERSPECTIVE AT A HUNGARIAN UNIVERSITY

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To my father, in loving memory

Abstract

This exploratory case study aims to explore and understand the beliefs about creativity of EFL teacher educators working at a Hungarian university. It also aims to explore and understand how creativity and their beliefs about creativity appear in their professional practice, especially in methodology seminars taught by these teacher educators, and to compare professed beliefs with professional practice. Data was gathered from course-related documents through document analysis, from semi-structured interviews with participant teacher educators using a previously piloted interview guide, and from free-form lesson observation notes created through observing four 90-minute sessions of methodology seminars per participants. Document analysis, thematic analysis, and analysis of observation notes was carried out, then results were synthesized. The results suggest that participants teacher educators mostly hold beliefs which are in line with the existing research and which is conducive to creativity. Creativity only appears explicitly in methodology seminars in a very limited way through incidental mention, but it does appear implicitly through appropriate conditions and tasks. Participants' beliefs mostly align with their professional practice. Differences between participants beliefs and professional practice were observed in the extent of explicit discussion of the topic of creativity in classes and potentially in how important they consider creativity in teacher education as opposed to how much this belief influenced their actions. Raising teacher educators' awareness of what creativity is and how it benefits trainees could contribute to educating teachers who are more conscious of creativity and as a result teach more for creativity.

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List of Acronyms:

EFL: English as a foreign language

TEFL: Teaching English as a foreign language

ESL: English as a second language

1 Introduction

Creativity is a term used ubiquitously. Its importance in our world is easily illustrated by how difficult it is to imagine a life completely empty of creativity: imagine never producing art, never having new ideas; solving problems, cooking, decorating, and doing everyday tasks in always the same, well-known, or routine way. It would be a much greyer and less humane life. Beyond being an unavoidable phenomenon of humanity, creativity is considered a 21st century skill that is necessary for human beings to possess in order to lead successful and productive lives in general, and its development is a crucial aim in education in particular (European Commission, 2019). As such, many aspects of creativity have been investigated by research; beliefs are one such aspect, as beliefs fundamentally influence the way people act (Pajares, 1992).

When considering education, one important area of beliefs is the beliefs that teachers hold. Teacher beliefs about creativity will influence how teachers teach, how they set up their classroom, whether they allow their own creativity to flourish and whether they encourage learners to be creative as well. It is known that teachers' beliefs are influenced by the way they themselves were taught (Lortie, 1975) but teacher education aims to instil helpful beliefs in trainee teachers. To understand more fully how beliefs and actions interact, both needs to be thoroughly investigated.

While teacher beliefs in general about creativity have been studied before, few research endeavours focus specifically on EFL teachers and even fewer on teacher educators. Some publications address the issue of creativity in teaching English (Maley & Peachey, 2015; Pugliese, 2010; Xerry & Vassallo, 2016). These works typically avoid clearly defining what creativity is, as a widely accepted definition or framework has not yet been made for the profession (Xerri & Vassallo, 2016). Furthermore, they do not typically discuss beliefs about creativity in the context of teacher education. Additionally, no research endeavour in the area of EFL teaching or the area of EFL teacher education has been done in the Hungarian context. Hungarian studies so far focused on the connection between creativity and language learning success (Ottó, 1998), creativity and language aptitude and level of proficiency (Albert, 2006), creativity and task performance (Albert, 2008; Albert & Kormos, 2011). Exploring the context of teacher education is important because teachers generally teach the way they were taught (Lortie, 1975). If creativity is indeed crucial and the guidelines of the European Commission (2019) are to be taken seriously, then teacher education is the chance to influence the process and move society towards creativity through helping teachers be more creative.

The first step in this direction has to be taken towards understanding the situation of creativity in teacher education. This is a clear research gap that this dissertation aims to fill.

This dissertation aims to understand and explore what beliefs EFL teacher educators working at a Hungarian university hold in connection with creativity, to investigate how creativity appears in their professional practice, particularly in methodology seminars, and to juxtapose these two in order to see how articulated beliefs and professional practice might differ. In order to fulfil this aim, three main research questions were formulated:

RQ1 What characterizes the beliefs about creativity held by EFL teacher educators who work at a Hungarian university?

RQ2 How does creativity appear in the professional practice of English teacher educators at a Hungarian university?

RQ3 How do professed beliefs and observed practice concerning creativity in English teacher education at a Hungarian university differ?

In order to fulfil the aim and answer the research questions, the dissertation starts by establishing the theoretical background to the research in chapter 2. Aspects of creativity are discussed, then a theoretical framework suitable for the investigation is set up. Existing research about creativity is reviewed in the context of EFL teaching and teacher education. Then, teacher beliefs are discussed and described in detail.

In chapters 3 and 4 the research questions and the research design are described in detail, including design, justification, setting, participants, data collection and analysis. Piloting and ethical issues are also discussed. Chapter 4 closes with describing quality control and limitations of research. While the limitations are more often discussed in the conclusion section of dissertations, I decided on including it with the research design as I believe that readers should read details of the research in the right mindset, which includes not only a description of what to expect from the paper (the traditional research design section) but a description of what *not* to expect. This will allow readers to interpret what they read in an appropriate light.

In chapter 5, the dissertation moves on to Results and discussion, where results are described in great detail and discussed in light of the relevant literature. The ‘Results’ and ‘Discussion’ sections of research papers are often separate; however, I believe the two integrally belong together as continuous interpretation and commentary of findings allows for a smoother read and easier understanding. The chapter proceeds linearly, starting with the results related to RQ1, then proceeding to RQ2, and finishing with RQ3. Chapter 6 closes the dissertation with the conclusions that restate the aims, summarizes the main results, and

discusses pedagogical implications as well as directions for future research. This is followed by the list of references and the appendices. Please see Appendix A for the formatting conventions used in this dissertation.

2 Theoretical background

This section establishes the theoretical background that provides the backbone of this research endeavour. First, the concept of creativity is examined from different perspectives, focusing on the creative person, the creative product, the creative process and the creative place. In connection with the *creative person*, personality and motivation are discussed. The two-C model of creativity is also detailed. Motivation is also a relevant term in connection with the *creative process*, which is described as problem solving, a kind of thinking, association, and flow. The *creative product* and its tangible or intangible nature is discussed in connection with the four-C model of creativity. Lastly, the *creative place* is detailed: society, culture, people, rewards, and the physical environment.

After having examined all these existing theories, the important criteria to identify a suitable creativity model for this dissertation, domain specificity and reasonable level of complexity, are outlined. The model used in this dissertation should be specific to the field of ELT, and it should be complex enough not to lose much of reality, yet simple enough to allow investigation of the target phenomenon. Because no such model exists, the two-way model of creativity is proposed, which claims that if certain conditions enable it, creativity will arise in a sufficient task which will lead to tangible or intangible results. The results then have a reactive effect on the conditions of creativity.

Having established a suitable framework, creativity is then examined in the context of education both at a policy level and in practice. Creativity is trainable and creativity training programs are also discussed. The role of the teacher and of contextual factors is important here. Next, existing research in the area of EFL teaching and in teacher education is summarised. The chapter closes with a section on teacher beliefs, the other important basic concept in this dissertation. The existing research in the area of teacher beliefs and creativity is detailed in this section, revealing that not much research has been done which compares teachers' beliefs to their real-life practice in the area of creativity.

2.1 The concept of creativity

To provide the basis for any sound piece of research, a firm theoretical background needs to be established. This starts with defining the basic terms used, an endeavour which proves surprisingly difficult when discussing creativity. Even though people have an implicit understanding of the concept, creating an all-encompassing definition will prove difficult (Pugliese, 2010). This phenomenon is well illustrated by how people react when they are asked to share their associations about creativity. Spiel and von Korff (1998) asked politicians, scientists, artists, and school teachers to write down their spontaneous associations to creativity in an effort to investigate implicit creativity theories. Participants provided 1-45 associations with an average of 10.4 and found that associations differ based on gender and profession. Teachers participating in their study had the four most frequent associations of novelty, idea, spontaneity, and enjoyment. Sternberg (1985) investigated people's implicit theories on intelligence, creativity, and wisdom and found that creativity is related to intelligence but it is less analytical. Creativity is also beyond the ordinary or unconventional, not bound by society, is related to aesthetic taste, imagination, and curiosity.

Indeed, many authors note that creativity is slippery and elusive in nature, something that causes serious difficulties in creating a suitable, all-encompassing definition (Pugliese, 2010; Ryhammer & Brolin, 1999). To resolve this issue, I examine the concept of creativity from several different angles in order to provide suitable background knowledge for the research. Because of the multitude of theories about creativity, there are several possible ways to organise and synthesize such knowledge. A temporal overview is possible (e.g. in Runco & Albert, 2010) or theories are often grouped by similarities of approach into categories like the psychometric approach or the developmental approach (Kozbelt et al., 2010). However, for any reader without a specific background in psychology and creativity research, an approach that focuses on more tangible aspects of creativity makes such knowledge more accessible and helpful. Following from this, I decided to cover theories according to what aspect of creativity they place the most focus on following the classic division of the 4Ps: person, process, product, and place (Rhodes, 1961). Theories focusing on the creative person tend to examine the characteristics of creative people. If the focus is on the creative process, then the aim is to understand the nature of the mental mechanisms that operate during creativity. Emphasis on the creative product means investigation of pieces of work judged creative, e.g. famous pieces of art. Place or press in this sense means context or environment. After having summarised the available literature, in the last part of the section I describe how

and why a new definition needs to be created specifically for the field of language pedagogy and for this research endeavour as well.

2.1.1 The creative person

The first aspect to be investigated in this dissertation is the creative person. Regarding this topic, it is important to think about issues such as what characterizes the creative person and who can be creative. The study of the creative person has been an area of interest since the early twentieth century in an approach called the psychosomatic approach, in which Sigmund Freud studied eminent creative people like Leonardo da Vinci or Shakespeare (Pugliese, 2010). Csikszentmihályi (1996) also studied exceptional creative people and based on this, proposed some characteristics of creative individuals: creative people are energetic, focused, playful yet disciplined, sensitive, open to experience, exhibit characteristics of both introversion and extraversion, and resist rigid gender stereotypes.

The link between personality and creativity has been investigated quantitatively as well, for example, Eysenck (1993) argued that there is a link between the continuum of psychoticism and creativity. This continuum in non-pathological people means personality traits such as impulsivity, risk taking, and aggressiveness. Eysenck draws the conclusion that creative children are most likely those that will cause problems for the teacher and the school system.

Studies regarding certain famous creative people are not without problems because they consider a limited sample which was selected based on renown or productivity, and the personality of people who display everyday creativity has been neglected, necessarily resulting in a bias. Also, these studies are usually based on simple correlation, which is problematic as correlation is descriptive and not explanatory (Ryhammer & Brolin, 1999).

Connected to this, the idea of who can be creative should be pursued in some detail. It is quite a natural leap in logic to think of famous artists and creators when thinking of creativity, yet everyday people do exhibit creativity in their daily life, for example, when modifying a recipe during cooking or painting as a hobby. To address this issue, the question of creative magnitude needs to be discussed. Some creative works are objectively valued and appreciated, like the works of famous artists, while other displays of creativity are more subjective and possibly relevant only to the person, yet also creative. This idea is traditionally shown in the Big-C and little-c distinction. Studies that focus on outstanding creative

achievement and the people behind these achievements focus on Big-C creativity, for example Csikszentmihályi (1996); while little-c creativity refers to the everyday creativity of the average person during everyday tasks like cooking or decorating the home (Richards, 2007). This dichotomy was expanded by Kaufman and Beghetto (2009) who introduced two more categories, mini-c and Pro-C. They note that little-c is too wide as a category as it groups together the creativity of a young art student who has just learned a new technique with the more readily developed and expressed creativity of the amateur painter, so Pro-C is a necessary midway point between amateur achievement and artistic eminence. To put it more simply, artistic achievement is more like a scale; amateurs or students cannot be compared to accomplished but not famous professionals like art teachers or fully qualified professional artists. Yet, grouping these individuals within big-c or little-c is incorrect and an oversimplification. Kaufman and Beghetto (2009) note that time and effort are essential components that differentiate Pro -c from little-c: "Pro-c represents the developmental and effortful progression beyond little-c (but that has not yet attained Big-C status)" (p. 5.). They note that at least ten years of training and practice is usually required to reach Pro-C status in any field.

Kaufman and Beghetto (2009) also state that the "creative insights and interpretations involved in the learning" (p.3) do not have a place in little-c. Mini-c was created because of this, to cover "novel and personally meaningful interpretation of experiences, actions, and events" (Beghetto & Kaufman, 2007). To illustrate the necessity of mini-c, Kaufman and Beghetto (2009) argue that having only big-c and little-c would mean that the creative insights of an elementary student would be grouped together in little-c with those of a university student or even an accomplished teacher. This would result in an unfair basis of comparison and would dismiss the importance of the elementary student's creative insights. Introducing mini-c helps value students' creativity by recognizing the creativity inherent in the learning process, which results in new personal interpretations and subjective insights. Kaufman and Beghetto (2009) also argue that these mental processes are creative acts and creativity does not necessarily have to result in a tangible product or be expressed and communicated in order to matter.

Another model that should be mentioned in connection with the creative person is the Componential Model of Creativity (Amabile, 1983, 1996). Even though Amabile's model is more focused on the social environment, she also states that creativity requires a person to be intrinsically motivated. An important component of her model is task motivation, regarding which she claims that intrinsic motivation, which means doing a task because of internal

factors like interest or fun (Ryan & Deci, 2000) is helpful. On the other hand, extrinsic motivation, which means doing a task because of a desirable outcome (Ryan & Deci, 2000) hinders creativity.

The mention of motivation, however, surpasses the simple approach to the creative person which says that creativity is a trait. Motivation research has shown that motivation is not a fixed characteristic but changes with time (Dörnyei, 2000). It stands to reason that if motivation is one component of creativity, then creativity also has to be changeable. Csizér and Albert (2021) claim that creativity is traditionally seen as a trait, whose state equivalent is flow. Trait is seen as a largely unchanging characteristic of an individual while state is a temporary condition which changes through time. Csizér and Albert (2021) note that this traditional dichotomy is becoming less relevant in language learning and argue for the integration of trait and state perspectives through a complex dynamic systems approach.

2.1.2 The creative process

The second aspect of creativity is the creative process. Questions such as what happens during instances of creativity and what creativity actually is need to be considered. In this section, I review some popular ideas about the nature of the creative process, such as creativity as problem solving, a kind of thinking, and an associative process. Creativity in relation to motivation and flow will also be discussed here.

Wallas (1926/2014) considered creativity a problem-solving process and proposed a four-stage model of the creative process: preparation, incubation, illumination, and verification. In the preparation stage, the creative person collects all the available information. This is followed by a hiatus, the incubation phase, in which conscious consideration of the problem is paused to be replaced by unconscious processes. In the illumination stage, the person suddenly realizes that they have the solution, which seems to have materialised from nowhere. In the verification stage, the person consciously checks, considers, describes, and discusses the idea. However, it is obvious that not all creative acts are focused on problem solving and consequently do not follow the process outlined above. Getzels and Csikszentmihályi (1976) argue that problem finding is just as important as problem solving, namely the process of realizing that a problem exists at all and understanding the essence of the problem.

Another suggestion is that the creative process is in essence a kind of thinking. Guilford (1950) laid the foundations of the psychometric approach to creativity and also created a still-

used model of creativity that proposes three components: fluency (how many new ideas a person may produce in a given time), flexibility (the ease of changing mindsets), and originality (the unusual and unconventional nature of ideas). Guilford (1968) also created the often-used distinction between convergent and divergent thinking, the former being the kind of thinking which connects one correct solution to one problem, the latter allowing many possible ideas and solutions and is also the kind of thinking responsible for creativity. Based on these, the idea arose that creativity is a measurable skill and thus creativity tests like Torrance's Tests of Creative Thinking (1974) were created.

The idea of creativity being an associative process has also been suggested. Mednick (1962) describes the creative solution as a result of necessary associative elements coming into contact. This might happen accidentally, because of the similarity of the associative elements, or by mediation of common elements. Koestler (1989) also studied creativity as an associative process and proposed the term bisociation, which means combining elements from two unrelated matrices will result in novel insights. One example of this process is humour: the audience of the joke is led to expect a certain follow-up (one matrix based on the other). However, the punch-line replaces this matrix with an unrelated and unexpected one, resulting in creativity and comical effect.

To better understand what happens during the creative process, *motivation* and *flow* need to be discussed. *Motivation* appears to be a contributor to creativity: as seen earlier, Amabile (1983, 1996) lists task motivation as a component of creativity and states that intrinsic motivation helps while extrinsic motivation hinders creativity. To understand this, the traditional dichotomy of intrinsic and extrinsic motivation needs to be further examined. Ryan and Deci (2000) state that "intrinsic motivation results in high-quality learning and creativity" (p.2). Extrinsic motivation is not that simple, however. Extrinsic motivation could mean a lack of interest or willingness and a resulting resentment or alternatively, there might be a certain willingness stemming from the fact that people realize the necessity or usefulness of a task (Ryan & Deci, 2000). Following from this, a difference in attitude might make a big difference in creativity. This might explain the contradiction between Amabile's (1983) claim about extrinsic motivation hindering creativity and the fact that many famous artists managed to create outstanding works of art despite being paid for the result.

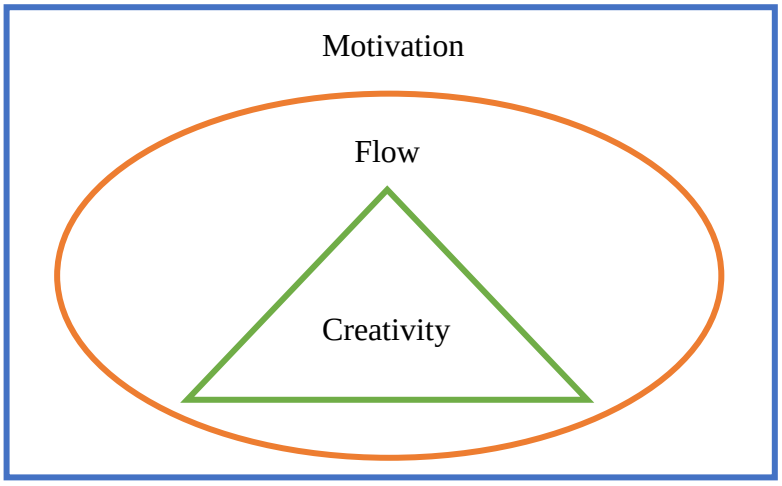
The *flow* state was first described by Csikszentmihályi (1975) as a "peculiar dynamic state - the holistic sensation that people feel when they act with total involvement" (p.36). Flow occurs during an activity which constantly provides an appropriate level of challenge and the individual possesses the necessary skills to rise to this challenge; this results in a state

of mind which is very present-focused and little emphasis is left on the individual's own self: "a person in flow has no dualistic perspective: he is aware of his actions but not of the awareness itself" (p.38), being in a state of "unified flowing from one moment to the next, in which he is in control of his actions, and in which there is little distinction between self and environment, between stimulus and response, or between past, present, and future" (p. 36). The flow state is a state which is intrinsically motivating and the individual primarily engages in these activities for their intrinsic joy. However, this does not mean that flow state is not possible in activities which result in an extrinsic reward. Flow can be experienced in a variety of activities – some examples are games, sports, artistic and scientific creativity (Csikszentmihályi, 1975).

It is clear that creativity, flow, and motivation are different yet related concepts. Motivation is a component present both in flow and creativity, with a dominance of intrinsic motivation. For the flow state, extrinsic motivation is an unimportant side element (Csikszentmihályi, 1975). In creativity its role is less clear - according to Amabile (1983), extrinsic motivation could be detrimental to creativity. Some kind of relationship between motivation and creativity certainly exists, as Sternberg and Lubart (1996) note that "motivational training and other techniques have manipulated motivation and observed effects on creative performance tasks such as writing poems and making collages" (p.682). The relationship between flow and creativity seems more straightforward, as creative activities are listed by typical examples of flow by Csikszentmihályi (1975). Based on these, the relationship between the three concepts is illustrated in Figure 1.

Figure 1

The relationship between motivation, flow, and creativity



One more concept needs to be mentioned in connection with creativity, flow, and motivation. The inherent joy present in flow-state activities is antagonistic to burnout, which is a mental state of emotional exhaustion that develops as a result of stress caused by an activity being unrewarding or unfulfilling (Saloviita & Pakarinen, 2021). Regarding the connection of creativity and burnout, Ghanizadeh and Jahedizadeh (2016) studied EFL teachers in Iran and found a strong negative correlation between teacher creativity and burnout ($r = -.723$, $p < .05$). However, it must be noted that the study establishes correlation only and not causality between creativity and burnout. As a result, it is impossible to know whether creativity actively prevents burnout or if teachers in a state of burnout are not creative.

In summary, some aspects of the creative process were discussed in this section: creativity as problem solving, a kind of thinking, association, motivation, and flow. However, it should be noted that the mental processes involved in creativity are more complex and involve factors not described here. As Kozbelt et al. (2010) comment:

> The study of the creative process includes the extent to which creative thinking involves the same basic cognitive mechanisms as noncreative thinking, the relative roles of conscious versus unconscious processes, the relative contributions of chance or stochastic processes versus more controlled and guided processes. (p. 24)

Deeper discussion of these factors is the realm of the psychologist and will not be pursued in this dissertation.

2.1.3 The creative product

The discussion of creativity necessitates the discussion of the creative product, as it is often assumed that creativity will have a tangible result, the creative product. However, deciding what counts as creative is not an easy decision. Some people will only consider art and extraordinary achievements as creative, while others will also acknowledge the results of everyday endeavours. This distinction is reflected in the Big-C/little-c distinction of creativity (see 2.1.1 for more detail). Big-C means undoubtedly outstanding creative performance, for example that of famous artists, while little-c means everyday experiences available to anyone, for example, painting or making photographs as a hobby and a way of creative self-expression (Kaufman & Sternberg, 2010).

Another aspect that needs consideration is the necessity of such a product. Creativity does not always result in a tangible product – this viewpoint is reflected in the expansion of

the original Big-C/little-c dichotomy in Kaufman and Beghetto (2009). The category 'mini-c' is introduced to describe "the creative insights experienced by students as they learn a new concept or make a new metaphor" (Kaufman & Beghetto, 2009, p. 4). Mini-c creativity is by definition intrapersonal and subjective, and it also means a lack of comparison to others' creative potential and products. It emphasizes "the importance of recognizing the creativity inherent in students' unique and personally meaningful insights and interpretations as they learn new subject matter" (Kaufman & Beghetto, 2009, p.5). Runco (2003) also comments on the issue: "creative expression is sometimes personal and not easily compared with normative standards" (p.318). Because of this, Runco emphasizes the importance of the creative potential and that creativity does not need to be expressed in a socially accepted way in order to be considered creative. While at first glance this theory appears to focus on the creative process as well, this is not necessarily the case. Insights, new ideas, and new metaphors can be seen as products as well in the sense that there is a definable result of the creative process – these are intangible mental products.

At this point I conclude the discussion of the creative product, acknowledging that creativity does not necessitate the existence of a tangible product (Kaufman & Beghetto, 2009). Also, the field and focus of the dissertation is not art, but education, more specifically, language pedagogy. Creativity in EFL teaching is discussed in 2.2.3.

2.1.4 The creative place

The concept of the creative place means the contextual and environmental factors that contribute to creativity, factors which are external to the person. This P is also called press, as it entails press factors that have an influence on the individual. In this section, some contextual influences are discussed: society, culture, people, rewards, and the physical environment. Education is undoubtedly an important factor, creativity in education is discussed in 2.2.

Csikszentmihályi (2014) in his Systems View of Creativity emphasizes the role of society in creativity. Society's openness to new ideas varies according to era and geographical location, for example "a hundred years ago, every aspiring artist in Europe dreamed of being in Paris, where the field of art had the greatest financial clout, as well as being numerically the largest and most sophisticated" (p. 53). He also mentions important and privileged people, the gatekeepers of creativity, in the environment who have great influence on what will be accepted as creative, for example "during the Renaissance, the attention of a pope, or his

mistress, was enough to select out the work of a young artist and slate it for preservation" (p. 52). Simonton (1975) examined the historical fluctuation of creativity through generations and arrived at the conclusion that political fragmentation (the existence of a large number of independent states) has a beneficial influence while political instability (coups and assassinations) are detrimental.

Culture influences creativity in a number of ways (Oades-Sese & Esquivel, 2011). The definition or focus of creativity might be different across different cultures. The daily lives of people are also influenced by culture, and this will be reflected in the way they express their creativity. For example, "as a consequence of the arduous farm life experienced by Turkish women, artistic creativity is expressed in the form of embroideries, folk art, and song", while "in some East Asian countries such as India, creativity is highly associated with spirituality" (Oades-Sese & Esquivel, 2011, p. 336). When discussing culture, bilingualism should also be mentioned. Van Dijk et al. (2018) report that bilinguals perform better than monolinguals in creative tasks, which is partly because they have experience in multiple cultures: "bilinguals are often engaged in two or more different linguistic and cultural environments, and are surrounded by the norms, values, and knowledge of these cultures that enrich their associations and conceptual systems" (van Dijk et al., 2018, p. 6).

People have a role in influencing the emergence of creativity; however, the exact nature of this role is debatable. Sometimes this is a beneficial influence, when relationships result in periods of increased productivity (Montuori, 2011). Harrington (2011) also states that the support of family and friends is also an important contributor to creativity. At other times, they can have a hindering effect: groups of people may fall into groupthink, a state especially unconducive to creativity, which is characterised by a lack of openness to new ideas (Montuori, 2011). The presence of others, either as observers or as people engaged parallel in the same task, may have a facilitating effect on simple or well-learned tasks and a hindering effect on complex tasks or tasks which the actor is not sufficiently prepared for. This is known as social facilitation. In case of simple tasks, the presence of others spurs the person towards greater effort and achievement. While the explanation behind social facilitation is not clear, some possible explanations for the hindering effects of others present are competitiveness, an increased level of basic arousal brought on by the presence of others, and evaluation apprehension. (Amabile, 1986). A particularly interesting example specifically from the area of creativity is Matlin and Zajonc (1968, as cited in Amabile, 1986), who asked participants to complete a word association task either alone or in the presence of other people. In the

presence of other people, participants created associations more quickly and with reduced originality.

Working on a problem in a group is different from working with observers or competitors. Related to group dynamics, Amabile (1986) claims that when people solve problems in a group, they do not generate more ideas than as individuals, even though sometimes the quality of ideas is slightly higher. Overall, people perform better on creativity tests when working alone than in groups.

Rewards are an important issue when discussing the creative press. As seen earlier, the financial support of society is necessary for creativity to emerge. However, this issue is more complex: Amabile (1983, 1986) discusses the question of rewards in her Componential Model of Creativity, which consists of domain-relevant skills (content knowledge), creativity-relevant skills (a cognitive style, a way of thinking that enables creativity), task motivation, and the social environment. She suggests that intrinsic motivation is helpful but extrinsic motivation hinders creativity: "rewarded subjects prefer simpler, less challenging tasks; they approach their tasks with less enjoyment; they focus more narrowly on the attainment of the extrinsic goal; they sometimes express less interest in the task" (Amabile, 1983, p.124). This can be seen in the example of Kruglenski et al. (1971, as cited in Amabile, 1983), who gave creativity-related tasks to two groups of schoolchildren. The researchers asked the children to write as many titles for a paragraph as possible and to use as many words as possible from a set list when writing a story. Only one of the groups had been promised a reward. The children's work was then evaluated and the non-rewarded group achieved higher scores that reached statistical significance.

The way rewards influence creativity is not evident, though. Rewards, evaluation, and the expectation of evaluation generally have a negative effect on creativity if people had a high level of initial intrinsic motivation. Some research suggests that in case of a low level of initial intrinsic motivation, extrinsic motivators might increase motivation, especially if the task is less open-ended and has a simpler solution (Amabile, 1983).

Regarding the physical environment conducive to creativity, Davies et al. (2013) report that physical environments in the context of education should be as open and spacious as possible without unnecessary furniture. Displaying works in progress is also beneficial. Parents and children should be involved in designing such spaces (Davies et al., 2013). This is supported by Mccoy and Evans (2002), who found that people's judgements about the creativity potential of spaces was underlined by an achievement of higher scores on tests of creative performance. In this study, a beneficial environment is described as having "high

levels of spatial and visual complexity […] offering both visual interest and opportunity for discovery" (Mccoy & Evans, 2002, p. 424).

In sum, the support of the environment is an important factor in enhancing creativity. Regarding the broader context, taking different cultural attitudes into account is necessary as well as openness and supportive and rewarding attitude from society. Looking at a narrower and more personal context, the support of important people and access to enabling physical environments are helpful.

2.1.5 Criteria of a suitable definition of creativity

In conclusion, creativity is a complex concept that is understood intrinsically by everyone (Pugliese, 2010), and creating a definition suitable for all purposes is probably impossible as every theory focuses on a different aspect of creativity. The theoretical framework of a research endeavour should set the dimensions of the definition that is deemed suitable for the specific piece of research within its specific field.

The question whether creativity is domain-specific or domain-general has long been debated and has not been definitively decided. Proponents of domain-generality argue that creativity is a general skill which works universally over all areas, while those who believe in domain specificity say creativity is specific to a certain field (Plucker & Beghetto, 2004). The main argument in favour of domain-specificity is as follows: if creativity is not domain-specific, then a creative individual will be able to exhibit great creativity in any field, which is obviously not the case in real life. On the other hand, the domain-general view tends to look at the mental processes involved in creativity, which seems to be universal regardless of the field (Baer, 2010).

While this debate cannot be definitively decided, common sense dictates that the domain-specific components in this dissertation cannot be disregarded: the topic of investigation in this project is the creativity present and expressed in English language teaching and teacher education, in any form it might appear. To phrase this differently, the kind of creativity under scrutiny here will most likely be expressed in English and in topics or situations somehow connected to the teaching of English. It follows logically that the definition of creativity in this dissertation cannot disregard domain-specific components.

Additionally, the complexity of the model should be in harmony with the research aims and methods. As this dissertation is of a qualitative nature and intends to examine and understand participants' world in great depth and detail, at first glance a complex model seems

more suitable as a theoretical framework in order to avoid losing the details of these phenomena and the complexity of real life. On the other hand, complex models make it very difficult for the researcher to determine what constitutes creativity and what does not. A simple model makes it easier to decide if something is creative or not; however, it might disregard important factors or pieces of reality relevant to the discussion. To illustrate this difference, if creativity is defined as divergent thinking (Guilford, 1968), it means that creativity can be measured by simple tests like Torrance's Tests of Creative Thinking (1974), which makes investigation easier. On the other hand, important creative phenomena may be missed by this definition. Let us imagine the following scenario: the researcher asks a class of 16-year olds to do a simple picture completion test which will be assessed afterwards in the categories of fluency, flexibility, and originality. Most of the class enthusiastically starts drawing; Tim, however, stares into space chewing the end of his pencil. Tim considers this task a useless waste of his time, and his mind quickly drifts back to the problem in his model car building that he has been unable to solve for two days. Absentmindedly, he starts doodling on the paper in front of him. By the end of the test, he has managed to come up with a new solution which is a workaround the original problem. However, the researcher who bases their judgement on the picture completion test will have completely missed this mental brilliance and Tim's creativity will most likely have been evaluated as very low.

Following from all this, I argue that a suitable model of creativity for the purposes of this research endeavour needs to conform to two criteria: it needs to be specific to the field and it needs to be of reasonable complexity. Of all the theories outlined in 2.1, only mini-c (Kaufman & Beghetto, 2009) displays any domain specificity, as it discussed the creativity inherent in the learning process and thus belongs to the field of education. However, even mini-c is not specific to the field of ELT. There is no universally accepted definition of creativity and especially of creativity in English language teaching (Xerri & Vassallo, 2016), even though creativity in ELT is unquestionably an important topic, as evinced from the number of methodology books that exist on the topic, for example Maley and Kiss (2018), Maley and Peachey (2015), and Xerri and Vassallo (2016). To fill this gap, a new model of creativity is proposed in 2.1.6.

2.1.6 The two-way model of creativity in ELT[1]

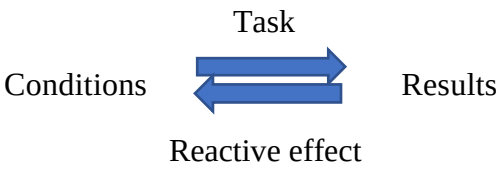
Creativity is a complex phenomenon: certain conditions enable creativity to arise in a sufficient task which leads to tangible or intangible results. These results then have a reactive effect on the conditions of creativity.

- *Conditions*: These conditions enable creativity to arise: knowledge, creativity-relevant mental skills, motivation, and context.
    - Knowledge: Language knowledge for students, methodological knowledge for teachers.
    - Creativity-relevant mental skills: this is analogous with Amabile's (1983) creativity relevant skills category – a way of thinking, a cognitive style that may be improved by practice and experience.
    - Motivation: whether intrinsic or extrinsic, some kind of motivation is necessary in order to successfully execute a task.
    - Context: context includes several factors such as a supportive and non-judgemental environment, an appreciative culture that encourages creativity both formally (educational policy) and informally (a value appreciated by society). Other contextual factors include the physical surroundings, conducive beliefs, and time and space for creativity in the teaching process.
- *Task*: if the necessary conditions are met, creativity will arise in a task that allows for it. The task needs to be a type that allows for creativity, one that allows for more than one good solution yet established adequate creative limits (Tin, 2013).
- *Results*: The results that arise are not to be confused with the classic discussion of the creative product – the results may be tangible, e.g., the poem written in English by students, or intangible: the learning process they undergo while trying to write a poem.
- *Reactive effect*: These results have a reactive effect on the conditions, for example, if students write the poem, their motivation can increase due to having enjoyed the task, group cohesion could improve which will result in a better context for creativity, and through practice they will improve both in English language knowledge and in creativity relevant mental skills.

[1] This section is a modified version of Széll (2021).

Figure 2

The two-way model of creativity.



Because of the two-way nature of the model, it logically follows that in order to enhance creativity, one might intervene in any part of the model and see positive changes. The model shows the possible areas where improvements could lead to fostering creativity. In the following sections, components of the model are described in more detail.

2.1.6.1. Conditions that enable creativity

This section provides a more detailed discussion of the conditions that enable creativity to arise. Firstly, *knowledge* in the field of ELT is self-explanatory. Students need to be in command of a certain level of language in order to successfully participate in a lesson (or any creative task). Let us consider a picture-based storytelling task as an example. To successfully tackle this challenge, the student will likely need to have a good command of a number of grammatical structures (past tenses, for example) and a range of vocabulary appropriate for the specific story. They should also have knowledge of how a good story is constructed and presented. Without these basic elements, creativity cannot arise – no matter what creative ideas the student might have, it will be impossible for them to articulate these.

On the other hand, *knowledge* is certainly important for the EFL teacher as well. Apart from language knowledge, this means methodological knowledge. Again, this can be illustrated by a simple example. A teacher sees a lovely picture in a magazine of a sandy beach with a giant “HELP” sign drawn in the sand and has the idea that they would like to use this for a storytelling task in their class of intermediate EFL learners. Next day in the classroom, they hold up the picture for their class to see and say: “Ok, I want you to be creative. Tell the story of this picture!” and then sit down to observe. Instantly, pandemonium reigns. Most students stare into space in complete confusion, while others start chatting animatedly to the people sitting by them. Some others start writing. What exactly happened here? This teacher ignored a number of basic methodological best practices, for example, the

necessity of giving clear instructions, so students were unsure what exactly to do and how. They also failed to set creative limits. Setting reasonable limits can enhance creativity, for example, by setting a word limit to story-writing (Clare, 2016). Hadfield and Hadfield (2016) also state that "creativity, paradoxically, thrives within constraints" (p.51), which can be exploited to practice grammatical patterns in a creative way. What does this mean in our example? Obviously, the task, apart from being insufficiently explained, was too broad.

Creativity-relevant mental skills, such as the skills that are also a part under the same name of the componential model (Amabile, 1983), will not be elaborated further here, as this is rather the realm of psychology than ELT. However, it sounds reasonable to say that based on the literature, this is probably close to divergent thinking, the skill that allows the thinker to generate and connect several solutions to one problem (Guilford, 1968) and this is the skill measured by standardised creativity tests like Torrance (1974). This was used in a number of research endeavours in order to establish correlations and causality between different factors of language learning (Albert & Kormos, 2004; Ottó, 1998) exactly because this is measurable. However, it must not be forgotten that creativity as a phenomenon is infinitely more complex.

Motivation is extensively researched in ELT. As it was mentioned earlier, both its two major types – intrinsic and extrinsic motivation – have a role in influencing creativity. However, motivation is a complex topic and its deeper discussion is outside the scope of this paper. Suffice it to say that some kind of motivation is necessary for creativity to arise just as it is necessary for any other endeavour in life. Even though Amabile (1983) claims that extrinsic motivation and rewards can be detrimental to creativity, the author of this paper is in partial disagreement with this stand. Artists in history have displayed outstanding creativity for rewards, and students in English classrooms around the world have shown outstanding creativity in writing stories simply because they intended to pass a language exam. Common sense dictates that both intrinsic and extrinsic motivation could provide initiative to students to do a certain task in a creative way. For example, a simple creative writing task could yield really colourful and varied stories should the students be intrinsically motivated by, for example, their inherent interest in this task. If the students, however, want to learn the language in order to pass a language exam, they might still want to perform at a high level and might employ the necessary energy to write a colourful story.

Context includes factors such as a supportive and non-judgemental social environment. This naturally includes creating a positive learning environment by improving group dynamics and accepting and encouraging participants (mostly students and teachers, but also parents). Allowing learners to express their emotions and their culture can contribute to

creating a friendly and accepting atmosphere, which will encourage risk-taking and willingness to play (Rosenberg, 2015). To create a creativity-supporting learning environment, building a sense of community and reducing competition is helpful as well as the physical improvement of the space by making it more open, colourful, and calming (Woodward, 2015). Building rapport and a good team are also underlined by Pugliese (2010). Maley & Kiss (2018) emphasize the importance of being non-judgemental and creating "a relaxed, non-judgemental atmosphere, where students feel confident enough to let go and not to worry that their every move is being scrutinised for errors" (p. 212). Theuma and Attard (2016) describe two case studies in which the authors are freelance teachers getting a chance to teach English to college students in Malta. They experienced very low levels of interest, students were just "going through the motions" (p.168). They redesigned lessons to increase student engagement through four important factors: giving students choices, picking topics and materials which were relevant to students and their interests, increasing student contribution through encouraging interaction, and challenging them intellectually. These changes contributed to a friendlier learning environment and eventually caused a noticeable change in student attitudes and motivation (Theuma & Attard, 2016). Another factor that can contribute to a positive learning environment is giving way to natural playfulness and humour (Pugliese, 2010):

> A playful attitude is important in the classroom because it helps the teacher diffuse the tension that's nearly always present. That's what humour does, for instance. A witty remark that is well-timed (…) can work wonders. A playful attitude is , above all, essential, because it allows us to pay heed to the child in us that's still longing to be creative and play. (p.17)

There are other contextual factors, for example, the physical surroundings, which was mentioned by participant teachers in Széll (2020) as being important in encouraging creativity. Conducive beliefs are also necessary. Beliefs are 'an individual's judgement of the truth or falsity of a proposition' (Pajares, 1992, p. 316), which are created from very early in life, and the earlier this happens, the more difficult it is to change these beliefs (Pajares, 1992). In other words, beliefs are change-resistant and they fundamentally influence actions (Bandura, 1997). It is easy to see that beliefs can help or hinder creativity greatly – a teacher believing games or creativity to be a waste of time are less likely to use them in their teaching. The nature of teacher beliefs and beliefs about creativity are described in detail in 2.3. Students with the same set of beliefs might resist taking part in such activities. Time and space in the teaching process is somewhat related: with an overloaded curriculum, teacher might be

forced to cut part out from their courses – depending on their beliefs, games, storytelling, or other creative endeavours could fall victim to these cuts.

2.1.6.2. Tasks that foster creativity

What *task* means in the two-way model calls for explanation. In order to establish what a creative task is, two things are necessary. Firstly, task types that are suitable for fostering creativity need to be identified, secondly, general characteristics of these tasks have to be investigated. Whether any research endeavours have been undertaken to prove or disprove the effectiveness of these tasks also needs to be examined.

In order to collect task types, a review of available methodology books and guides that focus specifically on creativity in the English classroom is presented here. Even though these works are not empirical or theoretical research themselves, the reason for choosing them as a basis for this investigation is two-fold. Firstly, any high-quality methodology book or resource book has a firm basis in theory and research; as such, they can be considered trustworthy and quality sources that go through a rigorous review process before being published. Secondly, these sources are widely used by teachers around the world – as such, I argue that they both shape and are shaped by the professional consensus in the field. Because of these reasons, their judgement is acceptable with the caveat that such suppositions should be compared to available empirical research. The works were all selected for review based on the following criteria:

- They had to be relatively up-to-date, so the time limit for publishing was set at 2010.
- They had to be published by a well-known and professionally accepted publisher or institute.
- They had to focus specifically on creativity in the English classroom.

Based on these criteria, Maley and Peachey (2015), Maley and Kiss (2018), Pugliese (2010), and Xerri and Vassallo (2016) were selected for inclusion in this mini-review. Tasks specifically discussed were reviewed and organised into categories based on the focus or the key idea or concept without which the task could not exist. The categories created are the following:

- *Body and movement* category consists of tasks that have a primarily kinaesthetic aspect or focus on using parts of the body; for example, Pronunciation awareness raising (Maley & Peachey, 2015) requires learners to say phrases while having a flat

lollipop in their mouth and to focus on tongue movements, while Rocks and lizards (Pugliese, 2010) allows young learners to channel some of their energy into a movement game of impersonating rocks and lizards:

> Divide the group into two groups. Give them names: rocks, lizards.
>
> Explain that the 'rocks' must stick together and form strong, rigid structures with their bodies. Tell them it's OK to get down on the floor.
>
> Now explain to the 'lizards' that they have to try to crawl in the rocks.
>
> Let them play for a while, then stop and ask who was successful – and who wasn't.
>
> Ask what they did right and what they would do differently to achieve better results. (Pugliese, 2010, p. 24)

- *Creative writing* means tasks that encourage learners to freely create (Maley & Kiss, 2018) or modify texts (Pugliese, 2010), such as writing stories (Maley & Peachey, 2015), poetry (Xerri & Vassallo, 2016), letters (Pugliese, 2010), tweets (Xerri & Vassallo, 2016), and comic books (Maley & Peachey, 2015). The example task of comic book writing is detail below:

  > Divide the class in small groups of three or four children. Choose two or more mascots for each group and give them names. Alternatively, use a well-known mascot from your country or region.
  >
  > Start the project by creating one strip. You can create as many strips as you want later to form a whole comic book, depending on the length of the project.
  >
  > Next, create a plan for the beginning, middle and end of the story. Let students manipulate the mascots to let their imagination and creativity flow. They can be made with paper or cardboard cut-outs, or they can be real fluffy toys.
  >
  > After that, make them draw an emotion-graph for each mascot: draw a line, write their names and their features (their appearance, emotion, and role in the story).
  >
  > Before drawing and writing, make students tell the story they created to the whole class, using the mascots. (Maley & Peachey, 2015, pp. 110-111)

- *Drama* includes tasks like roleplays (Maley & Peachey, 2015), improvisations (Maley & Peachey, 2015), acting out a story or play (Maley & Peachey, 2015), and psycho-drama (Maley & Kiss, 2018):

  > Psychodrama, as originally conceived, was used as a therapeutic practice for treating various forms of neurosis, relational problems and personal

dysfunction. It relies on dramatic devices such as mirroring, doubling, role-play, soliloquy and role reversal to bring about self-awareness, selfdiscovery and self-acceptance, leading to a better integrated person. (Maley & Kiss, 2018, p.111)

- *Music and rhythm* are the bases for a variety of tasks like jazz chants (Maley & Kiss, 2018), discussing music (Pugliese, 2010), producing music by humming (Pugliese, 2010) or singing (Pugliese, 2010), reacting to music by moving, speaking, or writing, like in the task 'Multi-sensory responses' (Pugliese, 2010):

  Play your piece of instrumental music.

  Ask the students to listen and, when the music is over, to write about it in visual terms. In other words, they write only what they saw in the music. Allow some time for this.

  Play the music a second time.

  Now invite the students to describe what they heard. Again, allow some time for this.

  Play the music a third time.

  Ask the students to focus on what they felt while listening to the music, and to describe that.

  Finally, ask them to compare in pairs what they've written. (Pugliese, 2010, p.38)

- *Redesigned routine tasks* are important elements of the language class. These tasks are simple every-day occurrences like forming lines or taking the register (Maley & Peachey, 2015), remembering names (Pugliese, 2010), recycling vocabulary (Pugliese, 2010), rethinking grammar tasks (Maley & Kiss, 2018, Pugliese, 2010) and translation (Maley & Kiss, 2018), and using tools differently (Maley & Peachey, 2015). What these tasks all have in common is that they focus on taking a routine part of an English class and giving it a creative twist to make it more interesting and engaging. A good example would be 'Toss that balloon' to learn names (Pugliese, 2010):

  Hand out copies of the class register.

  Toss a balloon in the air and call someone's name from the class list.

  The person called catches the balloon and then tosses it around to another person on the list, calling out a name.

  Now throw another balloon in the air.

This time ask for two people from the list to keep them up in the air.

The game continues until everyone's name has been called. (Pugliese, 2010, p.23)

- *Storytelling* has a number of varieties, like talking about memories (Xerri & Vassallo, 2016), telling another person's story (Maley & Peachey, 2015), lying or spotting the lie in a story (Maley & Peachey, 2015), retelling a story backwards (Pugliese, 2010), talking about the past (Pugliese, 2010), telling a story based on sounds (Pugliese, 2010), or creating a new personal story for students (Maley & Peachey, 2015):

  Tell them that they are going to think up a new identity for themselves.

  They then draw a picture of the person they would like to be and make some notes about the details they will need. (Name, job, age, hobbies, interests, traditions, etc.)

  When they have finished creating their new personas they introduce themselves to the group.

  The next step is to form a family. This can be done with six to ten students; larger classes can form more than one family. The groups work together to decide on the relationships of the fantasy identities and the dynamics within the family.

  They can attach the drawings they have to a larger poster and then present the information to the class and answer any questions the others may have. (Maley & Peachey, 2015, pp.131-132)

- *Thinking and reflection* is a broad category that includes tasks that focus on problem-solving (Maley & Peachey, 2015), reflection on and association about input (Xerri & Vassallo, 2016), self-reflection (Pugliese, 2010), brainstorming (Pugliese, 2010), or coming up with linguistic alternatives (Pugliese, 2010). What these tasks have in common is their focus being a complex thinking process; they cannot be successfully done by simply following set rules or remembering some language elements. A good example is the self-portrait task (Pugliese, 2010):

  Ask the students to draw three columns in their notebooks. Ask them to write in the columns: their achievements, their personality traits, a few key life experiences.

  Ask them to turn the items on their list into visual symbols to convey information about themselves – shapes, triangles, squares, arrows, anything.

> Now tell them to draw their self-portrait made up of these personal icons and share it with their friends.
>
> Have the students put their portraits up on the walls.
>
> Finally, ask them to look at all the portraits and take a vote on the funniest, most original, and most informative ones. (Pugliese, 2010, p.62)

- *Visuals* include the use of film and pictures like photos or works of art (Maley & Kiss, 2018), drawing (Maley & Peachey, 2015; Pugliese, 2010), and the power of imagination (Maley & Peachey, 2015). The 'What's in a picture?' activity makes students speculate and talk about a picture, of which they can only see a small part of (Maley & Peachey, 2015):

  > The students brainstorm the content of the image and then each of them draws what they think the image is about.
  >
  > Their drawings are then displayed on the wall, compared to the original image and the students are encouraged to make sentences explaining how they are similar/different.
  >
  > Depending on the chosen image, the teacher may need to provide a little help with vocabulary and structure, for example 'There is/are…', 'I can see…', 'I have…' in my picture.
  >
  > Alternatively, stories can be set around the students' pictures and the chosen image, then written and displayed together. (Maley & Peachey, 2015, p.167)

Most tasks were easy to assign into a category; however, it needs to be stated that any one of these categories in itself may not be sufficient to clearly categorize any task. For example, some of the tasks mentioned in Xerri and Vassallo (2016) concern thinking and discussion of works of art and may as well be included in the Visuals category.

Having established these task types, these are juxtaposed to empirical findings. The effectiveness of certain tasks in enhancing creativity is not widely examined in research. Certain research endeavours focus on establishing a direct connection between creativity and a number of different factors. These usually employ a cross-sectional design and investigate the relationship between creativity and English language proficiency (Albert, 2006; Ottó, 1998; Smith, 2013), creativity and oral communication (Albert & Kormos, 2004; Karimpour & Chopoghlou, 2014), or creativity and writing performance (Zabihi et al., 2013). No longitudinal studies have been done to explore how certain tasks could enhance learner creativity.

A number of research endeavours investigate some of the task types listed above in-depth. Dai (2010) examined the effects of creative writing in Chinese tertiary education. Chinese students are generally unused to writing being a creative process, and the researcher found that the experience proved valuable to them, increased their motivation to write, and improved relationships between students. Sauro and Sundmark (2016) also studied creative writing in the tertiary context in their unique study which focused on the use of writing fan fiction based on Tolkien's The Hobbit. Their participants were English teacher trainees, and the research was implemented into a literature class. However, they intended to find out whether using fanfiction can be beneficial for improvement in both literary and language skills. They found that students considered the task engaging, and there were improvements in both creative writing skills and general English skills.

The research done by Safaeia and Bulca (2013) touched upon tasks that may fit several of the categories (visuals, storytelling, drama) mentioned above. They examined the tertiary context by interviewing students who participated in EFL courses which focused on extensive reading. Students performed tasks like "making posters, drawing pictures, making picture stories, slide preparation, script writing, film shooting, and drama" (Safaeia & Bulca, 2013, p. 596) based on the texts. The reaction to reading and the tasks was generally positive; students felt entertained and motivated.

Presentation may be considered a kind of storytelling, and the research of Tomsett and Shaw (2014) also focused on important visual elements. They investigated the use of Pecha Kucha, a concise picture-based presentation technique, in business English classes in the East-Asian tertiary context. Students found the experience entertaining, and the researchers commented that the presentations and the slides prepared by the students all showed considerable artistic expression and creativity. Another study regarding the use of a visual task, drawing, was done by Gidoni and Rajuan (2018), who found that implementing drawing into the elementary EFL classroom resulted in increased student enjoyment and motivation. They implemented drawing as post-reading tasks in a 5th grade class in Israel. The students were asked to express what they learned or their new ideas connected to the reading texts by drawing. The researchers found that besides being fun and motivating, drawing also improved understanding and remembering content.

Some of the tasks that are usually mentioned as creativity-fostering were examined in a limited number of research projects. No study strived to establish a measurable causal relationship or even a correlation between a certain task type and a change in learner creativity. While this might seem a serious problem, one must not forget that such a

quantitative approach would most likely limit what is meant by creativity to scores achieved on creativity tests. Based on the earlier discussion of what creativity is, creativity is a much more complex phenomenon than what may be easily expressed in numbers and because of this proving causality may well be impossible.

After having established task types and seeing what empirical research is available regarding these, the general characteristics of all tasks considered creative also merit an overview. Some of these characteristics appear to be universal, while others seem to be largely, but not always, true.

Creative limits or constraints focus the learners' attention and encourage them to think of new solutions (Tin, 2013). In a way, this provides a certain need or pressure in order to think outside the box and embrace unusual thought processes. One good example of this is the use of twitter, where the word limit will naturally push students towards creative solutions (Xerri & Vassallo, 2016), or the very specific topic of fanfiction, blog format and role-play instructions provided by Sauro and Sundmark (2016), or the 'Six-word story' activity described in Xerri and Vassallo (2016):

> It's said of Ernest Hemingway that "he worked hard to never say anything the same way that anyone else would say it", and he was very successful. Back in the 1920s he made a bet. He bet that he could write a complete story in just six words. He won the bet by taking out a napkin and writing on it the following words: For Sale: Baby shoes, never worn.
>
> This story forms a good framework for a lesson. Students read about the story of Hemingway and then write their own stories. (Xerri & Vassallo, 2016, p.50)

Open-endedness is another common feature of creative tasks. This means that they have more than one good solution and provide opportunities to generate new ideas (Lee, 2013). The option to choose from several solutions or possibilities is present in all creative tasks. The amount of choice does seem to vary, some tasks offer open-endedness in small doses only; for example, a drama task might have fixed lines yet allow the actor to express their personality though intonation and gestures. Other tasks might leave a considerable degree of freedom in the amount of possible solutions; for example, a storytelling task based on past memories will leave the student completely free to choose which memory to talk about.

Some further characteristics are listed by certain authors yet appear not to be universally true for all creative tasks. *Playfulness* is listed as a characteristic that can facilitate creative thinking and imagination by Lee (2013). However, playfulness is often, but not always, present in creative tasks. One counterexample would be the type of task that requires deep

thinking about serious topics, such as the one about controversial art quotes in Xerri & Vassallo (2016):

> To begin with you can look up some controversial art quotes on the Internet.
> Below, I have given some examples:
> Spending public money on art is a waste.
> Art is something which generates an emotional reaction.
> Should art need to be 'explained'?
> Graffiti isn't art; it's vandalism.
> It's shocking how much some fashionable artists earn.
> A picture is worth a thousand words.
> Procedure: Students are given a quote on a card and asked to discuss it in pairs. After about five minutes, and assuming there are 12 students in class, students are then regrouped into two groups of six, each group having six different quotes to report on. The teacher monitors and notes down language for error analysis. (Xerri & Vassallo, 2016, p.101)

Collaboration is also proposed by Tin (2016) as a characteristic of tasks that facilitates creativity. While this certainly may be so in many cases, we cannot proclaim this to be universally true either; many creative writing tasks facilitate satisfactory creative results without the use of cooperation. Also, some students might have a preference of working alone because of personality traits or past experiences.

2.1.6.3. Creative results

Creative *results* seem fairly straightforward at first glance. Results of creativity are very often described as some tangible product or a novel idea. However, we must not confuse product with result. Referring back to mini-c creativity (Kaufman and Beghetto, 2009), creativity is inherent in the learning process. Creativity is subjective and does not necessarily result in a tangible product. Kaufman and Beghetto (2009) also define creativity as intrapersonal and subjective, meaning that the creative process occurs within the person regardless of its culmination in a creative product, which could be compared to other people's products. Thus, creativity is subjective in this regard that it cannot be compared to any factors outside the person. As a tangible product is not necessary, enhanced learning can also be seen as a creative result.

Following this line of thought, creative results may be tangible, for example, the lovely story told by a student in their EFL class or the play re-enacted by the class in front of the entire school. Results can also be intangible: the learning process students undergo while piecing their story together and telling it to their peers or the numerous ways the class learnt to express emotions better in English. These intangible results tend to be hidden and less obvious for the casual observer; however, from the view of the EFL teacher, they are just as, if not more, important, than the tangible results.

2.1.6.4. Reactive effect

Creative results have a reactive effect on the conditions. Considering one of the examples discussed above, if the class successfully re-enact said play in front of the school, it will have a number of consequences. For example, students might realize that they can not only work together with some of their classmates they thought not to like but they enjoy doing so, leading to an improvement in group cohesion and atmosphere. Some of them might realize that they actually like acting, or speaking English in front of an audience so their internal motivation to pursue similar tasks could increase. Students struggling with their language skills may get enough practice to improve their general language knowledge to a level where they feel more confident to speak up in class, reducing their anxiety and again, leading to a better atmosphere.

These examples show that creative results bring about changes in the conditions that allow for creativity to emerge. Students' knowledge is improved by a general improvement in language skills, their motivation can increase as described above, and the context is also affected through improvements in group cohesion and atmosphere. If we accept Amabile's (1983) claim that the mental skill component of creativity can also be improved by practice, it stands to reason that this was also positively influenced by the practice outlined in the example, even though this may be less evident at a glance.

2.2 Creativity in education

Creativity is an aim of education for a number of reasons: innovation and creative problem solving are 21st century skills that are more and more important in business. Creativity is also crucial in the arts and everyday life, and learning can be considered a special form of creativity (Plucker et al., 2011). Because of this, "it is natural to turn to formal education in an attempt to encourage and foster creativity" (Plucker et al., 2011, p. 435). As Beghetto (2010) also states, "developing the creative competence of children is one way to help prepare students for an uncertain future" (p. 447).

However, educational systems have been criticized as environments not supportive for creativity, rather focusing on content knowledge and convergent thinking. "School systems tend to be preoccupied with certain kinds of critical analysis and reasoning, particularly with words and numbers" (Robinson, 2009, p. 12). Furthermore, if motivation is a crucial component of creativity, education should in theory increase student motivation; this is another aspect of school systems which has drawn considerable criticism for "stifling the individual talents and abilities of too many students and killing their motivation to learn" (Robinson, 2009, p. 16). Yet, Beghetto (2010) claims that education does not necessarily curb students' creativity and emphasizes the role of the teacher in recognizing common barriers to creativity: convergent teaching practices, problematic beliefs about creativity by both teachers and students, and overuse of extrinsic motivators.

Obviously, several factors are at work here. The macro level – the way creativity is handled by educational policy – is just as important as the micro level: how this policy transfers into practice and the role of the teacher. These points are reviewed in this section.

2.2.1 Creativity in educational policy and in practice

Creativity in education has received a strong focus in recent years not only in research, but in educational policy around the world. It is featured in the European Commission's (2019) Key Competencies for Lifelong learning and the concept is present in the national curricula of all European Union member states. (Wyse & Ferrari, 2015). However, the general idea that creativity is important and should be a focal point in education is not reflected in the details of curricula, as there is an imbalance between subjects and a strong bias toward arts (Wyse & Ferrari, 2015), which contradicts the European Commission's (2019) directive that lists creativity as a general competence which is not exclusively connected to only one area.

Seeing creativity as only connected to, for example, art reduces its importance as it excuses educators of focusing on improving creativity in other subjects. It is also a limited and limiting way of seeing creativity – a product-based approach which ignores other factors in the creative phenomenon.

On the policy level, the importance of creativity is mixed. The importance of creativity stated by the European Union does not necessarily translate to policies on a national level, furthermore, it does not necessarily appear in everyday teaching practice (Cachia et al., 2010). Despite the somewhat limited presence of creativity in national curricula, there is "neither consensus nor guidance on how to actually develop creativity in practice" (Cachia et al., 2010, p. 29). Cachia et al. also identify barriers that prevent theory from entering practice: lack of a holistic approach and not enough connection between subjects, curricula that contain too much content knowledge, a general educational preference for discipline over play and risk-taking, and lack of support to implement curricula into practice especially in the form of educating teachers. Smith and Smith (2010) also note that education and creativity are in an ambivalent relationship: creativity is an attractive concept that is lauded as a tool that allows problem to be solved, on the other hand it can derail order in the classroom and disrupt the expected progress through a school day or the curriculum. Beghetto (2007) described a further barrier as teachers tend to discourage students from expressing their own original ideas because of an overloaded curriculum or too high student numbers. Teacher beliefs may also prove to be problematic, for example, teachers sometimes confuse creativity with other characteristics, for example, intelligence and creativity are seen as overlapping terms (Andiliou & Murphy, 2010). Teacher beliefs are discussed in more detail in 2.3.

Regarding the Hungarian context, the situation is similar. Bereczki (2016) investigated the 2012 Hungarian national curriculum using content analysis based on the location, frequency, and context of keywords connected to creativity. She found an imbalance between the degree of focus on creativity in aims, in different phases of education and across different subject areas. While creativity was listed as an area for development in each area and stage of education, it was most frequently mentioned in connection with arts. Descriptions connected to creativity were often found unclear and contradictory. Since then, a new national curriculum has been issued by the Government of Hungary (2020). No systematic investigation of the new curriculum has been done to date.

While a systematic investigation is beyond the scope of this dissertation, looking at the text of the new national curriculum resulted in the following findings. Search for the keyword 'kreativitás' (creativity) resulted in 21 instances of use and search for the keyword 'kreatív'

(creative) revealed 35 further instances of use throughout the text of the national core curriculum. *Creativity* is listed as one of the key competencies: “A kreativitás, a kreatív alkotás, önkifejezés és kulturális tudatosság kompetenciái” (“Competence of creativity, creation, self-expression, and cultural awareness”; Government of Hungary, 2020, p.297). Creativity is also mentioned in the detailed description of the curricula of certain subjects. It appears in the general description of core aims in the subject of biology. It is also present in numerous instances in the detailed descriptions of art subjects: music, visual culture, media studies. Creativity is mentioned in the description of the subject physical education. The word *creative* is used in the general introductory part of the curriculum as well as the description of the subjects Hungarian literature and language, foreign language, mathematics, geography, music, drama and theatre, visual culture, media studies, digital culture, crafts and planning, and physical education. The total number of uses of the words *creativity* and *creative* in different subject areas is summarized in Table 1.

Table 1

Total number of uses of the words creativity *and* creative *per area in the core curriculum*

Subject or area	Number of mentions
Hungarian language and literature	5
Foreign language	6
Mathematics	1
Biology	4
Geography	1
Arts (general description of subject group)	1
Music	9
Drama and theatre	1
Visual culture	12
Media studies	2
Digital culture	3
Crafts and planning	1
Physical education	6
Other uses (not tied to subject)	4

The way creativity is mentioned in different subject areas suggests that there is an imbalance between different subjects; certain subjects are not represented at all while others are more strongly connected. The *Arts* subjects group and its subjects (music, drama and theatre, visual culture, media studies) contain 25 out of 56 total mentions, which is 44,64%. This seems to support the fact that national curricula tend to have an imbalance between subjects and a bias towards the arts in general (Wyse & Ferrari, 2015). It is also in line with what Bereczki (2016) found in her investigaton of the 2012 core curriculum, which also had a strong bias towards the arts.

On a policy level, it seems that creativity has some level of importance in Hungarian public education. However, no studies are to be found that compare the real situation of creativity at schools to the official policy. On the other hand, anecdotal claims in the society of Hungarian teachers and educators frequently accuse the education system of stifling creativity.

2.2.2 Training creativity

To understand the possibility of training creativity, the four-C model proposed by Kaufman and Beghetto (2009) provides a good starting point. The model posits that creativity can be categorised into little-c (everyday or nonprofessional creativity), big-C (world-class creative achievement), Pro-C (the scale between novice and outstanding), and mini-c (the internal creative process inherent in learning). The model is described in more detail 2.1.1. It has to be noted that the four-C model of creativity is parallel with how the development of other expertise, for example, teacher expertise is described.

Teacher expertise is outlined as a continuum from beginner to master that encompasses a number of different stages. Berliner (1988) differentiates five stages (novice, advanced beginner, competent, proficient, expert), while Bell (1997) describes four (beginner, competent, proficient, expert). Progressing through these stages requires time, effort, and experience. In this manner, the creativity of the person and the development and maturation of the creative person can be seen like the development of expertise in other fields; for example, teaching. Little-c would be equivalent to the novice end of the expertise continuum, while Big-C with the expert end of the same continuum, with Pro-C encompassing the intermediate stages. If we accept that creativity is similar to other types of expertise, it logically follows that training creativity is feasible.

Creativity training, based on the available literature, is indeed possible; and it is generally understood to be a specific intervention designed to improve creative thinking skills (Hallmann, 1967; Hutchinson, 1967; Rose and Lin, 1984; Scott et al., 2004; Torrance, 1972, 1981). Moreover, most creativity training focuses on divergent thinking, even though creative thinking skills might be more complex and other cognitive skills or abilities might play an important role in it (Scott et. al, 2004). Torrance (1972) and Rose and Lin (1984) found that creativity training can enhance divergent thinking. Feldhusen et. al (1971) researched the effect of the Purdue Creative Thinking Program on divergent thinking skills in children. The program consists of 28 lessons that all follow the same structure. The first part of each lesson is an audio recording lecture about topics connected to creativity; for example, problem solving, humour, and learning from other people. The lectures generally emphasize the importance and uses of creative thinking and give practical tips. This is followed by a story on famous historical figures of the United States in the second part of the lesson. Then, in the third part, participants are asked to complete a set of open-ended tasks based on the story; for example, to describe what they would have done in place of the famous person. Feldhusen et. al (1971) found that applying the program increased children's creative thinking skills.

Another example where creativity training was proven effective by research is Kurtzberg and Reale (1999), who worked with two group of eight graders. They used the Future Problem Solving evaluation system to evaluate divergent thinking for both groups in two out of the three components of divergent thinking, fluency and flexibility. Future Problem Solving is a programme designed by Torrance (1974) intended to challenge people to think more creatively about the future using a six-step problem solving process. In the pre-test, students had to think of as many potential problems as possible in connection with the description of a nuclear waste repository. Then, the experimental group received training in identifying problems. Students learnt how to brainstorm and they "were given lists of possible categories to expand their problem identification possibilities" (p.204). The topic, solar energy, was unconnected to the topics of the pre-test and post-test. The control group also practiced problem generation but without specific training. A week later, a post-test was given in the topic of ocean farming. The experiment group significantly outperformed the control group in terms of flexibility, fluency, and overall score.

Scott et al. (2004) in their quantitative meta-analysis of 70 studies about creativity training programs found that creativity training "has tangible effects on divergent thinking, problem solving, performance, and attitudes and behaviour" (Scott et al., 2004, p. 345). They identify the reason why creativity training works as the development of certain cognitive

skills “closely linked to the generation of new ideas, specifically problem finding, conceptual combination, and idea generation” (Scott et al., 2004, p. 382). Hunsaker (2005) reviews the available literature on creativity training programs concentrated around the 4P approach (person, product, process, press) to creativity. Their findings about the effect of creativity training on personality, product, and press are inconclusive due to the number of studies examined or the limitations of those studies. Regarding the creative process, their findings are in line with Scott et al. (2004). Ma’s (2006) meta-analysis also produced results that support Scott et al. (2004). Scott et al. (2004) also found that creativity training works because it generally teaches people to use certain strategies in order to solve problems. Exposing people to simple heuristics through demonstration was successful in improving divergent thinking skills. Overall, Scott et al. (2004) provide the following general guidelines that emerged from their meta-analysis:

> First, training should be based on a sound, valid, conception of the cognitive activities underlying creative efforts. Second, this training should be lengthy and relatively challenging with various discrete cognitive skills and associated heuristics, being described in turn, with respect to their effects on creative efforts. Third, articulation of these principles should be followed by illustrations of their application using material based on "real-world" cases or other contextual approaches (e.g., cooperative learning). Fourth, and finally, presentation of this material should be followed by a series of exercises, exercises appropriate to the domain at hand, intended to provide people with practice in applying relevant strategies and heuristics in a more complex, and more realistic context. (Scott et. al, 2004, p. 383)

While traditionally creativity training programmes focus on the cognitive processes that happen in participants’ mind, some studies realized that the person of the instructor could potentially influence results. For example, Shively et. al (1971) investigated whether the level of divergent thinking skills and the level of involvement of the instructor in the learning process influenced the outcome of two different creativity training programmes; however, some design problems did not make it possible to draw general conclusions. The researchers intended to influence instructor involvement by dividing instructors into two groups; one group was asked not to discuss the creativity training lessons with the participants children while the other group was told that discussion is possible, but no compulsory activity was required. The researchers did not observe how the teachers actually acted in the lessons and no control group was used.

The role of the teacher in providing creative education is emphasized in Lin's (2011) framework of creative pedagogy. The three elements of the model are teaching for creativity, teaching creatively, and learning creatively. Teaching for creativity means noticing and fostering students' creativity by providing appropriate opportunities to improve their creativity; teaching creatively is defined as using colourful ways and methods to make learning more enjoyable and effective. Learning creatively means a kind of learning which is focused on curiosity, exploration, and experimentation as opposed to learning because of following instructions to do a certain task or memorise a certain piece of content. Lin (2011) argues that the three elements of the model are inseparable, they "interplay and contribute to each other, forming a dialogic and improvisational process with creative inspiration, supportive teacher ethos, effective inquiry-based strategies, and learners' creative and autonomous engagement (p.153).

Other research also claims that teaching for creativity and teaching creatively are different concepts yet inseparably related (Craft, 2005; Jeffrey & Craft, 2004). Jeffrey and Craft (2004) found about teaching creatively that students tend to follow teacher behaviour and this results in enhancing creativity even if this does not appear as an overt goal. Hosseini and Watt (2010) in their experiment with Iranian teachers and students asked some of the participant teachers to go through a creativity training programme and then employ their new knowledge in their teaching practice. The teachers participated in a 70-hour workshop consisting of 20 hours of theory, 15 hours of teaching techniques, and 35 hours of focus on classroom practice through a period of four months. The teachers were continuously asked to implement their new skills into practice in their classrooms and gained feedback from the trainers within the program. The students taught by these participants achieved higher scores on a test of creative thinking than the students in the control group.

Beghetto and Kaufman (2014) describe the role of the teacher in creating a creativity-supporting learning environment. Teachers should bear in mind that students' creativity is influenced by a number of personal and social factors, and they should be conscious of their beliefs as these beliefs influence whether student creativity will be fostered or not. Specific practices that support creativity are listed as "(a) explicitly teaching for creative thinking, (b) providing opportunities for choice and discovery, (c) encouraging students' intrinsic motivation, (d) establishing a creativity-supportive learning environment, and (e) providing opportunities for students to use their imagination while learning" (Beghetto & Kaufman, 2014, p. 58). Davies et al. (2013) found that teachers should focus more on the creative development process than the outcome as external pressure can negatively influence creative

environments. They also state the importance of establishing a good relationship with students and handing them more control over their own learning. Providing information, support, and guidance to teachers in creating creative learning environments is vital (Davies et al., 2013).

2.2.3 Creativity in EFL teaching

In recent years there has been a growing interest in creativity in the field of EFL teaching and applied linguistics. A number of papers examined the potential connection between creativity and language learning. Ottó (1998) studied Hungarian secondary school students and found a significant strong correlation between performance on a creativity test and grades. Albert and Kormos (2004) also examined Hungarian secondary school students and compared performance on a creativity test to narrative task performance. Their findings indicate that "creativity can account for certain differences in learners' performance on oral narrative tasks" (Albert & Kormos, 2004, p. 303) and students with higher fluency scores might speak more and as a result practice more. Smith (2013) assessed Japanese university students' creativity and compared it with performance in placement tests and performance in oral tasks. Smith (2013) concludes that "creative students particularly benefit from open-ended task-based learning" (p. 293). Additionally, Ghonsooly and Showqi (2012) found that learning a language to advanced level improved divergent thinking skills. These findings suggest that paying special attention to creativity in language teaching is worthwhile.

Furthermore, several books about creativity concentrating on EFL teaching were published. Some of these are partly research-oriented (Jones, 2016; Jones & Richards, 2016) while others are more practical resource books and sources of best practice for teachers (Maley & Kiss, 2018, Maley & Peachey, 2015; Pugliese, 2010; Xerri & Vassallo, 2016). These are particularly relevant as providing support and guidance for teachers in fostering creativity is crucial (Davies et al., 2013).

Linguistic creativity is often treated as a more specific category then general creativity in the English classroom. Bergs (2019) differentiates between two types of linguistic creativity. F-creativity, or fixed creativity, stands for productivity, meaning that using a limited set of linguistic rules the speaker is capable of creating an unlimited set of new sentences. E-creativity, or enlarging/extending creativity, is a kind of innovation in language that breaks the existing rules and which may be intentional or unintentional. Bergs (2019) also notes that these two forms of linguistic creativity are rather a continuum than a dichotomy. Aleksandrovna (2022) outlines four basic types of linguistic creativity: everyday

productivity covers every act of speech when the speaker uses the language to express meaning in a creative way. Stylistic productivity refers to a means of mostly literary use of language that focuses on aesthetics. Verbal play is an intentional flouting of linguistic rules in order to achieve a certain effect. The last type is the invention of new words or neologisms.

Linguistic creativity has been studied for some time. Cook (2000) claims that language play is characteristic of both children and adults, is very similar to other forms of play, and has a number of forms and important social functions. Maybin and Swann (2007) also state that language creativity is a feature of everyday language use and emphasize the importance of play in language education. Pomerantz and Bell (2007) studied university students learning Spanish as a foreign language and concluded that engaging in language play can improve learners' communicative repertoire by providing opportunities to use more complicated language forms. Illés and Akcan (2017) argue for the inclusion and support of unplanned interactions in the language classroom as these will often result in the emergence of linguistic creativity, allowing learners to experiment and facilitate language acquisition. Illés and Akcan also note that unplanned language use can function as a powerful motivator and ensure increased interest and participation.

Based on these studies, it can be stated that linguistic creativity, like creativity in general, is something that should be supported in EFL classes. The question naturally arises how to do that. If we believe Pomerantz and Bell (2007) and Illés and Akcan (2017), teachers can achieve it simply by providing an open and accepting environment which leaves students plenty of opportunities to engage in spontaneous conversation and language play. A word of caution is necessary here, however. If we are to believe Ottó (1998) and Smith (2013) who claim that communicative language teaching might favour people who are already creative, it naturally follows that providing learners with help and support to enhance their creativity is an integral duty of the language teacher.

One more idea needs to be mentioned in connection with linguistic creativity. Runco et. al (2011) state that an idea needs to be appropriate to the situation as well as original in order to be considered creative. For example, if a person is asked to list round things, saying brick is not an appropriate response. Bergs (2019) mentions the same two considerations in connection with linguistics creativity. How appropriacy is judged in case of linguistic creativity remains to be seen, however. Breaking linguistic rules at first sight seems to contradict the requirement of appropriacy. However, in this case, appropriacy might be seen as consisting more of communicative power. In this case, originality would be achieved by novelty of form or expression while appropriacy could be said to depend on whether the

utterance conveys the meaning it aims to convey. A good example to illustrate this could be the well-known McDonald's slogan *I'm lovin' it*. At first glance the sentence appears to flout basic grammatical rules, as love is traditionally treated as a stative verb. While Cehan (2012) investigates the issue and concludes that love is in fact a progressive stative verb despite the fact that many speakers of English may consider this use a break of linguistic rules. The meaning intended is still conveyed and not in question. In fact, Cehan (2012) notes that the use of the progressive adds a sense of activity and repeated enjoyment to the word.

Seeing how originality and appropriateness is important in both general creativity and linguistic creativity more specifically, this dissertation does not treat linguistic creativity as an entity on its own. Rather, it is a kind of creativity that happens to use language as a medium and that focuses on language as a tool. Much like artistic creativity, it is mentioned and described to some extent, but is not considered a special or more relevant category than other expressions of creativity.

2.2.4 Creativity in teacher education

Jeffrey and Craft (2004) found that teaching for creativity is actually very closely related to teaching creatively. Students tend to follow teacher behaviour, which can enhance creativity even if this does not appear as an overt goal. Apart from the fact that creative teachers create creative students, teacher creativity and teaching creatively should be encouraged for other reasons as well – they are motivating for both the student and the teacher and they enhance learning (Pugliese, 2010). Pugliese also noted that teacher education programmes should recognize this and teach creativity. The question here is how to train creative teachers. Again, one answer may be what Jeffrey and Craft (2004) proposed: teaching creatively will result in teaching for creativity. However, trainees join teacher education programmes after having observed and participated in thousands of lessons, a phenomenon called the apprenticeship of observation (Lortie, 1975). This will result in a set of existing beliefs about teaching which might be neither correct nor beneficial. We do know that beliefs are incredibly resistant to change, and in order to change at all, they need to be challenged and proven unsatisfactory (Pajares, 1992). This is the responsibility of teacher education programs – to break the cycle of students coming from a dearth of creativity in education becoming teachers who then go on to teach the same way.

Little quality research has been done on the topic of creativity in teacher education. Mack (1987) researched whether teacher educators pass on their knowledge about creativity

to their students. Teacher educators and students at 10 teacher education institutes in the USA participated in the questionnaire study. The results suggest that though creativity was considered important by both educators and students, it does not actually receive enough emphasis in teacher education.

Davies (2018) describes the implementation of a new unit in the context of Australian higher education. The topic of the online course was teaching arts and digital technologies. The researcher enrolled in a number of creativity training programmes, then attempted to design the course in a way that will prompt creativity from students. The course included a weekly practical challenge which was in line with the curriculum. In his report, the researcher specifically notes the importance of freedom with creative constraints: "the challenges had to be specific enough to provide the information and guidance to enable them to begin, but be open-ended enough to allow for creative explorations and outcomes" (p. 341). Initially, student feedback on the course was positive; however, student satisfaction dropped in the second year. This is explained by inhibiting student beliefs: many students in this year found it more important to successfully complete the course than to create; also, students were unwilling to invest more time in the course in order to produce creative results.

Kaplan (2019) also describes an intervention in teacher education. A total of 21 students studying in tertiary education in the USA were prompted to complete weekly readings about creativity and to apply this knowledge during the creation of lesson plans and a final, bigger project. The results suggest that the course was successful in inspiring students to teach creatively.

Ata-Akturk and Sevimli-Celik (2020) created a mixed-method study to research pre-service teachers' beliefs about creativity and its barriers and the extent to which these beliefs are reflected in their practice. The results suggest that parental expectations as well as lack of knowledge and experience in teaching are prohibitive of expressions of creativity in practice. The authors conclude that more emphasis on creativity in teacher education is needed.

2.3 Teacher beliefs and creativity

According to Ashton (2014), a growing amount of research on teacher beliefs was gradually started from the 1960s. The way the profession saw the construct of beliefs changed over the decades. Initially, beliefs were treated as a core aspect of personality. Later, views on beliefs diversified and a focus on defining beliefs and the question of changing teacher beliefs emerged. Pajares (1992) attempted to clean up the construct – his views are still widely cited today. According to him, beliefs are "an individual's judgement of the truth or falsity of a proposition… that can only be inferred from a collective understanding of what human beings say, intend, and do" (Pajares, 1992, p. 316). Beliefs are especially important as "people's level of motivation, affective states, and actions are based more on what they believe than on what is objectively true" (Bandura, 1997, p. 2). All individuals hold beliefs about a myriad thing in life; however, when discussing teacher beliefs, we commonly mean teachers' beliefs regarding issues connected to education (Pajares, 1992).

Teacher beliefs about creativity in general have been extensively studied and several comprehensive systemic literature reviews have been published on the topic (Andiliou & Murphy, 2010; Bereczki & Kárpáti, 2018). The most important findings regarding teacher beliefs is summarised in the following points:

- Teachers tend to believe that everybody has the ability to be creative and creativity can be trained to a certain degree (Bereczki & Kárpáti, 2018). These two ideas are related, as Paek and Sumners (2017) found that the less teachers believed that creativity is a talent one is born with, the more they believed that everybody can be creative and that they are able to teach creativity.
- Teachers tend to confuse creativity with other characteristics. For example, teachers identify other positive characteristics as creativity and see intelligence and creativity as overlapping terms (Andiliou & Murphy, 2010). Bereczki and Kárpáti (2018) also found that teachers associate various different characteristics with creativity, for example self-confidence, knowledge, talent, interest, and curiousity.
- Most teachers associate creativity with the arts and humanities (Andiliou & Murphy, 2010). Bereczki and Kárpáti (2018) report that teachers believe creativity to be domain-general but closer to certain subject areas like arts and science.

- Creativity is generally seen as originality while the aspect of appropriateness is not considered (Andiliou & Murphy, 2010; Bereczki & Kárpáti, 2018)
- There is a tendency to define creativity only implicitly (Andiliou & Murphy, 2010), which is true of researchers as well as teachers.

Beliefs are created from very early in life through enculturation, and the earlier this happens, the more difficult it is to change these beliefs (Pajares, 1992). Because of this, teachers do not start their practice with a clean slate: the apprenticeship of observation means that by the time teachers start teaching or even enter teacher education programs, as learners they have observed, taken part in, and evaluated thousands of lessons and hold firm beliefs pertaining to education (Lortie, 1975). According to Pajares (1992), beliefs are deep-seated and incredibly difficult to change - they must be challenged and proven unsatisfactory. This is more than difficult – changing beliefs is a gestalt shift.

Having stated this, it logically follows that the study of beliefs is crucial as it will allow the researcher to draw important conclusions about actions that could have considerable pedagogical implications. This is just as true for teacher beliefs about creativity as for other teacher beliefs. However, the study of teacher beliefs about creativity presents a major problem: teacher beliefs may not always transfer into action.

The relationship between teacher beliefs and actions is not simple and straightforward. Even though beliefs generally influence actions (Bandura, 1997), it is not at all guaranteed that teachers will always act in line with their beliefs. Some important factors that may help or prevent teachers from acting on their beliefs include educational context, for example, reactions from students and parents, culture, and national policies (Fives & Buehl, 2012). Basturkmen (2012) in her systematic literature review examined 17 empirical studies focusing on teacher beliefs in the field of teaching EFL and found little correspondence between teacher beliefs and action. Contextual constraints like an overloaded curriculum made teachers less inclined to acting on their beliefs while experience made teachers more likely to act on their beliefs. Supposing that the first problem can be solved and all teachers have realistic and conducive beliefs about creativity is still not enough for creativity to flourish in education.

Not much research has been done so far that contrasts professed teacher beliefs about creativity and teaching practice. The only study that contrasts beliefs and practice is Alkhars (2013), who interviewed 15 and observed 10 primary EFL teachers in Kuwait. The participants viewed creativity as context-dependent and thought that all teachers are and can be creative at a certain level. This is in line with what other studies generally suggest, for

example, Cachia and Ferrari (2010) and Turner (2013) found that creativity is a skill universally available to everyone. The participants in Alkhars (2013) described the creative teacher as confident and open-minded as well as possessing near-native language proficiency. Modifying materials to fit student needs was also mentioned as well as having a good relationship with colleagues and students. Some aspects of freedom were discussed by many participants, with relation to workload, the curriculum, pedagogical decisions. Clarity of goals and methodology was also detailed as well as encouraging children to share and discuss ideas and be self-confident. Again, this is in line with the literature; Illés and Akcan (2017) emphasize the need to allow time and opportunity for students to speak freely and spontaneously. Alkhars (2013) did a survey with 75 randomly chosen participants to gather further information about teacher beliefs; however, these were not accompanied by lesson observations. He also interviewed 15 teachers and observed lessons by ten teachers During lesson observation, he noticed good relationship and understanding between students and teachers in general. Student-student interaction was present in the observed lessons to a limited extent and teachers mostly used elements of grammar-translation and total physical response methods. Centrally provided and ready-made teaching materials were used, while the use of new and original materials was not observed. This shows some connection between beliefs and actions as teachers built and maintained good relationships and were accepting of students, which they held important and conducive to creativity. On the other hand, the range of innovation, freedom, and modifying materials that was described in the interviews was not present in the lessons observed.

Some more research into teacher beliefs and action regarding creativity has been done in other subjects. Lev-Zamir and Leikin (2012) examined the beliefs of two mathematics teachers in Israel and found that they both emphasized the importance of adapting tasks to learner needs. They also believed in making them more interesting using games, puzzles, competitions, and visual aids; as well as establishing connections between mathematical problems and real life. Divergent thinking articulated as solving problems in multiple possible ways was also present in their discourse. Teacher creativity was characterised by both participants as original thinking which manifests itself beyond the textbook, and entails creating new ideas and breaking the routine. During lesson observation, they found radically different practice in the two cases. In one of the lessons, students worked on the same task individually, while the teacher guided students towards the expected outcome, provided, and confirmed the correct solution. Overall, the entire lesson was very controlled and one solution was preferred by the teacher. In the other teacher's lesson, however, students worked on

several tasks in pairs, the teacher allowed students freedom to choose their own solutions and listened to justifications. Only tentative explanations are offered by the authors for this difference between participants. Lev-Zamir and Leikin (2012) propose that the concept of deep beliefs versus surface beliefs might explain their findings, the former influencing actions more strongly than the latter. The participant whose actions were in harmony with her beliefs held deep beliefs. The authors also speculate that a difference in subject knowledge between the two participants could result in a difference in confidence and, as a result, flexibility.

Meyer and Lederman (2013) interviewed and observed 17 science teachers in secondary or tertiary education in the USA and found that almost all participants in their study considered creativity of utmost importance yet had only a vague idea what creativity is in the science classroom. When the teachers were asked to describe a task that had the potential to develop learners' creativity, more than half of the participants were able to do so. However, observation showed that this ability did not transform into practice as the tasks were not implemented in a pedagogically sound way, ambiguity of task descriptions led students off-task and did not allow for the emergence of creativity. The authors explain the difference between beliefs and action by methodological problems. Students went off-task because some teachers intended to create the open-endedness necessary to facilitate varied ideas and solutions with lack of directions and necessary instructions.

There are several problems with the research available that compare teacher beliefs about creativity and action. Firstly, research endeavours that juxtapose beliefs and practice about creativity in language classrooms are few and far between. Even if one widens the circle to include research done in other subjects, there are only a handful of papers that describe similar attempts. The educational context also varies greatly from pre-school to tertiary level. These factors make any comparisons difficult, if not impossible.

Secondly, there are certain methodological concerns about some of the studies reviewed here. In all studies mentioned, beliefs are investigated by interviews and/or questionnaires prior to lesson observations. Alkhars (2013) is a partial exception for this as he reversed the order of interview first, observation second for some of his participants. In Lev-Zamir and Leykin (2012) and Meyer and Lederman (2013) teachers were explicitly asked to demonstrate creative teaching, but in all studies participants must have had a reasonably educated guess as to the nature of the research. Even though the Hawthorne-effect, which means that observation changes participants' behaviour (Dörnyei, 2007), is a potential threat to all classroom observation, if teachers know what aspect of their teaching is being observed it might influence their natural behaviour and the way they plan lessons even more. Alkhars

(2013) also started his investigation with interviews first, observations second, but realized this design problem and changed the course of his investigation mid-research by observing first and interviewing second – a very sensible decision as this allowed him to observe the way teachers naturally teach with as little interference as possible. Unfortunately, it is not described when in the research process this happened and data gathered this way was treated together with the data that was gathered using the interview-observation order, which limits the trustworthiness of his study.

Another methodological problem in the available studies is the presence of social desirability bias: participants might feel the need to express positive and popular views about creativity because they think this is expected of them on a social level and by the researcher. In the interviews in Meyer and Lederman (2013), almost all teachers professed that creativity was very important, yet only about half of them actually had an idea what it is. If we consider today's pro-creativity atmosphere mentioned earlier in this paper and which is also described by all reviewed studies, which teacher would dare to take a stance saying creativity is not really important, or at least not in their opinion and practice?

Furthermore, the results of these studies are limited. Any perceived incongruences between beliefs and action are impossible to explain based on such limited data. Even though the authors propose possible reasons that might influence why beliefs are or are not reflected in action, these explanations leave a lot to be desired, especially considering the methodological shortcomings of the studies. As such, it is impossible to draw any conclusions about reasons that seem stronger than mere speculation.

These characteristics make it very difficult to draw any conclusions from the research already available. It is not known whether the beliefs teachers hold about creativity are reflected in teaching practice and to what extent. Nor is it known what conditions or factors might influence this. This is especially true for the field of EFL teaching, but for other subjects as well. A limited number of methodologically challenged studies provide examples of both harmony and incongruence between beliefs and action.

3 Research Questions

This dissertation aims to explore and understand the beliefs about creativity of EFL teacher educators working at a Hungarian university. It also aims to explore and understand how creativity and their beliefs about creativity appear in their professional practice, especially in methodology seminars taught by these teacher educators and to compare professed beliefs with professional practice. The research questions of the dissertation are the following:

1 What characterizes the beliefs about creativity held by EFL teacher educators who work at a Hungarian university? (RQ1)

- 1.1 What beliefs do these English teacher educators express about creativity in general?
- 1.2 What beliefs do these EFL teacher educators express about creativity in teaching and learning English as a foreign language?
- 1.3 What beliefs do these English teacher educators express about creativity in the context of English teacher education?

2 How does creativity appear in the professional practice of English teacher educators at a Hungarian university? (RQ2)

- 2.1 In what way is the topic of creativity discussed explicitly in methodology seminars in English teacher education?
- 2.2 How does creativity appear implicitly in methodology seminars in English teacher education?

3 How do professed beliefs and observed practice concerning creativity in English teacher education at a Hungarian university differ? (RQ3)

4 Research Design

In this section, a brief overview of the research project is provided before moving on to the discussion of the details. This case study research is based on the philosophy of pragmatism that aims to explore and understand the beliefs about creativity of EFL teacher educators working at a Hungarian university. Using qualitative – verbal – data, it also aims to explore and understand how creativity appears in their professional practice, especially in methodology seminars taught by these Teacher educators and to compare professed beliefs with professional practice. The participants are seven EFL teacher educators working at one of the biggest Hungarian universities and they all teach methodology seminars to pre-service EFL teachers at this university. Data was collected in three consecutive steps: via document analysis of course syllabi, two weeks' worth of lesson observation (eight lessons) for each participant, followed by a semi-structured interview with each participant. The data was then analysed using document analysis and thematic analysis as described in Braun and Clarke (2006). For the thematic analysis, Atlas.ti 7.5 was used. As a final step, results were synthesized to compare beliefs and professional practice.

4.1 Design and justification

Following logically from the definition of creativity discussed in 2.1.6, this research endeavour applies a qualitative design to ensure that deep investigation and understanding of the phenomena studied is possible, and that reality is perceived, analysed, and discussed in as much detail as possible. The research design will follow along the lines of the traditional exploratory case study. According to Baxter and Jack (2008), using a case study design is appropriate when

> (a) the focus of the study is to answer "how" and "why" questions; (b) you cannot manipulate the behaviour of those involved in the study; (c) you want to cover contextual conditions because you believe they are relevant to the phenomenon under study; or (d) the boundaries are not clear between the phenomenon and context. (p.545)

As seen from the research questions postulated in this study, they are indeed intended to understand and describe phenomena in depth. Manipulating the behaviour of participants is not a desirable outcome as the study only aims to understand the existing situation. The contextual factors certainly cannot be ignored as context is defined as part of creativity in the two-way model. Furthermore, the case study requires the case to be clearly defined (Baxter & Jack, 2008); in this study this is the state of creativity in teacher educators' beliefs and actions. The unit of analysis are teacher educators working in EFL teacher education at a prominent Hungarian university. Boundaries of the case also need to be established: the case does not include seminars or lectures other than methodology seminars in the academic year 2021/2022, it only includes teacher educators teaching methodology seminars at the selected Hungarian university in the academic 2021/2022, and it only includes data collected in that given academic year.

Regarding the philosophy of the enquiry, pragmatism will be adopted as the philosophical backbone of this research project. "As a qualitative inquiry framework, pragmatism directs us to seek practical and useful answers that can solve, or at least provide direction in addressing, concrete problems" (Patton, 2014, p.243). This stand is in perfect harmony with how I as a researcher and a teacher feel about what research is and what research should do: provide insight and practical solutions to tangible, everyday problems using whatever tool or method is suitable for addressing the problem, taking feasibility constraints into account. Patton (2014) phrases this very eloquently:

> There are two ways in which pragmatism informs qualitative inquiry. First is inquiring into practical questions in search of useful and actionable answers. Second is making

pragmatic decisions while conducting the inquiry based on real-world constraints of limited time and resources. This means making methods decisions based on the situation and opportunities that emerge rather than adherence to a pure paradigm, theoretical inquiry tradition, or fixed design. It can also mean mixing methods and adapting data collection as the fieldwork unfolds. (Patton, 2014, p.245)

4.2 Setting and participants

The context of the research is Hungarian tertiary education, more specifically, EFL teacher education. All English teachers in Hungary need to obtain a state-certified degree in teaching English as a foreign language. At the time of this research, this degree can be obtained by participating in a five- or six-year degree course depending on the level the teacher wishes to teach at: five-years to obtain a degree which will allow the teacher to teach in primary education and six-year to teach in secondary education. Upon completion these programs provide an MA-level degree in teaching English as a foreign language. An integral part of both programmes is two semesters' worth of compulsory methodology seminars, which provide the methodological bases of teaching EFL. These seminars are typically taken by trainees in their fourth year of their studies after having studied courses focusing on language for several semesters and having passed their first language exam, which means that they should be B2+/C1 level. The groups usually consist of 10-16 students and the seminar consists of four lessons a week, usually organized as two 90-minute sessions per week, through two terms. In teacher education programmes, it is highly unusual that students should have a subject in such high lesson count for several terms. Because of their compulsory nature, the core importance of the material covered by them, and the high lesson count it is safe to say that these seminars are a seminal part of the degree programs. Currently, studying EFL teaching in Hungary is only possible if the student chooses another public education subject to teach, e.g., they study to become a teacher of EFL and mathematics, or a teacher of EFL and Hungarian language and literature. In connection with this choice it is important to mention that these seminars are certainly not the only courses where trainees may learn about or witness creativity. Teacher education includes several not subject-specific pedagogy courses as well as additional lectures and seminars that are connected to the methodology of English language teaching. Furthermore, trainees have traditional language classes in their first two years of their studies, which means that they have many opportunities to witness great examples of creative teaching. It is important to be aware that while the scope of this investigation had to be limited to a certain seminar, creativity in English teacher education is in reality a more complex phenomenon.

Full-time EFL teacher education programmes were offered by more than 10 universities in Hungary in the 2021/2022 academic year. Some of these universities have a reputation and history of educating teachers, while at other universities teacher education occupies a less prominent position. Initially, this project was intended not as a case study but as a generic qualitative inquiry (Patton, 2014) in which I selected three universities based on different

criteria of profile, student numbers, and accessibility. This was planned in order to enable a deeper investigation of the situation of Hungarian teacher education in general. Unfortunately, the research endeavour had to be redesigned as a case study with a focus on one university only because of feasibility issues and encountering difficulties in getting access.

Consequently, for this research endeavour one of several possible universities was selected as the focus of this study. The selection was made based on two reasons. For one, this university has a prominent position and good reputation in teacher education, as well as high number of applicants each year; as a result, it has great influence on teacher education at a national level and a considerable share in the output of new teachers each year. The second reason was feasibility: because the lengthy process of lesson observation required long-term presence, the costly and time-consuming nature of travelling necessitated choosing a university which is within a maximum travel time of one hour.

Once the university was selected, it became clear who the available EFL teacher educators were who could participate in the research. These teacher educators all satisfy the following criteria:

- They are EFL teacher educators working at the selected Hungarian university
- They taught methodology seminars in the 2021/2022 academic year
- They did not participate in the piloting of the interview guide (detailed in section 4.4)

Because teacher education is a small profession, even at one of the biggest Hungarian universities these criteria meant that all teacher educators teaching methodology in the 2021/2022 academic year participated in some way: either in the pilot or in the main study. This means that three Teacher educators participated in the pilot and seven in the main study.

A general description of the sample is provided here without discussing details per participants in order to protect participants' identity. Participants ranged in age from their thirties to the sixties. Mean age of participants in 2020 was 51,28 with standard deviation 12,12. Regarding gender ratio, there were five females and two males. Six participants' mother tongue is Hungarian and one's mother tongue is another language, which will not be revealed to help protect their identity. Describing participants' experience is more complicated as participants were often unsure about how many years they actually taught in a certain form of institute or another. Because of this, means and standard deviations were not calculated about experience; however, all participants were experienced teachers whose total amount of teaching years ranged from seven to forty; essentially, they were teachers for the entirety of their professional lives. Unisex names were chosen to represent the participants: Arden, Drew, Ezra, Fox, Glenn, Iggy, and Jackie.

4.3 Data collection and analysis

This study uses multiple data sources (documents, observation, interviews). Data was collected in three distinct consecutive steps for each participant. Firstly, I asked each participant to send me the course syllabus for the methodology seminars they teach. The methodology seminars have a general syllabus that sets the approach and broad content of the course and this was designed and agreed on by the methodology group responsible for the seminar. However, each instructor that teaches this seminar tailors it to their own preferences and tastes and creates their own individual course description. These course descriptions were analysed to see if any reference to creativity is made. The course syllabi were analysed to see if creativity figures as a topic of discussion in the methodology seminars – this helped answer research question 2.1.

After that, I negotiated a suitable time frame with the participant and observed two weeks of methodology seminars taught by the participants and made as detailed observation notes as possible. I also requested the participant to supply any extra materials outside the coursebook used in these two weeks. I decided not to use an observation protocol, as the complex nature of creativity and the nature of the model adopted in this study necessitated that I focus on the lessons as complex entities: creativity cannot be ticked in a list of checkboxes. A range of factors (see the two-way model of creativity in 2.1.6) needed attention at the same time for which free notetaking was the most suitable approach. I needed to pay attention to the behaviour and speech of both instructors and trainees, the tangible aspects of the physical environment, the intangible atmosphere, as well as the structure and content of the lessons. However, I paid special attention to instances where I heard the words creative and creativity or when I saw a task that appeared to possess creative potential, meaning that it was both open-ended and had creative limits.

Overall, a total of 52 lessons were observed which resulted in 73 A4 pages of handwritten lesson observation notes during this process and 24 handout sheets of varying size and format were collected, which were attached to the observation notes and treated as part of them.

While having this amount of data to analyse might seem like an impossible task, when I observed these lessons I had a mental representation of certain phenomena I was looking for based on my reading and my own model of creativity. As a result, critical incidents were often identified and marked even during observation. I made a special mark on my notes if I heard the word ‘creativity’ or ‘creative’ mentioned and I noted down the context as well. This already identified much of the data that I needed to work on.

After finishing the observations, I started processing the notes by re-reading them in a chronological order and recalling each lesson as completely as possible based on the notes. This was helped by my reflective notes I created after each lesson I observed. At this point I had a more complex picture of the participants' teaching, which helped me identify further pieces of data that need to be discussed. Eventually, I compiled a list of all incidents to help with the analysis, but the context of these incidents were crucial to properly understanding them. Despite its time-consuming nature, I processed all notes this way. This helped me identify implicit cases of creativity.

Data collected from the lesson observation was compared to the two-way model of creativity in 2.1.6 to see how creativity appears in the EFL Teacher educators' professional practice. This is possible either implicitly, in actions that support creativity, or explicitly, in the discussion of creativity. Thus, analysing these data contributed to providing answers to research questions 2, 2.1, and 2.2.

After the observation had been completed, I did a semi-structured interview with the participant using the interview guide (see Appendix B and C), which had already been piloted. The interviews were done in Hungarian if the participant's mother tongue was Hungarian and done in English if the participant's mother tongue was not Hungarian. Direct quotes from the interviews used in the process of writing the dissertation were translated into English by the researcher with careful attention to stay as close to the original meaning as possible. Data collected from the semi-structured interviews was first transcribed, then the transcripts were sent to the participants for member checking. Transcripts were modified where necessary in concordance with participants' feedback. The interviews with all participants yielded a total of 369 minutes of audio recordings, on average 52.7 minutes per participant (SD=9,39). These recordings were then transcribed to a total of 38145 words of data. The average number of words per participant was 5449,28 with SD=1611.86. Finally, the data obtained in the interviews was analysed using thematic analysis with the help of Atlas.ti. The resulting thematic maps helped understand common themes in participants' beliefs about creativity (see Appendix D). This process yielded answers to research questions 1, 1.1, and 1.2.

After all these steps had been done, a very important final step was the synthesis of data. All the findings were juxtaposed to see the relationship between Teacher educators' beliefs and professional practice in teacher education as represented by a methodology course they teach. This provided an answer to research question 3. A summary of research questions, data collection, and data analysis can be seen in Table 1.

Table 2

Research questions with data sources and methods of analysis

Research question	Data sources	Method of analysis
1. What characterizes the beliefs about creativity held by EFL teacher educators who work at a Hungarian university? 1.1 What beliefs do these English teacher educators express about creativity in general? 1.2 What beliefs do these EFL teacher educators express about creativity in teaching and learning English as a foreign language? 1.3 What beliefs do these English teacher educators express about creativity in the context of English teacher education?	Semi-structured interviews	Thematic analysis
2. How does creativity appear in the professional practice of English teacher educators at a Hungarian university? 2.1 In what way is the topic of creativity discussed explicitly in methodology seminars in English teacher education? 2.2 How does creativity appear implicitly in methodology seminars in English teacher education?	Document analysis (course syllabi) Semi-structured interviews Lesson observation	Thematic analysis, document analysis, analysis of field notes
3. How do professed beliefs and observed practice concerning creativity in English teacher education at a Hungarian university differ?		Synthesis of results

4.4 Piloting[2]

As no suitable and accessible research instrument was found that could have been used for this project, the instrument to be used for the semi-structured interviews was created by the researcher specifically for this purpose. Because of this, piloting the interview guide was necessary.

As suggested by Dörnyei (2007), the interview guide (see Appendix B for the Hungarian version and C for the English translation) starts with the collection of biographical data, followed by content questions, then finishes with the closing question. The final instrument included questions organized into five groups or topics: creativity in an everyday sense, creativity in language pedagogy, creativity in language teaching from the teacher's viewpoint, creativity in language learning from the student's viewpoint, and creativity in the participant's daily teaching practice. The first content section included questions aimed at understanding participants' conception of creativity in general, for example: "What is your first association from the word creativity?" The next section contained questions intended to find out how the participants define creativity in the context of teaching and learning, e.g.: "Could you give me some examples of creativity in English language teaching?" The third section aimed to explore their perspective on teacher creativity at a deeper level using questions such as "What conditions should be met to enable a teacher to be creative?" The fourth section investigated beliefs about learner creativity through questions like "How important is it to develop language learners' creativity in your opinion? Why?" The last section explored teachers' self-reported practice, for example: "Can you give me examples or cases where students' creativity was extremely important?"

The piloting process was done in the spring of 2020 with the aim of seeing whether the interview guide is suitable for its purpose and to gain initial insight into English Teacher educators' beliefs pertaining to creativity. Using non-probability sampling, three female teacher educators working at a Hungarian university who teach the compulsory Methodology seminar were selected; all three participate in teacher education and teach methodology seminars within the same teacher education programme. This seminar, just like in case of the dissertation itself, was chosen as one of the criteria as it is a central part of the programme both because of the topics discussed and because it is a compulsory course for all English teacher trainees in Hungary. In the pilot study, the pseudonyms Amy, Barbara, and Cindy

[2] This section is a modified version of Széll (2020).

were used for the participants. There was an age gap of 31 years between the youngest and the oldest participant. Two participants (Amy and Barbara) hold degrees in teaching English and another foreign language while one participant (Cindy) holds a degree in teaching English and Hungarian language and literature. Two of the participants had more than 25 years' experience while the third one had four years' experience in tertiary education at the time when the pilot study was conducted. All three participants are Hungarian, and the interviews were conducted in their first language.

Participants gave informed consent to participation and for my recording the interviews. I made sure to provide the possibility to opt out from participation at any point of the research process. Participants' identity was treated confidentially and no detail was communicated in any form or medium that would have allowed for their identification. The recordings and subsequent transcripts are stored in a safe place which is only accessible to the researcher.

Because of the special circumstances caused by the Covid-19 crisis, the interviews were conducted online. The interviews were between 43 and 62 minutes in length with an average length of 51 minutes. The interview guide was modified after both the first and the second interview. Some questions were reorganised in order to be placed in a more logical location, some ambiguous questions were rephrased, and a few additional questions were added. Based on the feedback provided by the first participant, I added an extra section at the end of the questionnaire where after the discussion I ask the participant if they wanted to add anything to their original definition prompted by our discussion. The interview guide was suitable for eliciting rich data in all the topics and encouraged participants to speak freely and move on to other topics as well.

The recordings were then transcribed; the data yielded more than 16,000 words. The data were subjected to thematic analysis in the way described by Braun and Clarke (2006) using Atlas.ti 7.5. After reaching familiarity with the text, coding was done on the data and the thematic map of the pilot study was created. The most important themes that emerged were definitional obscurity, the importance and positive effects of creativity, and the belief that creativity can be fostered. This last theme includes several sub-themes: implicit and explicit ways of fostering creativity and barriers and enablers of creativity. When asked about what creativity means in the everyday sense or in language pedagogy, all three participants struggled to define the term and the focus seemed to be different in all three cases. As one of the participants noted, "in case of facing a problem, the creative person is capable of finding constructive solutions […] when you are able to group or place or use things in a way that is completely out of the ordinary, yet imaginative" (Amy). As seen from this quote, Amy mostly

considers creativity as an approach to problem solving that involves imagination, new and simple ideas.

On the other hand, Barbara emphasized novelty, playfulness, and spontaneity "carefreeness, playfulness… deviation from routine… ease… spontaneity… are definitely important parts." Cindy defined creativity as an alternative way of thinking in which both planning and spontaneity have important roles: "creativity is usually thinking outside the box… so thinking of something unusual… and applying knowledge at a level but in a new form so there is always some kind of innovation in it." These definitions show that there is some overlap between the ideas and associations of the participants, especially the idea that novelty is a crucial aspect of creativity. Considering Guilford's (1950) traditional trichotomy, participants' answers were mostly emphasizing elements relatable to flexibility and originality, while fluency was present to a lesser degree. The differences between participants' conceptions illustrate the definitional difficulty evident in the literature, which I described earlier in this paper. Creativity needs to be thought of in context, an idea which is underlined by the fact that all the participants became more self-confident and gave clearer and more detailed answers and more examples when asked specifically about creativity in the context of language teaching and learning.

All three participants strongly believe that creativity can be developed – for example, Amy said "I think so: I think it definitely can be developed." They also believe that everybody can be creative; Barbara stated that "every human being's creativity can be fostered, thus the language learner's as well, because the language learner is also a human being," while Cindy emphasized the importance of developing creativity: "[…] you need to bring it out in them. Everybody is creative at some level." (Cindy). This is in line with the general consensus in the literature (Hallmann, 1967; Hutchinson, 1967; Rose & Lin, 1984; Scott et al., 2004; Torrance, 1972, 1981). In this area, several sub-themes emerged from the data. When asked how they think creativity can be fostered, both the implicit and explicit ways of fostering creativity described earlier in the literature review were discussed. The idea of enablers and barriers also emerged, meaning that participants believe that certain factors help people be creative while others hinder or prevent them. This is in line with Amabile (1996), who emphasized the role of social context and motivation as elements of creativity, as well as with the two-way model of creativity (Széll, 2021).

Explicit ways of fostering creativity were discussed in detail especially in the contexts of language teaching and of teacher education, more specifically the methodology seminars that all three participants teach in Hungary. The topic of creativity and the idea of creativity

is explicitly discussed in methodology classes to a varying degree; the three participants put a different level of emphasis on discussing the issue in class. Amy claimed that she aims to teach with creativity in mind, even though creativity is not a regular topic in the syllabus; it is discussed if the need and opportunity arise:

> I don't bring the topic to class, I don't ask what was creative in this. So I don't prepare specifically for this, but in reality, everything we do is in order to see how these things can be done in a creative way.

In contrast, Cindy intentionally brings creativity into the discussion when teacher trainees discuss certain tasks. "I don't underline it, but try to lead them to the answer, that yes, this also fosters creativity so this is very good." Barbara emphasized creativity the most in methodology seminars: "Well, there is a topic called creativity, when we collect things… but it is also present in everything else." This participant also mentioned that in her opinion, all teacher development courses enhance creativity in a way, but she could also imagine a course intended specially to develop teachers' creativity. Based on all this, it can be seen that different teacher educators place different emphasis on discussing the topic area of creativity in methodology classes, and this is reflected in their accounts of their daily teaching practice.

The opinion of the participants was much more homogenous about fostering creativity implicitly. All three teachers placed great importance on this, and claimed that setting an example is of outstanding importance: "So if you want teacher trainees to be creative and teach creative lessons in the future then you need to be creative with them" (Cindy). The concept of the apprenticeship of observation (Lortie, 1975) also appeared in replies and participants emphasized that teachers are likely to teach the way they were taught, and the idea that the Hungarian public school system is not beneficial to creativity appeared in connection with this:

> Everybody teaches in a way that is greatly influenced by the way they were taught, the kind of school system they went through… there are exceptions but I don't think creativity is typical in our school system. That's why many teachers might not even know they could… that they have the option to be creative. (Barbara)

This finding is in harmony with Jeffrey and Craft (2004), who claimed that teaching creatively and teaching for creativity are inherently related.

The data also suggest that participants have firm beliefs about certain factors that help people to be, or prevent them from being, creative. There are several factors that relate to the learning environment, both physically and in an intangible sense. This is not surprising, as the learning environment is related to both the social context and the motivation factor in Amabile's

(1996) model of creativity and the two-way model of creativity (Széll, 2021). In a physical sense, the
arrangement and the decoration of the classroom were mentioned by both Cindy: "[…] also what the classroom looks like… what is on the walls" and Barbara: "In a classroom with desks arranged in rows, it might be more difficult to do creative tasks than in a classroom where it is easier to move children out of the usual routine." Other aspects of the learning environment include a trusting, open, and accepting atmosphere, which was emphasized by all participants. This atmosphere is characterised by freedom from conventions, routines and restrictions of time and space. As Amy put it, "when you start teaching a methodology group it starts with the creation of an atmosphere where people feel free to say things, to express their opinion, but they don't necessarily have to." All participants contribute to the creation of this enabling atmosphere, as acceptance and openness is required from both the group and the teacher. The
importance of the teacher is reflected partly in creating this atmosphere and partly in task design, which was also emphasized by participants as an important factor in fostering creativity.

In connection with task design, participants mentioned that it is very important to tailor tasks to the group's needs, and tasks should be interesting and capable of raising and maintaining attention. Interactivity and thinking together as a group were also important ideas. More specifically, role-plays and project-based learning were also mentioned. Many examples that participants listed as creative tasks can also be characterised as encouraging many different answers as opposed to one correct solution and moving students outside their usual conventions and ways of thinking. Both of these aspects can be observed in this example, which Barbara
named "respond to what I say":

> I will tell a student something like, 'I see you have broken your leg, how did that happen?' So I push her into a situation and she has to react, so we act it out and take it further… or it could be a group situation as well, for example I tell the group 'I have heard you want lessons to start early, to start at six a.m., well, is that true? I was so surprised.' And they cannot say no, they have to take that thought somewhere… (Barbara)

As opposed to enablers, many ideas were mentioned that inhibit the emergence of creativity. Obviously, the lack of or problems with the factors mentioned as enablers earlier appeared, such as an unfriendly atmosphere, lack of openness from the teacher or from the

learners. This was emphasized by Barbara: “it obviously depends on the class… if there is a judgemental atmosphere, it will shut people up.” Other factors that were mentioned were lack of time and too many constraints placed on the teacher by the school, the school system, or the parents. The need to be free of such constraints and pressures was also stated: “the teacher shouldn’t feel pressured to hurry with the material or to complete a set curriculum… this strong pressure to perform may come from the school or the curriculum or the teacher herself.” (Barbara)

Freedom, mentioned before as an enabler, also appeared in the data as a possible barrier in the sense that too much freedom, or a complete absence of limits, can prevent the emergence of creativity. Such limits were described by Cindy: “it is important not only to tell the student to be creative… you need to give them limits and these limits will help them be creative.”

Some new factors were also mentioned, the opposite of which did not appear as enablers in the data. All participants have met and mentioned the phenomena when students do not believe themselves to be creative at all, and this belief has a debilitating effect on the emergence of creativity: “so many people feel constrained when they first have to do a creative task… and how many tell me that ‘I am not creative’, I couldn’t count the numbers…” (Barbara).

According to the participants, this idea seems to stem from the beliefs instilled by the Hungarian school system, which does not allow much room for creativity despite the fact that it is supposed to be one of the aims of teaching, according to the national curriculum. This is related to the idea of expectations of both students and teacher: if students leave the public school system and arrive in tertiary education with expectations that do not allow room for creativity, then these expectations will influence their attitude. “If there is impatience in the air, that’s very bad. And not only impatience, but the idea that games are stupid or a waste of time; these are attitudes

that can prevent creativity.” (Barbara). Again, it must be noted that students’ previous experiences as observers and participants of thousands of lessons is shown to be something that fundamentally influences their attitudes and expectations and through that their behaviour (Borg, 2004).

Even though there were considerable differences in the way participants defined creativity, there was unanimous agreement about the importance of creativity – all participants consider it of crucial importance and mentioned different reasons why creativity has an all-encompassing positive effect on life. These ranged from the practical to the

philosophical: Cindy emphasized the increasing role of creativity as a necessary skill on the labour market, while Amy and Barbara mentioned intrapersonal effects such as increasing self-esteem and the reduction of inhibitions. Motivation and involvement was again a universal idea mentioned by all three participants in connection with both learner and teacher motivation; for example, Cindy said it is possible to "enhance language learning motivation and here I think creativity has a very big role" while Amy mentioned the same thing about teacher motivation: "creativity is not only good for the students; if a teacher educator is creative it is good for herself, so it keeps up my own motivation as a teacher." Interpersonal positive effects were also mentioned, Cindy emphasized the personal importance of communication for her but also how creativity is beneficial in that respect, as well: Creativity is very important for me in conversation […] in our everyday conversations we are closed into routines and schemata, and through creativity we can step out of these, so if one learns to speak more creatively then maybe she will dare to ask questions, and take this into her everyday life a little. (Cindy) As seen from these examples, the participants hold the belief that creativity is beneficial for the person but also for others besides the creative person as well, and this is true when one thinks of the present but also of the future. Perhaps the strongest general positive opinion was voiced by Amy, who stated that "maybe this is the most important goal of teaching. To form creative people who think independently and have ideas."

Overall, the results showed that the interview guide is suitable for eliciting rich data and that participants have a deep understanding about creativity and fostering creativity. Overall, the participants seemed conscious, open, and positive when discussing creativity and appeared to place due importance on the issue. This is fortunate, especially in the light of their being teacher educators, who to some degree will pass on their beliefs to the next generation of English teachers. However, professed beliefs and actual teaching practice and decisions may not be in line (Pajares, 1992), and indeed, several studies investigating the relationship between espoused beliefs about creativity and teaching practice found discrepancies (Bereczki & Kárpáti, 2018). Following from this, the pilot study underlined the necessity of comparing beliefs to actual teaching practice. These initial results also suggested that explicit discussion of creativity in teacher education could receive more emphasis. Further understanding of creativity and the daily practice of Teacher educators could be beneficial in order to train creative teachers and ultimately creative students. For a more detailed description of the piloting process, see Széll (2020). The final interview guide is also available in Appendix B and the English translation in Appendix C.

4.5 Ethical issues

Some ethical issues need to be taken into consideration during the research process. Firstly, permission for the research was granted by the Research Ethics Committee of the Language Pedagogy PhD Programme. Throughout my research, I sought informed consent from the participants. When I approached each participant, I explained what contribution I was asking them to make by outlining the steps of my research and asked for the signature of written consent notice. I made sure to mention that their participation is completely voluntary and they have the possibility to withdraw from participation at any time during the research process. This was emphasized both before the lesson observation and before the interviews. The interviews had to be recorded for research purposes, participants were also informed of this and gave consent which is part of the audio recordings. The data gathered this way was handled and stored in a safe place which is only accessible to the researcher.

Protecting the identity of participants is an important ethical issue in this research. As teacher education is a small profession, I had to ensure that even if the reader were to guess which university provided the setting for this case study, the identity of the participants cannot be directly linked to any parts of this dissertation. As such, any direct or indirect quotes and comments on or discussion of the data were done in a way that ensures the protection of the participants' identity. To ensure this, any similar details (names, course codes, room numbers, contact data, etc.) were removed from the sample course description, observation note, and interview transcript excerpt in Appendix E, F, and G. Furthermore, the biographical description (age, gender, nationality, past experience) of the participants was intentionally described only as a group and not one by one or in a summary table as is customary in similar works. Lastly, unisex English names and gender-neutral pronouns (they, them, their) were used to refer to the participants, in order to lessen the chances of guessing the identity based on gender or nationality. While this is certainly not the conventional method used in such cases, I felt that the ethical considerations here outweigh the importance of traditional research conventions.

4.6 Quality control and limitations

The trustworthiness of the research endeavour is ensured in line with Lincoln and Guba (1985). Credibility of the study is established by a thorough examination of available literature in the theoretical background, as demonstrated in section 2, as well as the linking of results to other research. To improve dependability, procedures of data collection and analysis are outlined in great detail, thematic maps created during the analysis are attached in the appendices, and regular consultations with my supervisor helped ensure that data is collected and analysed in an accurate and consistent way. Data collection was triangulated, the data collected and analysed in the study was gathered from several different sources (interviews, documents, and observation). Transferability is ensured through providing thick description of the data collected, the researcher's experiences in order to enable the reader to decide to what extent this piece of research and its findings are transferable to other contexts. Confirmability is established by the detailed description of the research process and by leaving an audit trail, a transparent and detailed record of the research steps taken.

However, no research is perfect, and this dissertation will have a number of limitations as well. The structure of the research is based on the interview following the lesson observation step in order to ensure that the Teacher educators do not know what aspect of their lesson is being observed and why. Nevertheless, EFL teacher education is a small profession in the Hungarian context – professionals know each other and communicate regularly. Unfortunately, this opens up the possibility of some participants knowing about the focus of my investigation beforehand. As a result, the chances of the Hawthorne-effect, which means that participants behave differently when they know they are being watched (Dörnyei, 2007), are increased. On the other hand, this might not prove to be a serious limitation because of two reasons. Firstly, because of the context: EFL teachers and especially Teacher educators in Hungary tend to be incredibly busy with high teaching loads, the pressure to publish, and a wide range of administrative duties. Upon consultation with some of my colleagues, it seems highly unlikely that any one of them would have the time and energy to change the way they normally teach simply because a PhD student is there to observe their lessons. Secondly, Teacher educators in Hungary all hold a PhD in language pedagogy, thus they are aware of what the Hawthorne effect is and how important it is for research purposes that I am able to observe their normal professional practice. As a result, simply reinforcing this knowledge by making an emphatic request to keep to their normal routine should more than suffice to prevent the emergence of the Hawthorne effect.

Another limitation is due to the social desirability bias, which means that participants may act and comment in a way that they consider to be socially accepted (Dörnyei, 2007). As mentioned earlier, creativity is considered important in theory and in policy, yet does not usually appear in practice. Most likely, participants will be aware that creativity is something they should, theoretically, strive for in their professional practice. To a certain extent, this is a normal occurrence in any research touching upon sensitive topics. Social desirability bias could lead to a number of false claims in the interview phase. This was partly offset by my paying increased attention to the way the questions in the interview are worded and participants were repeatedly reminded that there are no correct answers and their personal opinions and beliefs are important and these are what I am interested in.

A practical limitation is evident in the nature of the case study itself and the number of participant teacher educators. As this was a case study, there is no way to know how the situation is different at other universities in Hungary. Additionally, financial and time constraints limited the scope of this investigation. Methodology seminars were observed for two weeks for each participant in order to gain as clear and general insights as possible. This was to be followed by the interview with the participant. All in all, this means that simply the data collection is a time-consuming procedure. Because data collection had a time limit of one year, only teacher educators teaching methodology in the given academic year could participate in the study, even though there are more teacher educators working at the selected university who in the past taught methodology seminars. Resource constraints also meant that only methodology seminars were selected for observation, even though there are other courses in the teacher education programme which could have been included in the investigation and these might have added to the results.

Another issue that emerged during data analysis and writeup is that quotes and observation notes obtained from different participants do not appear in a completely balanced manner. I paid attention to put equal effort into observing and interviewing each participant (with the exception of Drew, where outside factors limited the number of lessons I could observe). After introspection and additional review of the data, I arrived at the conclusion that this is not a case of favouritism; put simply, the topic and nature of this investigation make it likely that not all participants will appear in the final product in the same ratio. Teaching styles and habits differ, topics of observed lessons differ, and even creative ability or the motivation to be creative might differ between participants. I was mostly concentrating on the presence of certain creativity-related phenomena, which means that when such phenomena

occurred it required detailed description of details. These altogether naturally led to some participants appearing to hold a more prominent role in the dissertation.

Related to the previous point, one might claim that certain pieces of observation notes have been chosen seemingly arbitrarily to illustrate certain points in the dissertation. During designing the study, I made the decision to use my two-way model to help process the data I have and guide the analysis. This also means I accepted the fact that certain pieces of observation notes that are relevant to each point of the model might seem to have been chosen arbitrarily exactly because they were picked to support a specific point. However, there are two issues that need to be considered here. Firstly, while those 73+24 pages of observation data I had might seem an overwhelming amount, there were many parts which simply had limited relevance to the topic, for example, discussion of technical questions (assignments, tests, school visits) or simple knowledge-checking, "one correct answer" kind of tasks. This also means that at certain points I had a limited range of incidents to connect to a certain part of my model. Of course, this is a limitation stemming from the nature of the study: a case study with a limited number of participants who were observed for only a limited time period and who are all part of the same methodology group and whose lessons are to some extent limited by pre-set requirements resulting in some similarities. Secondly, I believe that the selection of incidents might seem arbitrary exactly because the focus of observation was guided by a fairly strict path provided by the research question and the two-way model of creativity. I believe that these restrictions were necessary in order to keep the focus of analysis.

A further limitation of this study stems from the sensitive nature of this investigation. Because of teacher education being a small profession where most individuals know each other, I had to take severe steps to ensure that participants' identities were protected. Unfortunately, this very often meant that I could not provide even codenames for certain pieces of data, for example course-related information, certain pieces of observation notes, or even quotes as I felt that this would set up such a complex and detailed picture of each participant that it would become possible to guess their identity by process of elimination. This necessarily impinges the quality of the thick descriptions.

Lastly, the insecurity of the working mode of tertiary education resulting from Covid-19 caused problems in this research. From the beginning of Covid-19 until the days this dissertation was finalized, teaching at this university fluctuated between periods of online and offline teaching in a way that could not be predicted in advance. This meant that in case of one of the participants, lessons were observed fully online. In case of another participant,

illness and time constraints resulted in me only being able to observe 4 lessons instead of the 8 originally intended.

A final note should be made about how this research endeavour had to be changed during the research process. As it was mentioned in 4.2, initially this project was intended as a generic qualitative inquiry (Patton, 2014) in which I carefully selected three universities based on profile, student numbers, and accessibility in order to provide a more complete picture of Hungarian teacher education in general. Unfortunately, feasibility issues and difficulty in getting access meant the research had to be redesigned as a case study focusing on one university only. This certainly impacts the transferability of the research.

5 Results and discussion

This section provides a detailed description of the findings that emerged from the data. The section is divided into three main parts which detail and discuss findings in a logical fashion that follow and answer the research questions outlined in 3. The first section, 5.1 Participants' beliefs about creativity answers RQ1, the second section, 5.2 Explicit and implicit presence of creativity in observed practice, answers RQ2, and lastly 5.3. Comparing beliefs and practice answers RQ3. Discussion of the results is continuously added parallel to the presentation of findings throughout the entire section.

5.1 Participants' beliefs about creativity

The section starts with presenting and discussing the results of the first research question. In order to answer this question and gain insight into participants' beliefs, the interview data was analysed in detail. The themes that emerged in connection with creativity in everyday life, creativity in language teaching and learning, and creativity in teacher education are described in the following sections.

5.1.1 Participants beliefs about everyday creativity

Participants were asked about the way they see creativity in everyday life. The resulting answers were varied, but some associations were repeated by multiple participants. The three most dominant associations were *problem solving*, *novelty or creating something new*, and *art*. Problem solving was mentioned as synonymous with creativity by several participants, for example: "I also think it is creative when someone tells me a problem that they have been trying to solve many times, and I try to give them new perspectives or ideas" (Iggy). Another participant commented that "creativity for me means that I can see a phenomenon from many different aspects, or that I have many solutions to a problem" (Glenn). Finding a new solution to the problem is not the only possible way of creativity, as Jackie phrased it: "either you find a new solution to a problem, or you reframe the problem."

Participants also listed several illustrative examples from real life for their different associations of creativity. Jackie's view of problem solving, for example, is reflected in how she found a solution to food intolerances in her family: "…now I'm experimenting, because

there are different food intolerances in the family, and I've created a free-from cake. No flour, no eggs, no milk, no sugar, and also no certain fruits – all members of the family can eat it and I'm really proud of this."

As can be seen from Jackie's comment on finding a new solution to a problem, the concept of novelty is partially connected to problem solving as creative problem solving seems to entail finding a new solution to a problem. This is also reflected in Drew's reaction: "…everyday creativity, I would say, is very often synonymous to problem solving, the common element is novelty, like when there is an everyday problem, and old solutions don't work anymore, and you need a novel solution."

Parallel to its connection to problem solving, the idea of novelty appears to be connected to creation too:

> Even the word itself is the same we use for creation, I mean God created the world from nothing, and imitating this, humans also try to create, of course, they can't from nothing – only God can do that, but humans try to create something new from the already created goods and tools. So yes, in this more general sense, I'd say even before art creativity means more generally to create something new. (Drew)

Arden also mentioned the creation of something new with a specific example: "creating something new, whatever that is, like handicraft for example, so creating something new, self-expression, is part of creativity for me." (Arden)

There appears to be a further overlap between associations, as can be seen from Arden's utterance, who brought an artistic example, handiwork, to illustrate the problem of creating something new. The idea of art as a close association to everyday creativity is salient in the interview data, as it was mentioned several times by many participants, for example, Arden said her first association to "everyday creativity is art, obviously […] knitting and sewing" while Drew responded similarly, saying that one of their associations is "artistic creativity, so creating something". Participants appeared to feel that this is a common association as Iggy noted that "most people, and me as well, have these handicraft associations at first" adding practical examples from their life: "this is where I express my creativity at home, in decorating the flat or making jewellery".

While problem solving, novelty, and art were the three most common connected ideas, several other aspects or characteristics were mentioned by one or more participants in connection with everyday creativity. Associations were mentioned as the mental process "connecting unexpected things to create something new" (Glenn) or "recognizing parallels between certain situations" (Arden). Spontaneity was connected to creativity – Jackie

mentioned that creativity and spontaneity are "very closely connected" for her – as well as youth and colourfulness (Drew). Partly connected to problem solving and novelty, Fox mentioned that creativity is "doing things in a way which makes them better. So it's very much to do with the quality of the things that you do" and that the impetus behind creativity is an intention to improve things by making them unique through creativity: "I think that's why you want to do it because it's better. It's partly because you've invested something into it and you've made it unique. But I think by doing that you improve the quality of something by doing it creatively."

When compared to the literature, some of these results are in line with previous findings. Spiel and von Korff (1998) asked politicians, scientists, artists, and school teachers to write down their spontaneous associations to creativity in an effort to investigate implicit creativity theories. The teachers participating in their study had the four most frequent associations of novelty, idea, spontaneity, and enjoyment. These, to some extent, also emerged from the present data. Novelty, ideas, and spontaneity were directly listed. Even though enjoyment was not directly mentioned, participants often brought into the discussion everyday life examples of hobbies and activities that they enjoy doing and thus enjoyment appeared in an indirect form. Unfortunately, Spiel and von Korff (1998) do not provide a full list of associations hence there is no way to know if problem solving appears in their data or not. However, the connection of creativity and problem solving is widely discussed in the literature; for example, Wallas (1926/2014) described creativity as problem-solving that consists of the four stages of preparation, incubation, illumination, and verification (see 2.1.2 for more detail).

5.1.2 Participants' beliefs about teaching and learning English

In this section, those beliefs emerging from the data are summarized which are specifically connected to the teaching and learning of English. As many themes emerged in connection with this topic, this section finishes with a brief summary. While the beliefs discussed here are general about teaching and learning regardless of the context (e.g. primary, secondary, tertiary, adult education), the beliefs which are specifically connected to teacher education are discussed separately in 5.1.3.

5.1.2.1 The importance of creativity

Regarding creativity in teaching and learning English, participants were loquacious, more so than when they were asked about creativity in everyday life – actually, some of them immediately started answering everyday questions in connection with their professional life or even expressed the opinion that it is easier to answer the questions about teaching and learning. One example is how Arden replied when she was asked what creativity meant for her in real life: "the first thing that came to my mind is freedom. So in my private life, and to a certain extent as a language teacher, that I give space to their thoughts, that I give space to students to freely express their creativity."

This behaviour suggests that the importance of creativity in teaching and learning EFL is something participants consider of high importance. This notion was repeatedly supported by what they actually expressed when they were asked about the importance of creativity. All participants attributed a high level of importance to creativity. On one end of the scale, Fox commented that "creativity is right at the centre of everything a language teacher is going to do really. I don't see how they can't do it", while Glenn said that "a teacher surely has to be very creative".

There were subtle differences in the details, though: Jackie emphasized the importance of creativity for the teacher but added that in their opinion, the importance of creativity in language learning is "overinflated", and when asked about creativity in general, they said it was misunderstood, because

> Creativity should remain within a field that carries meaning to human communities. If I start doodling, it's not creativity, it's superfluous activity. If a child takes a toy car and wrecks it on the edge of the table, it's not creativity, he just doesn't know how to use it yet. If you take the same car and use it as a plan, that is creativity. I think that within the field of meaning of human communities, taking into consideration the limits of circumstances and culture heritage, it is possible to be creative. So for me much of modern art is not creative. Because there isn't a sizeable community for which it carries meaning or value. So I think it is context dependent, absolutely context dependent in my eyes. (Jackie)

While art is certainly subjective, Jackie's comment seems to be closely related to the concept of appropriateness in creativity, which is defined as usefulness or fit for the purpose (Runco & Charles, 1992). Interestingly, Runco and Charles (1992) uses an example to illustrate appropriateness which seems similar to what Jackie mentioned:

> By itself originality may characterize bizarre and obviously inappropriate work or behaviour. Consider the child who gives 'baseball' as a response to the question, 'Name all of the things you can think of which are square.' This very question can be found in divergent thinking tests, and "baseball" would certainly be an unusual and therefore original response. It is, however, inappropriate-baseballs being round rather than square-and most judges would agree that it is therefore not truly creative. (p.537)

The same thought was reflected in Ezra's comment, who said that "creativity isn't self-serving. Self-serving is a dead end I think. You need to pick the best creative way to your aim" The fact that Jackie and Ezra commented on appropriacy is interesting and unusual in two senses: firstly, none of the other participants commented on this, secondly, teachers in general appear not to be very focused on this aspect of creativity. Bereczki and Kárpáti (2018) found in their systematic literature review that "across ten studies, teachers emphasized originality, novelty or uniqueness as criteria for judging creative products, with only a few considering appropriateness, usefulness and value to be necessary for creativity" (p.35). Apparently, the teachers investigated in this case study holds opinions similar to how teachers think about appropriateness in general.

5.1.2.2 Teaching and learning without creativity

Parallel to emphasizing the importance of creativity, participants expressed heterogenous opinions about how teachers and learners manage without being creative. The majority of participants expressed beliefs that some degree of professional success is possible even if one is not creative if certain other skills or conditions are present. This opinion was most strongly conveyed by Jackie, who claimed that if a teacher "has good standards and follows good examples they might be extremely successful". They added that by success they meant that "students achieve results". This is also caused by the high quality of course books and teaching materials, and if a teacher "sticks to the ideas in the teacher's book they will definitely not teach badly". The idea of following patterns was reflected in their comment on language learners learning without creativity, saying that if a learner "observes what a native speaker does and does the same, that is more effective in exam situations and in other situations as well". Arden also commented on the helpful nature of teaching materials, but added that relying solely on these has consequences:

> You can do your lessons without [creativity], because there are always supplementary materials that you can always look at. The question is how much the student and the

teacher herself enjoys teaching. Because I think you can't really enjoy it after a time if you just recite a text from a book. (Arden)

Drew, Ezra, and Fox focused on the importance of other skills and qualities that are necessary for a teacher to become successful: methodological knowledge (for example giving instructions, classroom management and organization), preparation, and personality. As Fox said:

> There is one thing that occurred to me when we were talking and that is that while creativity is very important, I think for teachers it is not enough. So creativity can enhance learning a lot. But even the most creative teacher, if they don't have certain other skills, they're probably not going to be successful. So I think, and these other skills I'm talking about are basically what might be considered the less creative aspect of teaching. I'm not sure if that's completely true, but just being well organized. Being prepared […] is very important. Doesn't matter how creative you are. If your classroom is a mess in terms of the organization and the management, particularly in terms of your instructions. So I've seen very creative teachers who can't give instructions and it's going to be very-very difficult to have good learning, good classes, if the learners can't really understand what they're supposed to do. So I think while I place a very high value on creativity... I don't want to give the idea that teaching is only about creativity, it's not. (Fox)

Fox added that a less creative teacher could probably manage by "being organized" and it is not necessary to be very creative to be a good teacher, but some degree of creativity is probably necessary. They commented that even those teachers who are considered not very creative are in reality creative to some extent:

> I think even a not very creative teacher is still creative in some ways. It's not as if they are totally uncreative. Because like I said, I don't think you can teach if you're not creative to some extent because it demands some creativity, it demands some imagination. So I think really, a totally, a teacher who's totally lacking in imagination would not be a very successful teacher. So it's a matter of degree. (Fox)

Drew communicated similar ideas about methodological knowledge and added that it is important that a teacher should be "supportive emotionally and interpersonally", and if all these skills come together, they might fare as well as a more creative teacher. Ezra also voiced the social aspect of teaching and "the relationship with the group. Without which creativity is not enough."

The other two participants were to some degree in dissent with this opinion. Iggy justified the overwhelming importance of creativity with its effect on motivation: “in order to really engage them, I think it is indispensable that it’s not a traditional, monotonous, repetitive, ppt-based lesson, but it should have variety.” Glenn phrased an even stronger opinion, saying that in certain situations, it is impossible for a teacher to manage without creativity, raising a specific example:

> Let’s suppose they only learnt methodology without the chance for true reflection, not having the opportunity to try things out, they listened to some lectures, read a methodology book, and then they arrive to a vocational secondary school, let’s say in mechanics, where there are only boys, and they are preparing to be mechanics. And how they bride the information they have and reality is a big question mark. Most likely they won’t manage. Or they will feel really bad. So, they will not succeed without creativity. At all. (Glenn)

To summarise, participants appear to all believe that certain other skills are necessary for someone to be creative, for the teacher this is mostly methodological knowledge and certain social skills. These appear to be the basis upon which a more creative approach can be built. The disagreement does not concern whether creativity is beneficial or not as all participants seem to agree on that. The difference in opinion revolves around the indispensability of the creative approach, whether high quality teaching producing good results is truly possible without a creative approach or not. It is reasonable that participants would have differing opinions on this issue; for example, a varying degree of tolerance to monotony could justify these differences. This is only one possible explanation; participants have diverse backgrounds, education, and experience, which could have all contributed to such differences in opinion.

5.1.2.3 Creativity as life skill

Having established the importance of creativity, participants gave a number of different reasons to support their opinion about its importance. Arden commented that creativity goes beyond education and is an important life skill:

> We do not only prepare students to know the Present Perfect, but to get on in life and in their work. There are more and more positions where you have to be creative and they value it if you approach things differently or you build something new. (Arden)

This attitude was mirrored in Fox's opinion, who emphasized the importance of creativity as a skill in the education system:

> I think in the 21st century education system, creativity should be much more. I mean, this knowledge transmission, there is a place for knowledge transmission. I'm not saying that it's completely useless because it's good to have some underlying knowledge. But I think what we should be educating people to do, and probably this is always the truth, but we still have to be doing it now. I said, to be able to think, I'm not just to absorb facts… pretty useless, really. And we have ways of accessing a lot of information, we don't need to be working encyclopaedias. But what we do need is to be able to use information creatively. And language learning, yeah, absolutely. We don't need to be spending hours now as during grammar. What we need to be doing, I think, is using the language. And if we want our learners to use the language, then I think we need to be creative. We need to find creative ways to encourage them to do that and to make it enjoyable because then they'll want to do it. […] Creativity encourages curiosity because it's different. You don't know exactly what it is. So, curiosity is a very important part, I think, of learning. So you can't really learn if you're not curious.

This quote also illustrates how the role of creativity is seen as the source of curiosity thus enabling motivation and ultimately, learning. Affective factors such as motivation, interest, enjoyment, and avoiding boredom or burnout were also listed as justification for the importance of creativity by several participants in different forms.

5.1.2.4 Affective factors: from boredom to motivation

Another reason that arose as a justification for the importance of creativity were the related affective factors. These concepts were voiced regarding both the teacher's and the learner's point of view. Jackie commented on how being creative is really important for her because of the way her personality works: "if I'm not creative I'm bored to death, which is important as I'm the hysteric type, meaning if there isn't enough stimulation, I lose my motivation easily". Ezra mentioned how creativity is useful as an aid to avoid boredom and subsequent burnout: "it is important from the teacher's perspective. So that the person does not lose it, does not burn out. If they are already burnt out, then maybe later, but creativity might help with the monotony present in teaching." Fox expressed a similar opinion, expanding the importance beyond the realm of teaching:

> Maybe you survive longer. Because obviously fatigue, burnout and just lack of passion are problems. And I think if you can teach creatively, then it probably enables you to enjoy it more, and that in turn will enable you to go on teaching longer. Or even if you don't go on teaching because I'm not saying everybody should go on teaching for the whole of their lives, some people want to, but a lot of people don't. But even if you don't teach for the whole of your career. If you're creative, you'll probably get more out of it for that part of your career that you did teach.

Glenn justified being creative as a teacher with avoiding boredom, which they equated with professional development:

> I'm this creative as a teacher because I get bored easily. I could say to put it nicely I want to develop professionally and each time I do something in class it's an opportunity to develop, and if you do the same thing again the same way then it's very likely not development. I do think; however, the ugly truth is I just get horribly bored if I have to do the same thing twice. I think these two things are the same actually.

Interestingly, Glenn's opinion follows the line of Fox's reasoning about creativity, curiosity, and learning: creativity will make a person curious, which will eventually lead to motivation and learning. Glenn's natural disposition towards curiosity and lack of tolerance to monotony also leads her towards professional development. Still related to motivation, Drew brought up the topic of enjoyment, stating it as a primary factor behind motivation both for the teacher and the learner:

> As I said from the teacher's side, I am usually creative, if I am, in order to have fun. Well I think the same from the learner's perspective. If they don't enjoy learning, if it's not a personal source of joy, an autotelic activity as Csikszentmihályi said, so an activity that is its own reward […] this is really important for long term and sustained motivation, as Dörnyei said, process motivation, you need not only meaningful goals but also enjoyment.

The quotes so far support that enjoyment, boredom, motivation, and burnout seem to be inherently connected. How they are connected is well summarized by Arden's concise expression:

> The question is how much students and the teacher enjoy learning and teaching. I think the teacher can't really enjoy it after a time if they just recite a book or two. A language teacher might always need a bit more creativity, […] but there still are teachers who aren't that creative. That takes away from enjoyment for both sides. The teacher loses motivation, and doing everything the same way each year will lead to burnout. So you

need to change things and in order to that you need to be creative. And I think it becomes less enjoyable for students too.

The correctness of the beliefs that emerged in connection with affective factors is supported by previous research. Creativity can indeed help students enjoy lessons and thus become more motivated. As it was mentioned earlier, Gidoni and Rajuan (2018) found that creativity is closely linked to certain affective factors when they observed that implementing drawing into an elementary EFL classroom increased student enjoyment and motivation. Dai's (2010) results are also in line with this. Dai (2010) introduced creative writing into Chinese tertiary education and found that it increased students' motivation to write. More generally speaking, Csikszentmihalyi's (1975) flow theory connects motivation, flow, and creativity. Regarding burnout, Ghanizadeh and Jahedizadeh (2016) in their study of EFL teachers in Iran found a strong negative correlation between teacher creativity and burnout ($r = -.723$, $p < .05$). This study establishes correlation and not causality between creativity and burnout therefore it is impossible to know whether creativity actively prevents burnout or if teachers in a state of burnout are not creative. However, as beliefs strongly shape behaviour (Pajares, 1992), if participants believe that creativity prevents burnout, it is reasonable to believe this is exactly what will happen: participants will invest energy into teaching creatively which will then result in enjoyment and motivation, which are the opposites of burnout.

5.1.2.5 Adapting to change

Participants mentioned an idea which appeared to act in a forceful way, necessitating creativity in order to manage a problem. This is the idea that the changing world requires creativity from teachers to keep up with the changes and to teach well. Participants listed different changes. Learners themselves have changed during their active years both in connection with goals and their backgrounds:

> Students used to have a great linguistic awareness, like 10-15 years ago, because they read a lot of grammar books, but they didn't really watch a lot of television, because they didn't have it. […] Also thematic interest has changed as well. Hot topics 10-15-20 years ago are not hot any more. So the world has really changed around us, there are different immediate concerns. (Drew)

Glenn also mentioned how learner interests change continuously and it is the teacher's job the adapt to these changes in order to engage them: "we need to continuously adapt to new

‘Squid Game’ and whatever comes, what they like at the moment. If it’s ‘Money Heist’, then that’s what you have to teach.”

Changes, however, are apparent in other areas as well and participants mentioned how teaching itself has changed during their career parallel to developments in methodology and the spread of the communicative method in Hungary: “We developed together with language acquisition theories, methodological novelties, communicative language teaching. […] They used to try and teach eight-year-olds the same way they taught 18-year-olds, and of course it was a pathetic failure…” (Jackie). Jackie also mentioned that Covid-19 and the forced switch to online education was another change that required the use of her creativity.

Participants listed how changes in the world inspired them to adapt and to use their creativity in order to cope with challenges and teach well. This is part of what is traditionally described as the role of the environment and is sometimes termed creative press in the literature.

The creative place or creative press is used to refer to contextual and environmental factors that are outside the individual. For example, Csikszentmihályi (2014) emphasizes the role of society in how open and supportive the environment is to expressions of creativity (see 2.1.4 for more details). It is present in the two-way model of creativity (see 2.1.6) as well, where it could be categorized within the context that is part of the conditions that enable creativity.

5.1.2.6 Everybody is creative to a degree, some are born that way

One of the most noticeable themes about participants’ beliefs concerning learner creativity is the issue of whether learners are born creative. Most participants seemed to agree that children are born creative. Arden noted that “it might be an idealistic thought but I think everyone is creative” and Fox also commented that “very young learners are naturally creative”. Regarding linguistic creativity, Jackie expanded this view beyond the individual, to communities: “students, human communities are very creative with language, so if you leave them alone they will be creative. This is a basic inclination. […] Linguistic creativity is a basic property of all human groups.”

Jackie’s view is reflected in the literature about linguistic creativity; F-creativity claims that there is creativity in the general productivity that is the basic characteristic of all language use (Bergs, 2019). After stating this basic premise, several participants expressed the view that creativity works like a talent and people have a varying degree of it. Fox argued that learners are creative to different degrees and in different areas:

> Most learners are, relatively speaking. Maybe some learners are very creative, more creative than others. But I think most learners are creative in certain ways, different ways. So you can, even the most unpromising of learners, there's somewhere, there's some aspect, in which our person is probably creative. You just don't see it.

Drew voiced similar views, claiming that there is a natural inclination towards creativity that people possess to a varying degree, but everybody has the potential to be creative in certain ways and things:

> So I think, it is like interest and curiosity; you cannot implant it into the other person. Either they are curious and open, an inquisitive mind, or not. We can help them improve it more, though. I do think that everyone is forced to be creative on some level if they want to live on this planet. […] I think everybody can be creative in their own way and form. […] So I think creativity stems from us, it is present in different quantities in everyone, but it's there, and we wouldn't be able to manage a single day without it."

Ezra uttered similar beliefs specifically about teachers, stating that while everybody is creative to a certain degree and this can be trained, some teachers are born with a higher level of creativity readily available:

> There are, really, really rarely, strong teacher personalities who just naturally have it. Some are born to be a teacher, they have to study less methodology, because they already have it. It just happens. And this is the same with creativity. And then some have less from both, but that can be developed a bit.

These beliefs are largely in line with the existing literature on teacher beliefs. The question whether creativity is a common attribute or a talent of a select few is often called distribution (Andiliou & Murphy, 2010). Regarding distribution, Bereczki and Kárpáti (2018) found that most teachers agree that everybody can be creative, but a few people are born creative. Furthermore, from a pedagogical perspective, this is a very positive belief as accepting that all students can be creative would enable teachers to look for and actively try to help students realize their creative potential. Paek and Sumners (2017) found that "the more teachers believed creativity to be innate, the less teachers tended to perceive every student to possess creative potential" (p.1) and as a result the less they believed in their own capacity to teach for creativity.

5.1.2.7 Advantages and examples of creativity in language learning

Participants believe that being creative can provide certain tangible advantages in the process of language learning. There are two advantages that they mentioned: one is how creativity has a helpful effect on social interaction and communication and how creativity contributes to self-discovery of preferred learning styles. Regarding communication, Ezra mentioned the example of creativity in defining unknown words, making easier "to describe something when they don't know it". Jackie added that a language learner needs creativity because "they will get into new social situations and there will have to try new behaviour". In connection with learning styles, several participants mentioned experimentation and self-discovery as a creative process that ultimately leads to more successful learning. For example, some learners might find "joy in talking to people around the world on Skype" (Drew), or whether "they can creatively learn vocabulary by drawing" (Ezra) or by "sticking post-its above the toilet or the sink" (Glenn).

When asked about specific instances when language learners' creativity was important or could show in practice, participants listed a variety of different tasks. Some of the tasks mentioned (peer teaching, warmers) were from the context of teacher education; these will be discussed in 5.1.3. Apart from these, Glenn mentioned a creative uses task: "how many uses can you find for your pen. Or your hairdryer." Another example they mentioned was the use of colourful abstract images to teach modal verbs: "we put blobs of paint on paper, fold it, then reopen it, and then they say 'this might be a butterfly', they say what they see in the picture." (Glenn).

When comparing these beliefs to the literature, there is some evidence that creativity influences communication, though not in the way participants listed. Albert and Kormos (2004) found that oral narrative performance was moderately correlated with aspects of creativity; fluency increased the quantity of speech and originality increased the complexity of the stories. On the other hand, learning styles is a controversial topic. Research indicates that learning styles is in fact a neuromyth that is nonetheless prevalent in tertiary education (Newton, 2015). The contradiction can be at least partially dissolved, though. Participants discussed examples where creativity might spur learners to try different approaches to learning English. Drew mentioned finding "joy in talking to people around the world on Skype". Talking to a real person entails much more than practicing the language: it is a social interaction beyond learning and it could be enjoyable for the appropriate learner. As such, using this strategy could in fact contribute to motivation and thus to learning. This is not

because of learning styles, but because of everything else involved in the situation, the complexity of reality which cannot be ignored. Similarly, if a person finds joy and motivation in preparing post-its to stick to the bathroom door as mentioned by Glenn, it could lead to hours of extra time invested in learning which surely has some benefits.

5.1.2.8 Creativity and the education system

The theme that the Hungarian education system is not conducive to supporting creativity was very salient in the data. All participants made some kind of reference to one or more aspects of the education system and the nonverbal components of their comments (for example, intonation), exuded a mood of pessimism and cynicism which was parallel to verbal expressions of negative ideas. Many different factors were listed by the participants as real or potential problems connected to the education system which could interfere with the expression of creativity. Some of these factors were related to educational policy or the curriculum while some were connected to specifics of the education system or the school itself.

Connected to educational policy, uniformity emerged as a problem. Uniformity means the need or pressure for all learners to conform to a set standard of average, regardless of individual needs, skills, and abilities:

> The view that everyone has to perform the same way, this Prussian thing that still is in power here. We are going backwards in this. Everybody has to be at the same level: on 8th October you have to cover unit 16 in geography. This is what we left behind after the system change at the end of communism, and now we're again going in this direction. This certainly does not favour any kind of originality or for different students to arrive somewhere at different times. Centralizing is unlikely to be a good ground for creativity. (Ezra)

During our discussion with Ezra, it became clear that they see this as a country-level problem specific to Hungary, as they mentioned that people might fare better in other countries, "simply because of not being forced between so tight rules. It's not that people are more creative there, it's the circumstances… So better circumstances make it possible."

Another feature of the Hungarian education system is closely connected to the idea of uniformity. The focus on knowledge and the transfer of knowledge as opposed to skills was mentioned as a problem in connection with creativity. Fox, however, expressed the opinion that the situation might be somewhat similar in other countries as well, yet he agreed that the

situation is much worse in Hungary compared to other countries, using teacher rankings to support their argument. They justified their opinion with the fact that the Hungarian system relies more on knowledge transfer than the system in other countries:

> Yeah, I think, if you look at the Hungarian system which is not so different from a lot of other education systems, maybe it's a little more, well I'm sure if it's any worse than the UK system. What I mean is that at quite a young age... So, once you enter formal schooling, the emphasis becomes on knowledge transmission, basically. And learning lots of knowledge and then giving it back and being tested on it. […] I think in the 21st century education system, creativity should be much more. I mean, this knowledge transmission, there is a place for knowledge transmission. I'm not saying that it's completely useless because it's good to have some underlying knowledge. […] I said, to be able to think, not just to absorb facts and give that back - pretty useless, really. […] What we do need is to be able to use information creatively.

Arden also expressed the opinion that the focus on knowledge transfer is problematic and creativity is underrated. They added that this is mostly because of public opinion, and this would have to change: "it's not necessarily content knowledge that we need to idolize but we need both. I see a contradiction here, in connection with public opinion."

Still pertaining to policy-level problems in connection with the education system, it became clear that participants see the curriculum being overloaded as another problem which hinders the emergence of creativity. An overloaded curriculum means that teachers have to teach an excessively high amount of material in a small amount of time which does not allow for creative teaching or even anything beyond the aforementioned knowledge transition. In Hungary, the National Core Curriculum sets the material to be covered in each grade in each subject in public education, which leaves very little room for the teacher to change the process of learning throughout the school year. This is demonstrated by Glenn's comment about language preparatory years, which is an optional extra year focused on language learning before students start their studies at the secondary level:

> So there are situations, for example at a language prep year, when they have twelve lessons a week and five teachers cooperate on that and everybody needs to achieve something specific within a lesson with the group, otherwise all sorts of things get derailed.

Glenn also noted that the situation was slightly better in schools outside the public sector and at universities, though still not satisfactory. Besides mentioning that at the time they were trained in teaching, they had more lessons connected to methodology and classroom

observation than students have today, which can still be considered far from ideal. As the discussion turned to methodology seminars, which trainees have in four lessons a week for two terms, they mentioned how this is insufficient to properly teach such a huge area of knowledge and skills:

> I think reading or speaking cannot be fit into ninety minutes. I would like to do a whole course on reading and speaking, I think we would profit greatly from it and they could become excellent teachers. But this way, that they get ninety minutes of information, or if you count the lecture as well maybe four lessons of info on what teaching reading skills is, I think they hardly know anything about it. I think this is terrible. Disastrous, catastrophic. (Glenn)

Arden added that the situation might vary wildly depending on the individual institute one is teaching at, listing universities as places of relative freedom and emphasizing that it is important to find a place which suits the teacher:

> The first thing that came to my mind is the institute. […] We're really lucky here in higher education, there are rules, but I'm free to pick my materials and to freely design my lessons, which is not true for teachers in primary or secondary. They have a much more difficult job. I try to tell trainees about this when we cover Hungarian documents that you need to adhere to, and that you have to find the institute that lets the teacher do what they want and what the children want. (Arden)

Connected to the idea of the overloaded curriculum, lack of time for the teacher to teach and learners to learn was repeatedly mentioned by other participants as well. Ezra mentioned how they were saddened by the experiences recounted by teacher trainees with regards to their career in public education – there is very little time for creativity in public education, and trainees tell the tale of "doing always only grammar tasks, and the tasks that we need for the exam, and that's it". Ezra also illustrated how the education system stifles creativity by citing the lack of time as a serious constraint: "a lesson is only 45 minutes, you need to finish the book, students need to pass a language exam. These circumstances limit teaching."

Another aspect of time appears in the data: the aspect that time and money are related. Even though this was only mentioned by one participant, it is important to include this in the analysis as it provides a novel insight into how some teachers might see time. This participant equated money with time, saying that to teachers "a number of other things are not given, as well... Money. But time is very important. I think it's very difficult to develop your creativity when you have to teach too much" (Fox). This is a very real problem as compulsory lessons in the public education system range upwards from 22 while teacher salaries necessitate that

many teachers take on extra lessons or a second job. Consequently, very little time is left for creative teaching or self-expression and, as Glenn said, many teachers "go only for survival" because of time issues.

Performance pressure was listed as another factor that hinders the expression of creativity, which was also closely related to the characteristics of the education system and also to lack of time. Jackie's comment summarises some of the problems with performance pressure:

> The thing that limits the teacher in public education is the network of expectations, the results you need to achieve. And that might even support creativity, yet there are situations when you have a year to reach the level of the advanced matura exam, and then the most effective is to do exam practice tasks like a machine.

The idea that time constraints might in certain cases be conducive to creativity at first seems contradictory. Glenn also expressed this view when talking about several teachers cooperating to teach a group together because the other teachers did not manage to follow the plan: "it is possible that you've prepared for a lesson and you have to throw that out and come up with something really funny and motivating in five minutes". Participants seem to believe that time constraints are generally harmful, yet in certain cases they might inspire the teacher to find new and creative ways of coping with the material in the set amount of time. However, Glenn also noted that this kind of creativity requires serious professional experience, a "five to ten years background" in teaching and that even experienced teachers can "go only for survival". Considering all these aspects of time constraints, it seems safe to say that while participants realize that a certain level of limitation in time might require a creative solution, time constraints are still rather inherently harmful to expressions of creativity.

Performance pressure as a harmful aspect of the education system was mentioned beyond the aspect of time as well. Iggy, for example, noted how competitiveness and the pressure to achieve is problematic: "there shouldn't be a competitive situation in the teachers' room, where all that matters is how many students you have who go to national competitions or how many that pass a language exam". Ezra mentioned that if there is pressure to be creative, that could actually hinder creativity, as teachers will "become anxious if they feel that I have to be creative right now". Drew claimed that performance pressure in general is bad for creativity:

> Creativity, if anything, is really about not having to achieve. If you want to achieve, you will not be creative. Achievement can be understood in terms of quantity, and maybe in

> quality sometimes, but quantity will often harm quality – performance pressure, overdone performance pressure is counterproductive for creativity I think. (Drew)

Performance pressure or the need to, for example, get good grades or perform well at competitions is also closely related to the question of motivation. The drive to learn English in order to achieve these results falls into the domain of extrinsic motivation. As seen before in 2.1.1, motivation has a complex relationship with creativity. While intrinsic motivation is believed to be beneficial (Amabile, 1983, 1996), the influence of extrinsic motivation is debatable. Extrinsic motivation might actually hinder creative performance (Amabile, 1983, 1996), perhaps because being pressured to do something one does not wish to do can create negative affect (Ryan & Deci, 2000). On the other hand, accepting the necessity and seeing the usefulness of a task might motivate someone to implement more effort (Ryan & Deci, 2000).

Closely connected to performance pressure is the issue of assessment, which appears in the data both in connection to assessment of the teachers' performance and assessment of students' performance. Ezra mentioned that quality or creativity does not feature in teacher assessment in higher education mostly because of problems connected to measurability. When trainees are still in teacher education "it is not a requirement for trainees to improve their creativity because there is no way to assess that"; also, it is not a requirement for teachers teaching at university either to teach in a creative way as the quality of teaching is not assessed in any way. Regarding assessment of students' performance, Glenn expressed the view that in order to let students' creativity flourish "we need to eradicate assessment in the form it is now in public schools". They mentioned a good example from a private school where compulsory participation in education in language stops in February in the year of the matura exam:

> After February, it's like a great weight has been lifted. Those students still come to class who are interested, and you don't need to assess them any more or do the roll call. We have lessons at the same time but we only do what's interesting and important and what they feel like doing. And that's when they become truly free and they write really good things and talk freely. I'd be so happy if we didn't have to give grades on language. Like physical education, which we don't grade. […] Language is like this for me, if you grade it, it won't work. If you let it go, great things will happen.

While the public opinion in Hungary would certainly find assessment indispensable and there is a great body of literature on the assessment of second language acquisition, this comment is perhaps more interesting from a motivational point of view. In this case, freedom from

performance pressure meant that students could express their interests more and the learning process could centre around these interests as exam preparation did not interfere with it. What truly happens here is that factors connected to students' intrinsic motivation are brought into the foreground while external motivators (performance pressure, need to achieve good grades) are lifted, the result being a more creative teaching and learning process. This is in line with Amabile (1986), who claimed that intrinsic motivation is conducive to creativity.

To summarise, many aspects of the Hungarian education system were listed by participants. There seems to be a consensus that the Hungarian education system stifles creativity because of several reasons: firstly, it focuses too much on knowledge transfer as opposed to other skills like creativity. Secondly, an overloaded curriculum prevents teachers' creative self-expression and drives teaching towards a simplistic, goal-oriented practicality exemplified by doing mostly exam practice tasks before the matura exam. This is because an overloaded curriculum robs teachers and students from the necessary time to teach and learn in a creative way. The Hungarian education system is also very competitive, focusing on achievement, assessment, and measurable results like language exams, which again does not support creative teaching. No positive aspect of the education system was mentioned, which certainly does not mean that there is not one; however, it is notable that the problematic parts are the ones that weigh more in participants' minds and as a result appear in the data. Based on this, it is safe to say that the education system and its different aspects were mentioned as barriers to creativity. These factors as barriers are present in the literature, for example, Beghetto (2010) lists, amongst others, convergent teaching practices, which emphasize giving one solution to one problem, or the focus on knowledge transfer, performance pressure, standardized teaching based on a curriculum, and assessment as factors that work against creativity in education. It is notable that despite what participants believe, these factors based on the literature do not seem to be restricted to the Hungarian education system but present problems in other countries as well.

5.1.2.9 Other barriers to creativity

A number of other factors emerged from the data as barriers to creativity which were not necessarily connected to the education system. One of these is error correction and the way error correction might discourage students from creative self-expression. Jackie noted that "overcorrection kills creativity and language learning in general" and that teachers should have "a consistent system of dealing with errors, linguistic errors, and you have to stick to the

system rigorously". She added that students' self-expression and attempts at using the language should be encouraged and valued "regardless of their quality". Fox stated that accuracy is too much in focus, and teachers should "stop obsessing about accuracy" because "research seems to indicate that error correction is pretty much useless". One might argue that error correction is also in a way a characteristic of an education system, especially because the apprenticeship of observation (Lortie, 1975) means that teachers' experiences during their own education greatly influences how they will teach in the future. Traditionally the Hungarian education system, the "Prussian" system mentioned by Ezra, is very focused on memorising and then reproducing facts without error so it is unsurprising that error correction has an important role in education. However, this certainly is a factor not predetermined by the system, as teacher education should be able to modify teachers' attitudes to error correction and most methodology books today present a balanced attitude to error correction, agreeing that error correction is useful but not all errors need to be corrected (Harmer, 2015; Scrivener, 2017; Ur, 2016). Correctly done error correction, or rather a suitable way of providing positive feedback, is supportive of expressions of creativity (Beghetto, 2010).

Another clear barrier that emerged from the data is student beliefs and attitudes to creativity and more generally to language learning. Participants feel that students might have specific expectations about what a language lesson should look like and what they should be expected to do within these. Iggy noted that "students are rarely completely closed off, but some of them might have some ideas that you have to learn a language like this and this and this", and Arden also commented that "a group or a class might determine how creative you can be, how willing they are to be your partners in this". Glenn shared a story from an alternative secondary school about how a teaching experiment that involved giving students more control over their own learning failed because of student expectations. This perfectly illustrated how students might have expectations about language learning and how this might interfere with the learning process:

> We ask them what they want to do with English, what they're interested in, how they'd like to learn, how they see themselves as learners. There were individual talks with everyone, one by one, teachers discussed with students how they wanted to learn. And they started doing projects, going into different topics, doing presentations from their research, in class or outside class. Their day was organized differently, they could spend the whole day with English, or leave the school. They could have done anything, really, anything they can imagine connected to English which they found useful or interesting, and this went on for three or four months. Then they started saying that the other group

> is already learning that thing, and I don't yet know this thing. And why don't we study from a coursebook? I want to see where we're going, where we're arriving, how we're developing, so they started demanding the book. Or something like a book. (Glenn)

It seems logical and reasonable that, like teacher beliefs, student beliefs also influence the process of teaching and learning and can hinder creativity. Beghetto (2010) lists both problematic teacher and student beliefs as potential barriers to expressions of creativity.

5.1.2.10 Enablers of creativity

Just as certain factors, like performance pressure and lack of time are barriers to the flourishing of creativity, other factors have emerged as being found conducive to it by the participants. Here it is important to note that the absence of the factors listed as barriers can already have a helpful effect on the emergence of creativity; however, this does not describe the situation completely. For example, the absence of performance pressure and problematic error correction practices, or a not overloaded curriculum are certainly helpful, but they do not automatically act as enablers of creativity. On the other hand, some issues were mentioned both as an enabler and as a barrier. This makes sense as the presence of some factors might be an enabler and the absence a barrier – for example, time was listed as both a barrier and an enabler by participants, for example Fox commented that "for creativity to blossom, I think teachers need to be given space and time".

Knowledge and how knowledge is used or handled also appears to be a factor that could be either positive or negative: knowledge transfer was listed as a barrier (see 5.1.2.9), while possessing certain knowledge was mentioned as a requirement for creativity to flourish. Regarding teacher creativity, Ezra mentioned that teachers need basic methodological knowledge in order to be creative, "in order not to be occupied with things like, I don't know, how to create groups, how that word is properly pronounced. This is a kind of basis." This is in line with the two-way model of creativity (see 2.1.6), which claims that knowledge is a necessary condition for creativity to arise: methodological knowledge for teachers and language knowledge for students. Another positive aspect of knowledge was mentioned by Jackie, who emphasized knowledge sharing as conducive to creativity:

> In a normal professional environment, like doctors, people share what they find. […] Imagine a doctor discovering a new way of operating on an appendix and not sharing it in order to earn money from it, this is absurd in a real professional community. You

> have to be there in the profession, you have to go to conferences, read, check internet sources, talk to colleagues in the break. (Jackie)

Closely connected to knowledge is the topic of experience, and very often participants used these terms synonymously or interchangeably during our discussions. For example, Fox emphasized developing through experience and Jackie also described how knowledge and experience go hand in hand for her: "I know that the way I learnt to teach is that I taught. Like the way I learned English is that I started to communicate. I think there isn't another way." Glenn also mentioned experience as being a key factor to finding the appropriate way to different group, saying that "this has to be a creative endeavour, and I think this is continuously changing; as you become more experienced you will have more ideas to a given problem."

Energy was listed as another requirement for creativity to arise, because according to participants, teachers need to invest extra energy into teaching in order to be creative: "to come up with something new, to create new solutions, to create novelty, you need energy" (Iggy). Jackie mentioned that the amount of energy one has at their disposal depends on personality as well as life circumstances:

> It depends on ambition and motivation. So how satisfied they are with simply teaching the book or to what extent they pick new ways. This is a question of personality. […] People have a complete life usually, they have a family, they need to earn money, they have different social obligations. Of course, teaching is a part of their lives. It's a question of balance how much ambition, time, emotion, energy they can invest into it. I also had periods when I taught based on routine because all sorts of other things were going on where I needed my creativity and my emotional energies. I think this is normal. (Jackie)

This is a very complex view that emphasizes the interaction of several factors. Again, time is mentioned as connected, as well as ambition and motivation. Motivation clearly emerged from the data as an enabler, and Ezra described creativity and motivation as related terms, saying that "creativity presupposes enthusiasm, some kind of positive attitude. And this part is obviously connected to motivation". This seems to be in line with Amabile (1983, 1996) who lists motivation as a contributor to creativity and with Ryan and Deci (2000) who also claim that intrinsic motivation results in creativity. Motivation and its connection to other affective factors like interest, enjoyment, and boredom is described in more detail in 5.1.2.4.

Jackie's comment also mentions personality as a term connected to motivation, energy, and creativity. The idea that personality plays a role in creativity was mentioned by other

participants as well and different aspects of personality were raised in the discussion. Arden noted that people have a different inclination and attitude towards creativity, explaining that they have acquaintances who would "just stare at me and wonder why I bother with creativity in my PPTs, if it could be done more simply and if they were teachers that's the way they would do it". Ezra also noted how different personalities are creative to a different level, commenting that they "have never been creative enough". Ezra repeatedly commented on their perceived lack of creativity, especially compared to other people ("I know people who are much more creative than me") in a manner that suggested they had self-confidence issues in connection with it. They also mentioned that teachers need "a degree of self-confidence" in order to be creative. Glenn also commented on "inner stability" being necessary for creativity:

> An inner stability that is at some level unshakeable. So the person has to be okay with themselves, that I will do this well, I'm on a road somewhere and if I make a mistake that happens, it's nothing. We will go from there and next time it'll be better. Some good kind of emotional tolerance. […] Resilience. This is a bit more than self-confidence.

At another point during the discussion, they called this emotional intelligence or "the ability to be composed. This is the basis, being okay with yourself". These descriptions seem to describe self-esteem, whose relationship to creativity is unfortunately under-researched and has produced conflicting results so far (Barbot, 2018). Moving beyond what the literature has to offer on this topic, it makes sense from a teacher's point of view that self-esteem and the resulting ability to tolerate failures, as described by some participants, is a requirement for creative self-expression: while routine is safer and more calculable, novelty carries a higher potential for something to go wrong. For example, if a teacher knows that a classic drill works well and produces results, it takes courage and the ability to tolerate failure to spice up the routine and try something new because they do not know how that will work and how the students will react to it. This necessary risk-taking also appeared in participants' answers, for example, Fox said that "one aspect of creativity is risk taking. When you take risks, sometimes they don't work it out. But that's also how you develop your creativity." Beyond its connection to personality issues, risk-taking was most often mentioned in relation to a supportive environment: "we need to encourage them by creating a social environment where trying is possible and worth it. Where there is a minimal risk in not succeeding at first." (Jackie)

Creating a supportive environment is another factor that emerged from the data and was in fact mentioned by all participants, often at several points during the discussion, which hints

at its general importance. Participants describe the safe learning environment as a "learner centred classroom" (Ezra), a place where "it's easier to be creative, where they aren't reprimanded for everything that's not following the rules", an "atmosphere where people like raising new ideas, innovate, and be creative" (Iggy), where "teacher communication is generally positive" (Jackie) and the teacher is "a good listener […] allow your learners to give them the chance to play around and to do different things and to find out what they must enjoy" (Fox). This creates "an encouraging community […] and you also need to say it out loud that they should dare to speak, and dare to bring new thoughts to the lessons", where "there is no right or wrong answer, and it's not a problem if they make errors". (Arden). The responsibility for creating this environment "mainly the language teacher" (Iggy), who has the tools to create this atmosphere. This, however, is not always easy, as Glenn mentioned the way some students give each other feedback:

> As soon as they see there is no hurt here, nothing bad, they start giving kind feedback to each other. I don't usually give feedback, just a long talk at the end one-on-one with each student, but they give each other feedback in writing too, and that is not always nice. I usually read it and they can be really harsh, saying you should have prepared more, or that part made no sense. So this kind of thing happens, but if there is a direction set for them, they can be creative and that's good.

A supportive environment is also part of the conditions in the two-way model of creativity that enable creativity to arise (see 2.1.6). It is also a factor generally present in the literature, for example, it is part of Amabile's componential model (1986). Maley and Kiss (2018) also press the importance of building an accepting and non-judgemental atmosphere. It appears that participant teacher educators are well-aware of this fact and their articulated beliefs express the importance of this element of context with regards to creativity.

5.1.2.11 Freedom and creative limits

Another concept whose importance all participants believe in and which they voiced is freedom as an enabler or the appropriate level of self-directed action which leads to creativity. This was mentioned in connection with different areas, everyday freedom as well as teacher and learner creativity and teacher education which suggests a universal nature. Concerning learner creativity, "agency is important. So, if you want the learner to be... To try to use the language, you've got to give them some control" (Fox). Ezra emphasized "giving [learners] opportunities to do what they want […] you need to give them many such opportunities".

Glenn described how giving learners freedom lead to outstanding creativity in case of a high school group that had already passed the matura exam in English:

> And then I asked them, what should I do with you. And then they started to say topics they're interested in. They started saying AI, biology, and a few more topics that they would be interested in. And I also asked them what we should do with these, and they told me they wanted to work individually. So you get a month of individual work, to write a project, or something. Another told me they saw a lot of videos about something and they would like to present and summarise that. Fine, then you bring something connected to the video, a prezi maybe, and we'll listen. […] Someone planned it around a video game, and did a really serious presentation about its background. It was very interesting. So I gave them control like this. Go guys, and I went after them. And it was great.

Drew commented on how teaching a language is uniquely suited for the purpose of giving students freedom and how this gives freedom to the teacher as well:

> Teaching a language is good, because the language sets the framework […] but regarding subject matter we fill it up, and I mean not only the teacher but the students as well. And thus I believe that we have the greatest space for creativity as teachers, as opposed to other subjects. I usually say we can teach the whole world. (Drew)

The chance for teachers to "bring topics and tasks that allow personal creative freedom" (Arden) or "being given the opportunity to make your own decisions" (Fox) was repeatedly emphasized. How freedom is an essential element for creativity in everyday life, learning, and teaching is summarised by Arden's comment:

> The first thing that comes to my mind is one word, freedom. So to me in my private life this is creativity, or to some extent as a language teacher, to express my own thoughts, and to allow learners to freely live their creativity as well.

Freedom, however, is not enough on its own, as the other connected factor participants repeatedly mentioned is some kind of limit to freedom or an appropriate level of guidance: "so for one leave them be, on the other hand give them scaffolds, support". Glenn emphasized the teacher's responsibility in setting creative limits: "they can get lost in too much freedom, so what enables creativity is somewhere in between, you need to ask them, and then based on them as a teacher decide wisely on what's really useful for them". Overall, participants believe that an appropriate level of freedom is necessary for creativity to flourish. This is in line with what the two-way model states about the characteristics of the creative task (see 2.1.6.2): an appropriate task should be open-ended and yet have appropriate creative limits.

This is also in harmony with the literature in general; Tin (2013) describes creative limits as constraints that lead to creativity by encouraging the learner to search for new and unknown solutions instead of searching in their existing knowledge and ideas. Lee (2013) also describes the creative tasks as one that has constraints and that prompts the generation of new ideas using imagination.

5.1.2.12 Areas of teacher creativity

Participants listed many different areas or functions in connection with teaching where a teacher might use their creativity; these areas will be described in some detail in this section. All the areas that were mentioned at least once are as follow: adopting teaching methods, building community and relationships (organizing community events), creating a better physical environment (decorating the classroom), preparing for lessons, making spontaneous decisions, dealing with individual differences, adapting to learner interests, using alternative forms of assessment, adapting and creating materials. Out of all these areas, lesson planning was by far the most frequently mentioned.

Figure 3

Areas of teacher creativity.

Lesson planning is seen as a creative process that requires not only creativity but logical thinking and careful consideration of different factors:

> So I think that's one major way in which creativity can have a role. Because a lesson plan is a vision of how you want the class to be. In order to have that vision, you have to have some creativity. You have to be able to create for yourself not only the activities,

> and the actions of the student, but also what you think is going to be going on internally for the student. So I think there's a lot of creativity just in doing that. And then you've got to think about how you want to enable the student to learn some new language or to use the language that they have, how you're going to set up situations for them to do that. So I think involves huge amount of creativity, as a matter of fact. (Fox)

The fact that participants would have a complex view of lesson planning is expected as it is a core methodological issue that also features at the core of teacher education. Thus, the fact that Teacher educators have this issue at the front of their minds may be explained by both its importance and its relevance to their own professional practice.

Closely connected to lesson planning the idea emerged that spontaneity is also a form of creativity as teaching rarely goes fully according to plans and this again creates pressure to be creative: "you have to make decisions on the spot, what is happening right now, do we continue this, the student didn't come, didn't do the task, what should happen now. So this needs creativity as well" (Ezra). The other issue that appeared to be directly connected to lesson planning was how one uses and creates materials for their planning. This was also seen as a creative process:

> For example, the compilation of a new task sheet. So if I find a text that I really like, an article, like last time about who invented or produced the first vaccine, and I really liked that, so I turned it into a class material for one of my lessons. (Arden)

Connected to planning the topic of individual differences appeared as a factor that a teacher has to consider while planning and as one that also requires creativity; for example, Ezra explained how learning styles influence planning:

> You can't always just draw because it's horrible for the kid that can't. So if you start this, you have to very carefully consider, and always approach it from a different aspect. There should be other types, like sometimes visual. You have to pay a lot of attention.

Glenn discussed how they used their creativity to deal with learning difficulties, describing a "very difficult group with lots of learning difficulties":

> I compiled a task sheet that can be done a thousand ways. So one starts at the beginning, another at the end because one doesn't have the basics so they need to do it from the beginning and the other starts with the most difficult ones because they need to revise quickly; one writes alone, another one discusses it with someone. (Glenn)

The rest of the areas were only occasionally mentioned; however, this does not mean that participants do not see the creativity inherent in, for example, decorating a classroom; rather it suggests that different issues weigh more heavily in their thoughts. Staying with the example of decorating a classroom, this is something not relevant to participants who mostly work within a university setting, where groups and teachers are allocated to a different room each course and each term. As such, investing a significant amount of energy into decorating the environment might not be considered worth the effort.

There is very little research on how exactly teachers' creativity can be expressed or what forms it might take. Research typically looks at beliefs (for example, Bereczki & Kárpáti, 2018) or focuses more on student creativity through certain specific classroom practices, for example, how a certain a task might affect students (for example the use of drawing tasks in Gidoni & Rajuan, 2018). It stands to reason that the investigation of certain task types and teaching practices suggests that lesson preparation, task selection, and material creation and selection are thus important areas of creativity. It would be interesting to see future research in other potential areas of teacher creativity listed by participants, for example, dealing with spontaneity, the physical environment, or handling the community.

5.1.2.13 The connection between teacher and learner creativity

Participants appeared to agree that there is some kind of connection between teacher and learner creativity. When asked about the nature of this connection, there was unanimous agreement that teachers' creativity influences learner creativity because teachers are responsible for creating the conditions that enable creativity: "the learning environment, the atmosphere, creating these is the responsibility of mainly the language teacher" (Iggy). Iggy commented that the opposite relationship is also true: "if a language teacher is not really open to creativity and always kills humour and tasks done differently, that's not really encouraging creativity". It appears that "without creative teachers one can't really expect learners to be creative" (Glenn).

Additionally, some participants commented that being able to show a good example encourages following this example and ultimately, learning:

> If there is this respect, if we like this person, we copy them. And I think that's particularly true with language lessons. So if an instructor creates this, they serve as an example, there is a connection and this encouragement will jumpstart creative

> processes. So I think it matters quite a lot how the teacher is regarding creativity. (Arden)

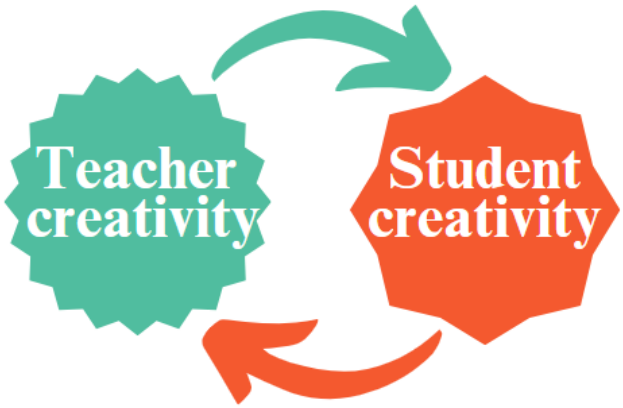
This relationship might be present between learners, as Glenn commented that "students teach each other", and added that out of the teacher and the learners, "it's good if at least one of the two is creative… and the other should be open". Fox's comment also made it clear that teacher and learner creativity are closely connected and influence each other:

> There should be a connection because, you know, ideally, you're both doing the same thing really. It's just from different sides. So the teacher is trying to enable the learner to be a good user of the language. […] Will also have to fit with what the students' creative urges, that the things that the student wants to do. So I think from both sides creativity is very important. And yeah, so it should be right there at the same time in what's done.

The fact that teaching and learning creatively are closely connected is a key statement in Lin's (2011) framework of creative pedagogy, which states that teaching creatively, teaching for creativity, and learning creatively are inseparable concepts. This is clearly and correctly reflected in participants' beliefs on the connection between teacher and learner creativity.

Figure 4

The connection between teacher and learner creativity.



5.1.2.14 Summary of beliefs about teaching and learning EFL

The participant English teacher educators voiced a number of views regarding different subtopics in connection with teaching and learning English as a foreign language. The most important views expressed by the participants are summarized in this section.

Concerning the importance of creativity, all participants unanimously believe it to be essential in teaching and learning. Some of the participants modulated this view with the addition that appropriacy should always be kept in mind and creativity is important given its appropriateness. On the other hand, there is some level of disagreement about how teachers who are less creative manage in their profession; some participants think that teaching without creativity is possible provided the individual possesses the necessary knowledge and skills to do so. In teachers' case, this means methodological knowledge and social skills. Some specific reasons were raised to justify the importance of creativity, one of these was the idea that creativity is a valuable life skill, the other one was the role of affective factors. Creativity is believed to be enjoyable and motivating, which helps fight boredom and ultimately burnout. In case of language learners, it can help with the self-discovery of learning-related preferences and make communication easier.

Participants feel a pressure to be creative which stems from the fact that the world changes and language learners' backgrounds and interests change as well. Technological and methodological advancements and Covid-19 are the most important factors that necessitate creativity for teachers in order to keep up with the changing world.

Certain factors are considered barriers or enablers to creativity; of these, the education system is believed to be the greatest barrier. Uniformity, exaggerated focus on knowledge transfer, an overloaded curriculum, not enough time and money, performance pressure, and assessment were mentioned as problems in connection with the Hungarian education system. Beyond issues connected to the education system, problematic error connection practices and student beliefs and attitudes were also raised as barriers. The lack of barriers works as an enabling force to creativity. Additionally, methodological knowledge, teaching experience, energy invested in the process, and a personality with a healthy self-esteem that makes risk-taking possible, a supportive environment, and an appropriate degree of freedom were mentioned as factors that enable creativity to flourish.

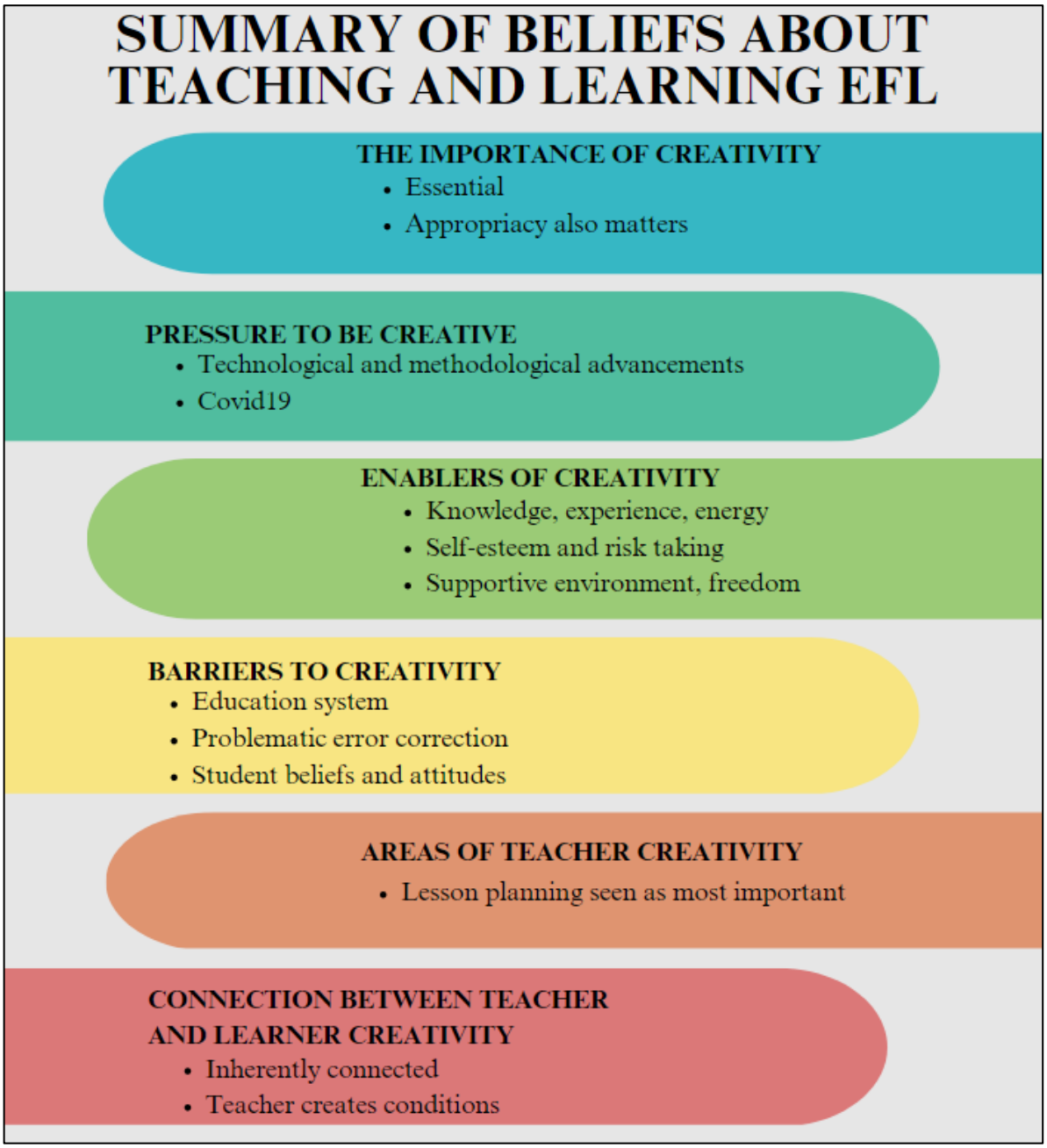
Teachers' creativity is expressed in different areas, of these, lesson planning is the area most seen as an outlet for creativity. Other areas of creativity include community and relationships (organizing community events), physical environment (decorating the

classroom), lesson preparation, spontaneous decisions, dealing with individual differences, adapting to learner interests, pursuing alternative forms of assessment, and adapting and creating materials.

Participants believe that teacher and learner creativity are inherently connected. The teacher creates the conditions necessary for creativity to arise by creating a non-judgemental, accepting atmosphere that allows learners to take risks. They also encourage creativity by modelling creative practices and thus inspiring learners to follow the good example.

Figure 5

Summary of beliefs about creativity in teaching and learning EFL.



5.1.3 Beliefs about teacher education

Participants expressed beliefs that learners' and teachers' creativity can be fostered and similarly, teacher trainees' creativity can be improved in the context of teacher education, to a varying degree based on the individual: "I think it can be developed. Obviously, for some, it can be developed more and for others, less" (Ezra). Glenn expressed a strong opinion saying that fostering creativity is actually a key task in teacher education: "I think apart from improving emotional intelligence our other main task is improving creativity. These are the two tasks that we have, more or less." The rest of the beliefs that participants enunciated centred around two key issues: how creativity is present in teacher education explicitly and implicitly, and what tasks or methods are suitable for fostering creativity.

As discussed in 5.1.2.13, participants believe that learners' creativity can be fostered through showing a good example, creating favourable conditions, and using appropriate tasks to start creativity flowing in the classroom. They enunciated similar views in connection with teacher education. As Ezra pointed out:

> It would be best if they understood through those tasks that we do, how they should teach. I'm also trying to do these things to make them try it too, not necessarily only about creativity, also interactivity, and other things that you should set an example for. So that's what I say, that you should set an example. (Ezra)

Jackie articulated a related opinion:

> Firstly, I think it doesn't hurt if we give them specific examples and show them there is a path here, and there is a path there too. And in this you can even be creative, and we show them that here we have these communities, this fantastic large area where you can do all kinds of journeys of discovery, and uncover new ways. I believe me and my colleagues basically work in this spirit. (Jackie)

All participants appear to be in concord in this area, they all believe that creativity is already present in teacher education and in their own classes in an implicit way. On the other hand, they expressed different attitudes to discussing creativity explicitly and they were less sure to what extent creativity should be explicitly discussed in methodology seminars. Glenn declared concerns that student attitudes might make discussing creativity counterproductive:

> I wasn't planning to by the way. So, I'm trying to smuggle it in without them noticing. I don't necessarily want to talk about it because I don't want them to get scared of it. I'm afraid if I just bring up that you should be creative, they'll go into shock and will not be creative. (Glenn)

While all participants said that creativity does not figure as a topic by itself in methodology classes, some of them mentioned that the topic does emerge in classes depending on the specific task or topic under discussion: “I don’t think we should have a separate lesson on this in methodology, but this is a continuous overarching element” (Ezra). Drew also said “we use this word, but there isn’t a dedicated lesson or topic to it”. Iggy articulated similar views, saying “the word itself is often mentioned and that it’s good, helpful, and we like it”.

Additionally, there was a minority opinion regarding creativity appearing explicitly in teacher education. Fox, after saying that creativity does not figure explicitly as a topic, appeared to soften their opinion:

> Maybe it should also be there a little more explicitly as well. So, as far as I'm aware, there aren't courses in creativity in teacher education at the moment. There may be, I might say, maybe I just haven't seen them. But I think it might not be a bad idea to have at some point. Of course, possibly for a part of the course, that we talk about creativity per se as well. (Fox)

Arden described how they do not explicitly discuss the topic in methodology because they do not think they possess the necessary knowledge to do so, despite finding this a goal education should strive for, and how the lack of this explicit discussion could prove problematic:

> It’s very important, not only in our classes, but in pedagogy classes. They do creative things, but they need to see the sense in it. So in most classes where we played games and made mind maps they didn’t tell us what this is good for. And we considered it a waste of time. I think current students are the same, or that’s the impression I get from a few comments, they don’t say positive things about pedagogy classes. Yet I think they wanted to instil creativity, and they are still trying to do so, just the method is not working. […] We should explicitly explain what creativity is and why it is important, not only have them make mind maps, but they should see the aim. And someone who has knowledge on it should say these things. I don’t talk about it in class because I don’t have the knowledge. (Arden)

Arden also mentioned how the apprenticeship of observation (Lortie, 1975) or the experiences trainees bring from their career in public education work against the goal of fostering creativity:

> I would like to emphasize once more that it would be very important to raise awareness of how important creativity is. You asked me about language teaching but I think the root of the problem is that it’s not done in other subjects. And people who come into teacher education, they have certain experiences, which influence them very strongly.

> And when we talk about things like how they learnt grammar in school then frightening things come to light. When the talk turns to other subjects, the situation is even worse. (Arden)

The other important issue discussed by participants was the question of how to foster creativity in teacher education and what tasks or methods are suitable for this goal. Two overarching ideas emerged in this topic; one is that suitable tasks make trainees think or act in a creative way and in ways they do not usually do. For example, Ezra said "I don't like telling them how it is, as you have noticed, I always ask first what they think. They usually already think something about it. To some extent this is creativity as well, because it makes them think." Iggy expressed very similar views in connection with how they discuss micro teaching sessions:

> I like leading conversations in a way that I talk less and I try to call forward their views on what they saw in a teaching session. What they noticed, what they saw. Or how they'd adapt it or create a different environment. There are lots of discussion tasks that centre around how you can do the same exercise with different conditions, circumstances, and tools. And I think, I hope, this also develops creative thinking. (Iggy)

The other key belief here is that participants think feedback and self-reflection are indispensable in order to develop creativity. Feedback from peers is important as well as the ability and willingness on trainees' part to reflect on their own performance:

> Then, when they try it in practice in the classroom, it's really important in my opinion that students get feedback from outside. And not necessarily saying this worked and this didn't, but asking how this could have been possible, and reflecting, and this will then induce a creative process that next time, maybe you can do this is 26 different ways. (Glenn)

The fact that thinking together, giving feedback, and encouraging reflection promotes development and creativity figures in all participants' beliefs. Fox emphasized how reflection is key: "reflection is something that's always talked about in methodology courses, but I think that is a way to develop your own creativity, to reflect on what's worked, why it's worked". Jackie focused on how a non-judgmental attitude is important in a group thinking and reflecting together on a task:

> I always ask what variants this task could have. I'm trying, and I think this uses creativity as well, that when we discuss a warmer brought by students we don't judge

> or evaluate but look at options. All options have advantages and disadvantages. […] This is a kind of attitude that enables creativity. (Jackie)

These themes (making trainees think, feedback and reflection) appeared in the specific examples that participants mentioned for instances of creativity in their own practice. Glenn's example also showcased how they built on learners' interest and input, and how they used providing a good example to inspire learning. They described an occasion in methodology class when a trainee brought a listening task for her microteaching and "committed all the mistakes you can in connection with using a song" (Glenn). Glenn also remembered how the same group had asked them about their music taste and how someone in the group had brought tree leaves to write on in a task. Combining all these, they came up with the following:

> Then I brought a song from a band called 'More than Trees'. I showed them how many ways you can use the text, not only by removing words from it. Then we tried to look at what's there in the garden, they chose pictures of what is to be found there. We also started to think what a garden has to do with the soul and emotions of a human. Then there were three different types of listening tasks […] So we approached the lyrics from different directions, and the topic was interesting for them, so they made a poster from it to collect and remember the ideas and tasks. Then we discussed how a human soul can be compared to a garden, what it means to remove your rusty rake. (Glenn)

Another instance when trainees were prompted to think together and then discuss and reflect their work was described by Iggy in the topic of lesson planning, which was identified as one of the most important areas of teacher creativity (see 5.1.2.12):

> I brought them a terrible lesson plan from a few years ago […] and the task was to imagine how a lesson would be from this plan. […] Then we collected little by little how to do a good lesson plan. Then I gave them the task to imagine a group with a given lesson objective, like for example vocabulary, that they need to practice, and to plan a lesson. They planned it in pairs. […] They enjoyed it very much, there was a lot of discussion afterwards about the advantages of doing it this way or that way.

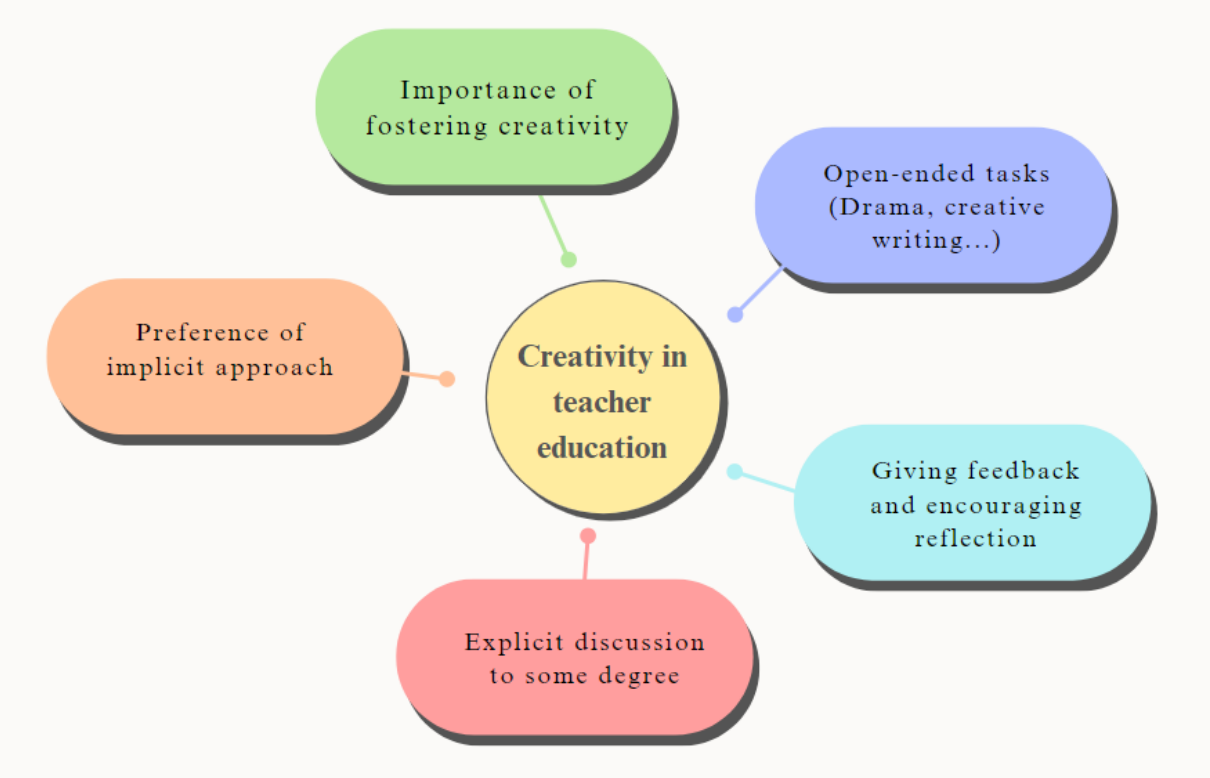
Beyond these factors, participants claimed that creative tasks should be open-ended: "all tasks [are suitable for developing creativity] that have not only one correct answer but more". (Arden). Participants were also asked whether they can list any specific tasks that are suitable for developing creativity, and the following list of tasks was the result of this question: the warmers teacher trainees have to do for the course, the peer-teaching sessions, drama and improvisation, creative writing tasks, tasks including drawing or other art-related activities, doing mind maps, project work, and problem-solving tasks with several solutions.

The first thing that is apparent from this list is that participants are consistent in their beliefs as the tasks listed indeed require more complex thinking processes and they are all open-ended tasks. Comparing this list to the types and characteristics of creative tasks as stated in the two-way model of creativity (see 2.1.6), it is apparent that these are indeed creative-tasks and they share the feature of open-endedness. According to the two-way model, the other key characteristic of creative tasks is having appropriate creative limits, which means setting an appropriate framework that allows creativity to flourish by both giving freedom and limiting the degree of this freedom. A good example for this was mentioned by Glenn, who cited a kind of creative writing task often used in language exams where the first or last sentence of the story is provided. These creative limits were not discussed by participants in most cases, because the interview did not go into details regarding each and every task type used; however, these tasks certainly carry the potential for having appropriate creative limits if set up properly. The two-way model of creativity also says that beyond the basic characteristics of being open-ended and having creative limits, creative tasks often, but not always, include cooperation. Apart from the warmers and microteaching sessions, the rest of the tasks carry the potential for cooperation and drama without cooperation is well-neigh impossible to imagine in a classroom.

To summarize, the beliefs participants hold in connection with teacher education align with how creativity is defined in this dissertation. Participants see fostering creativity of teacher trainees as important and think that an implicit approach or showing good examples is the best way of doing this. They agree that creativity is sometimes mentioned explicitly but differ about whether it should be discussed more or not, how this change should happen, and who should teach trainees about creativity, if at all. In order to foster creativity, it is important to help trainees start to think and to provide feedback and encourage self-reflection which will induce progress. Participants' real-life examples support their views and evidence a complex and consistent belief system. Certain open-ended task types, for example drama or creative writing, are considered especially suitable for fostering creativity. Overall, the task types listed (drama and improvisation, creative writing, mind maps, project work, art-related activities, and open-ended problem-solving tasks) are in harmony with how creative tasks are defined in this research endeavour.

Figure 6

Summary of beliefs about creativity in teacher education.



5.2 Explicit and implicit presence of creativity in observed practice

5.2.1 Explicit discussion of creativity

In order to answer RQ2.1 and determine if creativity actually appears as a separate topic in methodology seminars, data from different sources were used. A course description of the current term was requested from each participant and as a result, a total number of nine documents were received. A sample, anonymized course description is attached in Appendix E. Four participants were observed during the autumn term and three participants were observed during spring term. All seven participants sent me the relevant course description. One participant sent me the description of the other term as well, and another participant additionally provided the introductory slides they used to supplement the course description. Beyond document analysis, the data gathered through interviews and observations was also analysed to gain a deeper understanding of whether creativity is explicitly discussed in the methodology seminars and if so, how.

First, the documents were carefully read to see if any variations of the terms creative, creativity, imagination, innovation, novelty, and idea appear. Of all these words, only the word idea appears once in the extra document supplied by one of the participants. It is used to describe what the course offers to students: "Classroom ideas – a collection of activities and concrete ideas for teaching". As a second step, the documents were re-read in order to gain a deeper understanding of their content, as creativity is a complex phenomenon whose presence cannot be definitively determined by the presence or absence of certain words. I paid special attention to any possible words or phrases that may be connected to creating conditions that enable creativity or to tasks that could allow the emergence of creativity. Deep reading of the documents revealed the following points.

Regardless of the person of the instructor, these courses had largely similar structures and topic areas. This is because some aspects of these seminars are agreed upon and set by the methodology group, which contains all the instructors at the university who teach any courses related to methodology. One such aspect is the list of topics to be covered in Methodology 1 and 2, which are the following:

Methodology 1

- Classroom management
    - seating arrangement

    - classroom interactions
    - giving instructions
    - group dynamics
    - collaborative, cooperative learning
    - discipline problems
- Course planning, lesson planning and coursebook use
    - curriculum and syllabus
    - planning lessons
    - choosing coursebooks
    - using supplementary teaching materials
- Teaching receptive skills
    - teaching listening
    - teaching reading
- Teaching productive skills
    - teaching speaking
    - teaching writing

Methodology 2

- Teaching vocabulary and related skills
    - techniques of presentation
    - recycling and testing
    - pronunciation
- Teaching structures and functions
    - techniques of presentation
    - techniques of practice and integration
- Evaluation and assessment
    - giving feedback
    - error correction
    - language testing
    - alternative forms of assessment
- Teaching young learners
    - special features
    - examples of teaching skills

    - possible task types
- Foreign language teaching in Hungary
    - national core curriculum, school-leaving exam

Course requirements also had several common elements but there were slight variations. Attendance and active participation, home assignments (usually one chapter from the set coursebook per week), and two peer-teaching sessions were compulsory elements in all the courses. One peer-teaching session was a short warmer, while the other one was a longer skills-based lesson. In the autumn term, the long peer-teaching session meant a 30-minute micro-lesson done in pairs. In the spring term, one participant asked students to do a 20-minute micro-lesson called a situational grammar presentation, another participant required students to do a maximum 25-minute grammar-based micro-lesson, and the third participant took their students to a local primary school to do a micro-teaching with a group of sixth graders. All participants included one or two tests in their courses. Additionally, one participant set the requirement that each student had to introduce the group to a teaching-related online tool or application. Another participant asked for a portfolio consisting of handouts, activity grids, home assignments, and article reviews. Submitting an activity file was a compulsory part in case of five participants. One participant required students to hand in an article review. It is important to note here that many of these assignments, based on the course descriptions, are tasks that could possibly allow room for creativity by giving learners some choice and freedom in completing them. A good example of such freedom can be found in the following description of two compulsory tasks, a warmer and a peer-teaching activity from Arden's course description.

Warmer

presenting and writing up a warmer or a follow-up activity (5-10 minutes)

the short description of the warmer has to be sent to the instructor via email one day before the class

Micro-lesson

teaching a grammar-based micro-lesson (20-25 minutes) in pairs

grammar area and level chosen by the trainees

a lesson plan has to be sent to the instructor via email with some reflections on the micro-lesson after the class

In this case, trainees are completely free to pick any warmer they like and might even choose to pick a well-known warmer and instead design a short follow-up activity. For the peer-teaching session, trainees are allowed to pick the level and grammatical area they wish to work with. While this is a very brief description, it is evident that these are open-ended tasks that could possibly help creativity to emerge, which in turn would provide trainers with opportunities to discuss creativity in connection with specific instances.

Apart from the topic areas covered and the requirements of the course, these documents typically included an introductory part detailing the course aims. In these, the following line of interest was identified in two cases: "to acquire practical teaching skills in a sheltered, supportive group environment". This is relevant, as context is an important condition of creativity according to the two-way model (see 2.1.6). While this does not necessarily mean creativity would certainly happen in the classroom, an accepting and supportive environment is a necessary requirement. The explicit mention of this factor in the documents suggest that participants intend to create this supportive group environment.

Connected to this research question, some of the data gathered during the interviews is relevant as well. Participants were asked if the topic of creativity appears explicitly in methodology seminars, and the answers revealed that this is not discussed as a separate topic but it is sometimes mentioned when the opportunity presents itself in connection with other topics: "we use this word, but there isn't a dedicated lesson or topic to it" (Drew). Ezra also said that creativity is a returning idea during the seminars: "I don't think we should have a separate lesson on this in methodology, but this is a continuous overarching element". Glenn stated that they do not discuss the topic out of fear that it would discourage students: "So, I'm trying to smuggle it in without them noticing. I don't necessarily want to talk about it because I don't want them to get scared of it. I'm afraid if I just bring up that you should be creative, they'll go into shock". For more detail on participants' views on the question of discussing creativity explicitly in methodology seminars, see 5.1.3.

Lesson observation revealed that participants' behaviour was largely in harmony with what the document analysis and the interviews revealed. There was no lesson that I observed where creativity was the main topic, and in most lessons, it was not mentioned at all. In a limited number of cases the word "creative" was used by the teacher educator or the trainees, especially in a context where they gave feedback to a trainee on a warmer or a peer- teaching session, typically commenting on how the execution of the task displays creativity on the trainee's part. One example of this is the following case I observed in Ezra's lesson:

Very near the beginning of the lesson one of the trainees presents their warmer.
Trainees are assigned to two groups and the educator joins one of the groups.
Trainees are instructed to say a word that is connected to autumn with each letter of the alphabet and explain its connection. The task is executed as a competition between the two groups.
Afterwards, during the discussion, Ezra adds follow-up comments and asks questions. They ask where the idea came from and comments: “It needs creativity, great idea.”

Another example of a brief mention was in one of Iggy’s lessons, the topic was teaching writing and the lessons started by a trainee warmer connected to the topic of the lesson.

Each trainee gets a post-it with two words in it and the group is asked to create a story together by each person adding one sentence to the story using one or more of their words.
The task progresses in a friendly atmosphere with lots of laughter. The task is easily done, but the resulting story is not very coherent.
In the discussion phase, Iggy asks some follow up questions (Any concerns, difficulties, suggestions? What do you think of writing in a group?)
Iggy also comments: “Creative writing is very difficult in a group” but this is not discussed further.

Similarly, creativity was mentioned in Glenn’s lesson, which was on the topic of reading. Still at the introductory phase of the topic, Glenn asked trainees to discuss why people read.

Please discuss the question in pairs. (Why do we read?)
Glenn asks for at least three ideas per pair.
There is an atmosphere of interest and engagement, the group is loud and enthusiastic.
After a few minutes, pairs report to the class.
One trainee says: “It improves a lot of things: creativity, memory, vocabulary.”
There is no reaction or comment from the educator.

In another one of Glenn's lessons, the lesson started with a well-known warmer, charades, led by one of the trainees.

> Trainee distributes word cards and instructs the group to use a gesture or a sound to help others guess the word.
> Glenn participated, it's evident how good their relationship is with the group as she playfully tries to get rid of her cards in a manner that is completely outside the rules and uses completely informal language. Trainees react with laughter.
> The group is a good cohesive unit evidenced by the fact that trainees are not embarrassed by having to make funny noises, for example imitating a chicken.
> Trainee 1 mimes a lizard by showing the tail breaking of using a bottle.
> Trainee 2: "Okay, that was creative!"
> This comment is not discussed further.

In one of Jackie's lessons, near the end of the lesson practical matters were discussed about how trainees are expected to do the grammar presentation sessions.

> Jackie: So it's next week and it should be 5-10 minutes.
> Trainee: So it has to be interactive?
> Jackie: Yes, it has to be interactive. Use your creativity!
> The discussion moves on to another topic.

These examples show that the words creative and creativity were used intuitively by the educators and the trainees. These instances also demonstrate opportunities where creativity or certain aspects of creativity could have been discussed. For example, Iggy's comment about the difficulties of creative writing could have introduced a discussion on how the pressure to be creative might block certain students from being so. In Glenn's lesson where one trainee comments that reading enhances creativity, the discussion could be turned to how creativity can be trained. If reading does indeed improve creativity, how does that happen and how can a teacher use this to their advantage? In Glenn's other lesson where the trainee uses a bottle to mime a lizard through the breaking of its tail the topic of what makes an idea

creative or more creative than others could be explored. Similarly, Jackie's instruction to students "Use your creativity!" could be used either to clear up the topic of what creativity is or even to discuss how the pressure to be creative can affect people. Even though there was potential in many different lessons and topics to discuss creativity, details and follow-up topics of these instances were not pursued and the question of what creativity actually means was also not discussed in any of the lessons I observed. This suggests that participants view this term as self-explanatory, just as Pugliese (2010) noted, most people have an implicit understanding of this concept.

A more directly related incident occurred in one of Ezra's lessons, the topic of discussion was the Hungarian National Curriculum (NAT). In this lesson, students received university tablets to open the national curriculum and were instructed to work in pairs to answer some questions on the curriculum. One of the questions asked about other skills in language lessons: "On top of language skills and other areas, what other skills are supposed to be developed?" Unfortunately, this happened during the last occasion when I observed Ezra's lessons and the lesson ended before the group could discuss the answer to this question. I reached out to Ezra later and asked about this discussion, and received the following answer:

> We went back to this in the next lesson, and we looked at the questions at the level of the documents. Creativity explicitly was not mentioned I think, but we did say that a language teacher has the opportunity to develop 'life skills", more than teachers of other subjects. (Ezra)

There was another instance where creativity was mentioned and some issues related to it were discussed to some extent. This happened in Glenn's class as the group proceeded to discuss creative writing as a natural follow-up to the peer-teaching session led by one of the trainees. The notes for the entire sequence and the follow-up discussion are presented here as they constitute a critical incident during my lesson observations.

The peer-teaching session starts by the trainee asking the group to tell them about their favourite pen/pencil.

Trainee: “Now I want you to write about a character you imagine.”

Trainee 2: “No guidelines, nothing?”

Trainee: “No. It’s a creative writing task.”

The trainee then instructed the group to tell each other about their character in pairs. After this, they asked for feedback:

Trainee: “What do you think of this activity?”

Trainee 3: “I don’t like it because I don’t like it when I have to be creative... it’s just the idea that I *have* to be.”

Trainee: “Now I have another writing task, it’s also a creative writing task for you. You can write about anything that you want. Maximum eight sentences. Then share with your partner.”

After some confusion and clarification questions, the group follows the instructions. The peer-teaching session ends by the trainee showing a blog and a webpage in connection with creative writing.

Glenn asks follow-up questions after the trainee is finished: “My starting point would be to make you write about anything. What’s difficult about it? What kind of information would help?”

Trainees volunteer responses.

Glenn: Give a topic! Something! Time, length, purpose!

This then turns into a full-group discussion about what parameters of a writing task need to be provided.

At the end of the lesson, Glenn invites the group to comment on this and the previous lesson.

Trainee 4: “I liked that we had this creative session today… in my experience it’s not very common.

Trainee 5: “There were so many creative exercises, the snake game, taboo, writing…”

This instance illustrates several points in connection with creativity. It is easily noticeable from the peer feedback at the end that some trainees do in fact like and want to engage in creative tasks. The trainee who comments about disliking the necessity of being creative also highlights how performance pressure can discourage creativity. Glenn also discusses how lack of appropriate specifications for a writing task can undermine the task and in fact the

group discusses the importance of creative limits without actually explicitly naming or defining them. Nevertheless, this instance was the case when creativity was discussed to the greatest detail during all the lessons I observed during this research project.

What all these instances have in common is that they are underexploited; they all provided room and opportunities for a deeper discussion of creativity and its different aspects, yet these opportunities were not pursued by the participants. Unfortunately, there is very little data that would help explain why this happened; in one case, the participant explicitly mentioned during the interview that they do not talk about this topic in class because they feel that they lack the necessary knowledge:

> We should explicitly explain what creativity is and why it is important, not only have them make mind maps, but they should see the aim. And someone who has knowledge on it should say these things. I don't talk about it in class because I don't have the knowledge. (Arden)

Lack of knowledge and a resulting lack of confidence could explain these decisions. However, other reasons cannot be ruled out. Based on participants' general reactions in the interviews and how some of them realised during our discussion that this is a topic of greater importance than they had previously thought, I would guess that most participants had not given the topic too much conscious consideration before – maybe because they themselves were socialized in a teacher education environment that did not explicitly emphasize creativity. Scarcity of empirical data means that at this point only speculatory explanations can be offered. It would be very relevant and interesting to gain some insight into what guided participants' decisions when they decided not to further discuss these issues. However, acquiring these answers does not seem achievable; partly because too much time has passed since the lessons observations for participants to actually remember and partly because questioning teaching decisions is a very sensitive area. I would have to ask 'why' questions that are almost impossible to phrase in a way that is completely safe and cannot be interpreted as a threat to professional pride and autonomy.

5.2.2 Implicit presence of creativity

In this section, the data acquired during lesson observation is used to construct a picture of how creativity appears implicitly or without being named or mentioned in the lessons I observed. In order to examine this, the observed lessons are compared to the elements of the two-way model of creativity (see 2.1.6) regarding their different aspects as they appear in the

model. The section proceeds through the elements one by one, starting with creativity conditions. Creativity conditions are knowledge, creativity-relevant mental skills, motivation, and context. Of these, gauging creativity-relevant mental skills is outside the scope of lesson observation and is not discussed here. The tasks enabling creativity are also examined to see if these appeared in the lessons observed and in what way. Creative results and the reactive effect are inseparable from the task they stem from and are discussed together with the tasks.

5.2.2.1 Knowledge

Certain knowledge is necessary for creativity to arise: in case of teacher educators, this means methodological knowledge, in case of trainees it means a sufficient level of language skills that enable them to fully participate in the lessons. Throughout the lessons I saw that trainees generally have the high level of English needed to fully understand and communicate effortlessly about topics of methodology. Beyond my skill of intuitively evaluating language competence as a practicing teacher, this was evidenced by the fact that I did not witness any instances where the teacher educators had to take a detour from the lesson topics and focus on language issues. Minor corrections by the educators, for example pronunciation, were occasionally present but this did not interfere with the smooth flow of lessons. Teacher trainees' language skills are ensured by several factors throughout their studies: they have courses exclusively focused on language development during the first two years of their studies and in the fourth year. They also have to pass a language exam at the end of the first year. This means that students in methodology classes have passed a B2+ level language exam before starting methodology seminars. There are certain exceptions however, as it is possible for students to continue their studies if they fail the exam and to retake it in later terms. Nonetheless, the observed lessons suggest that students generally possess the necessary knowledge that allow them to participate in lessons and to engage in creative tasks.

In case of teacher educators, methodological knowledge is required in order to create suitable opportunities for creativity to appear; both the educators' and the trainees' creativity. Based on the observed lessons, it is safe to say that all participants possess a wide range of methodological knowledge. This was partly also intuitively deducted based on my own methodological knowledge and experience as a teacher. To go into details, participants used a variety of interaction patterns appropriate to the situation; for example, buzz pairs, mingle, round, random round, team competition, think-pair-share, cross-over groups (Pohl &

Szesztay, 2020). A good example for the appropriate use of the think-pair-share technique is the following example from Ezra's lesson on the topic of lesson planning.

> Ezra describes the tasks: trainees have to match parts of a lesson plan with their appropriate categories. Handouts are distributed.
> Students are instructed to read silently, think, then discuss with their partner.
> After about ten minutes as pairs finish, they are instructed to share what they discussed with others sitting at the same large tables.
> After a few minutes, difficult items and problematic areas are discussed by the whole group.

This interaction pattern ensures full engagement of trainees as well as the necessity of openness to others' ideas and cooperation in order to gather a more complete solution to the task. The follow-up phase with the whole group ensures that there are no misunderstandings and trainees possess accurate and correct information.

Other aspects of the lessons I observed also support the claim that participants are armed with the necessary methodological knowledge and skills. There was evidence of careful planning, participants were confident and armed with the necessary tools and materials for each lesson. Some participants had notes about that plans while others operated by heart but it was clearly visible that the lessons were always well-planned. During different lessons I observed how participants were skilful in dealing with spontaneity too; for example, Drew had to handle the case of the student who should have done the peer-teaching session not showing up. They skilfully reorganized both the course schedule and the lesson itself with the cooperation of the group and the lesson smoothly continued in a few minutes. Also, participants had no problems instructing and directing the groups to follow instructions: instructions were clear so they were only rarely misunderstood by trainees and if that happened the situation was quickly fixed. I encountered no discipline problems, on the other hand, I saw enthusiastic and cooperative groups. This will be further discussed in the next section which examines motivation as a condition of creativity.

5.2.2.2 Motivation

As seen in the data resulting from the interviews, most participants mentioned fun and enjoyment in connection with creativity. Additionally, participants commented on how fun is an integral part of teaching and learning:

> And I think also the enjoyment aspect. So it's not impossible to teach anything and to teach language in a non-creative way. I'm sure it's not impossible to do it that way. But I think it might be more effective if you can do it in a creative way because then the enjoyment factor is much more. (Fox)

Apparently, internal motivation is an important factor connected to teaching and learning creatively. This is in line with the literature as internal motivation contributes to creativity (Amabile, 1983, 1986; Ryan and Deci, 2000). Intrinsic motivation is also inherently present through enjoyment in the flow state (Csikszentmihályi, 1975). For more details on how the affective factors appeared in participants beliefs, see 5.1.2.4.

The lessons I observed support the fact that participants have high levels of motivation to teach in general and to teach creatively in particular. Motivation is something that is very difficult to quantify or prove in practice from observing someone's behaviour; still there are certain signs that guide the observer: general enthusiasm, alertness and attention, quick and appropriate reactions, signs of a positive emotional state. These signs are certainly subjective to some degree; however, qualitative research is also subjective to some level. The researcher is the most important instrument in qualitative research despite the inherent subjectivity (Patton, 2014). As such, my judgement about whether educators and trainees are motivated is guided by my own teaching experience, knowledge, and skills. Based on this, I definitely believe that sufficient motivation was there to enable participants to be creative.

While such judgements are difficult to make, based on the observable part of their behaviour, trainees appeared to be sufficiently motivated. This was reflected in the groups' behaviour in general. Small-group and full-group discussions were lively, trainees participated voluntarily and enthusiastically. Educators rarely had to call on people when they asked a question from the group. This makes sense, as this seminar is a core part of teacher education that arms trainees with very necessary and practical knowledge about teaching; as such it is reasonable to suppose that trainees would be motivated to participate and to engage in creative tasks. Some evidence of creativity could be seen in certain tasks, this is detailed in section 5.2.2.4.

5.2.2.3 Context

The context component of the two-way model includes the following factors: social environment, culture, educational policy, beliefs, time and space. Out of these factors, the beliefs participants hold were described in detail in 5.1. For more details on the theoretical background on research about teacher see 2.3. Culture and educational policy are issues beyond the level of the observed lessons; as such they are beyond the scope of this investigation and are also not detailed in this section. Time, space, and the social environment are contextual factors about which reasonable inferences can be made based on observational data and this is described in this section.

Time

Regarding time, I perceived mixed signals during observation. Quite frequently it happened that educators did not quite reach the point in their plans that they intended to by the end of a lesson, and some of them commented before or after the lessons on how the groups are behind schedule or that there is a backlog. Glenn specifically commented when I interviewed them how the number of lessons is not enough to teach methodology properly:

> I think reading or speaking cannot be fit into ninety minutes. I would like to do a whole course on reading and speaking, I think we would profit greatly from it and they could become excellent teachers. But this way, this way that they get ninety minutes of information, or if you count the lecture as well maybe four lessons of info on what teaching reading skills is, I think they hardly know anything about it. I think this is terrible. Disastrous, catastrophic. (Glenn)

On the other hand, this did not seem to greatly influence the way of teaching, it did not exclude creative exercises or did not push teaching in the direction of frontal knowledge transfer as it sometimes happens when teachers are faced with a lack of time. One possible explanation for this contradiction is that there is sufficient but not comfortable amount of time for teachers; the seminar is doable this way but they could probably use more time. At this point I conclude that time is at least not a barrier to creativity in this case.

Space

Space can be evaluated both literally and figuratively. Literally, space means the physical area where teaching takes place, the classrooms. As mentioned earlier, most classrooms are not decorated in this university setting as groups, courses, and teachers rarely

stay in one room for more than a term. Classrooms were of varying quality; some had decrepit old furniture and only a blackboard or whiteboard, while others had newer chairs and an interactive whiteboard. The most serious problem I perceived in connection with space is the size of the classrooms themselves; this is an old university situated in old buildings where room sizes were calibrated to smaller groups of students in the past. This resulted in classrooms feeling stuffy or normal group discussions creating the impression of an unbearable level of noise. During winter, there were also a number of problems connected to heating which resulted in some classrooms being chilly and others being sweltering hot. These problems were indeed mentioned by some of the educators and the trainees and some time was occasionally lost because of these issues. For example, educators had to repeatedly mind the windows during the winter: open them when the classroom is too hot or is out of air and close them when the resulting noise from outside disturbed the proceedings. On the other hand, this was usually not a major disturbance, and educators used the limited opportunities the space offered them to their advantage: rooms were often reorganised so that everyone could sit in a circle, or furniture was quickly moved out of the way when it was necessary for a particular task. Overall, the situation of physical space is not ideal, but not problematic enough to interfere with teaching or creativity.

Figuratively, space means the freedom and opportunity to teach according to one's wishes, preferences, and sensibilities. In this regard, the situation appears to be slightly better. This research endeavour was designed for a university context which traditionally provides a great degree of freedom in what to teach and how to teach. I am aware that the methodology group, which contains all participants in this study, regularly discusses methodology related issues and courses and there is some agreement between educators about what topics to include in the seminar, what coursebooks to use, and what compulsory elements of evaluation to include. Beyond this, educators are free to design their course and their lessons and use whatever materials they find appropriate to their purposes and their tastes. As Arden commented: "we're really lucky here in higher education, there are rules, but I'm free to pick my materials and to freely design my lessons". This was supported by my observations; I did not see two lessons that were even remotely similar. Figuratively speaking, educators generally had sufficient space to allow creativity to emerge.

The social environment

The social environment, an accepting and non-judgemental atmosphere is a critical part of the context that enables creativity; it is also something that cannot be quantified and can

only be judged subjectively by being present in observation. Overall, I had the impression that participants acted in harmony with their beliefs; they emphasized in the interviews how acceptance is important and how the teacher can create an atmosphere in which taking the necessary risk involved in creativity is an acceptable way of behaving and where mistakes are not judged or punished. For example, as Jackie said, "we need to encourage them by creating a social environment where trying is possible and worth it. Where there is a minimal risk in not succeeding at first." This is exactly what I saw in the classroom: educators were generally supportive and encouraging; feedback was always given in a friendly and positive way. As a result, the atmosphere was relaxed in all the lessons I observed and educators seemed to have built a good working relationship with their groups. One striking example of this good relationship was an instance in Glenn's class, where a warmer brought by a trainee meant that the group played 'Whose line is it anyway?'

> Trainee instructs the group on the basic rules of the game. Trainees have to act out a situation in groups and when someone claps one of them has to insert their word they received on a slip of paper.
> The game proceeds with varying levels of enthusiasm, some groups really get involved in acting, and one trainee actually shout when the role requires them to.
> Glenn participates in the last situation.
> After having finished, there is a whole-group discussion of the task: What level is it good for? What are the benefits? How can you help your students a bit?
> Before moving on the next part of the lesson, Glenn asks: "Any feelings before we move on?"
> Some trainees comment that they enjoyed the game. One of them says: "I'm angry" and another trainee also adds she did not like the task.

While at first negative emotions might seem scary or indicative of a problem, this is not the case. This instance is an excellent illustration of a friendly and accepting atmosphere as trainees felt safe enough to openly and honestly share their feelings, even though some of these feelings were negative. Glenn reacted in an accepting and understanding way and the group seemed to be satisfied with the conclusion of this incident. Another occasion when I saw how a cohesive group allows honesty and humour to appear was in Fox's class during a warmer brought by a trainee.

Trainee writes ‘Would you rather…?’ on board and explains that the group should write questions starting with this, preferably about classroom management.
The instructions are not very clear, after clarification it becomes clear that everyone should write two questions.
Once the task is clear, another trainee comments loudly that this is a boring topic.
There is general laughter, including the educator.
After some preparation time, the task proceeds smoothly and Fox participates.
In the end a trainee asks Fox: “Would you rather wear a flamingo costume or chug a glass of beer?” and Fox replies that he’d prefer the costume.
Trainee: “So next class we’ll be looking forward to that!”
Fox: “Okay, provide the costume!”
[Laughter]

5.2.2.4 Tasks, creative results, and the reactive effect

The appropriate task that enables creativity to arise is open-ended and has sufficient creative limits. The task should have more than one good solution and should encourage trainees to think of new ideas (see 2.1.6.2 for more details). During lesson observation, I saw a wide range of different tasks; some of these were convergent and having one good answer. This is natural in a course whose aim is, amongst others, to pass on certain knowledge to trainees: methodology has a basis in facts, for example, definitions. These tasks will not be detailed here. Beyond this, there were many tasks that were open-ended and allowed trainees to use their creativity. During observation, I focused on tasks to decide whether they satisfy the two requirements of a creative task: open-endedness, meaning that several good answers are possible, and appropriate creative limits or constraints, meaning that the task should have constraints that require the generation of new ideas and that ideally encourage trainees to turn to what is beyond the already known. Beyond these qualities, the two-way model of creativity lists typical categories that creative tasks tend to fall into (for example, storytelling, redesigned routine tasks, and thinking and reflection kind of tasks) and I did indeed observe instances of most of these categories. However, I found that the creative instances I observed are better classified using a different kind of categorisation based on whose creativity the task enabled. *Warmers and peer teaching sessions* mostly enabled trainee creativity, *tasks that required creativity from both educators and trainees* enabled creativity of all participants,

and *tasks with unrealized creative potential* could have enabled participants' creativity but did not.

Regarding creative results, these can be tangible, like a poem or a sentence produced in response to a task or intangible such as learning or increased enjoyment and motivation. This is closely connected to the reactive effect. However, the reactive effect points beyond a simple and immediate increase in mood, for example, in-depth investigation in the form of interviews and think-aloud protocols after observation would have been needed with the participation of both educators and trainees in order to be able to draw conclusions. This is beyond the scope of this examination.

Tangible results are more easily observable as utterances are discreet entities that can be noted down and quoted verbatim. Intangible results, however, are a more complicated issue; as such, my impressions on how the task effected educators and trainees will be detailed as well as the task itself. Two types of creative tasks will be detailed here that produced tangible creative results: *warmers and peer teaching sessions* and *tasks that required creativity from both educators and trainees.* Then, the section will finish by describing *tasks with unrealized creative potential*, ones that conform to the rules of the creative task but did not manage to produce observable creative results.

Warmers and peer-teaching sessions

Even though numerous different tasks made up each course (for example watching videos based on specific instructions, matching terms with definitions, putting parts of a lesson plan in order, discussing questions in groups, etc.) there were two common elements in every participant's teaching that merits deeper investigation. All participants required all trainees to do a short warmer at the beginning of one of the lessons according to a previously negotiated schedule. A warmer is a five to ten-minute short activity intended to help a group start the lesson, get into work mode, set the appropriate atmosphere, or introduce a topic. These tasks are very often less difficult and contain elements of play or some other method to raise attention. Trainees also had to do some form of a peer-teaching session, which was a slightly longer occasion and the parameters set by educators varied. For example, some educators required trainees to pick a grammatical area and focus on that while others could plan their session about different skills, for example reading. The nature of these task types suggests that they are excellent at allowing creativity to appear because they are open-ended: the trainee doing the warmer and the peer-teaching is free to design it in a way that fits their preferences and tastes using any materials they deem appropriate. On the other hand, there

are certain limitations inherent in these tasks; in case of the warmer the time limit is a constraint and in case of the peer-teaching session, the set topic and aim poses restrictions.

During observation, I saw several *warmers* and a few *peer-teaching sessions* and what I saw supported that by their nature these are tasks that allow creativity to flourish. Furthermore, many instances of these tasks resulted in creativity not only from the trainee planning and leading the task but from other group members as well. One example of this is a warmer in Fox's class which focused on storytelling.

> Trainee explains that the group is going to create a story together and distributes a handout.
> The handout has a list of words, for example, joyriding, shout, photographer, and makeup.
> The group is instructed to use one word from the list in each sentence added to the story and words should not be repeated.
> The emerging story is not very coherent, but there is a general good mood and laughter.
> One trainee hesitates for a long time and comments: "I don't know how to do this" but eventually manages to add a sentence upon encouragement.
> When the group runs out of words, the trainee asks for a volunteer to finish the story.
> Afterwards, Fox invites comments on the warmer and the group discusses different aspects, alternatives, and uses for the warmer. The creative aspect is not mentioned.

This incident also shows how a task might be based on a creative idea and help creativity flourish implicitly, without explicit discussion of creativity. I observed this way of working in many similar situations, for example, a warmer in Ezra's lesson.

> Trainee puts the group in pairs and instructs pairs to finish the sentence "I'm going on a picnic and I'm taking…" in as many ways as possible, using only six-letter words and a time limit of three minutes.
> The pair with the highest number of words read them out loud.
> Creativity is not mentioned in the discussion of the warmer afterwards.

This is an excellent example of a creative task: open-ended and has appropriate creative limits in the form of the six-letter constraint and the three-minute time limit. Essentially, this is a

task that focuses on the fluency part of creativity, which is the number of ideas one can produce.

Another open-ended task that allowed creativity to flourish was part of a peer-teaching session in Drew's class, where the topic of the session was modal verbs and after introduction and some controlled grammar practice the trainee asked the group to write sentences using modals and one or more of the pictures projected on the board. These were common pictures, like a cup of coffee, a dog, or a banana. This resulted in some fairly standard and expected sentences, like "You mustn't touch a dog if it's angry". Interestingly, some students produced more original and unusual sentences, for example "You shouldn't eat two kilos of bananas every morning" or "I saw a dog riding a bicycle but it can't have been real, it must have been my imagination". The common element in these sentences was that they usually combined two pictures into unusual messages. In this case, the phrasing "use one or more pictures" could have been responsible for the emergence of such creativity.

Tasks that required creativity from both educators and trainees

Not all creative tasks were of this category. In each participants' case I witnessed tasks that required creativity from the participant through planning and that allowed trainees' creativity to flourish. One such example was the following introductory sequence in Ezra's lesson.

> Trainees are asked to pick one from a bunch of strings and then they are instructed to sit down with the person who picked the other end of the string.
> Then, Ezra projects a list of metaphors about teaching on the smartboard: climbing a mountain, a feature film, enjoying a multi-course dinner, a rock concert, surfing the internet, consulting a doctor, a guided tour of an exhibition.
> Trainees are instructed to think how a lesson might be similar to these and to pick their favourite metaphor.
> A few minutes later each pair shares.
> Ezra asks if trainees can come up with more metaphors, which results in some interesting ones: "taming a wild animal" and "being a zookeeper".

This sequence has open-ended elements and creative limits as well as being playful and requiring cooperation. It can be considered a creative task both from the educator's and the trainees' perspective. I saw another example of unique and creative teaching in Jackie's class

who demonstrated a specific way of teaching grammar using a storytelling approach and colourful plastic bars originally created to teach mathematics.

> Jackie puts some plastic bars on the desk and asks the group to guess what they are. The bar represents a man and some background information about him is decided by the group.
> Jackie adds more bars to represent people, objects, and places and asks more questions to elicit a story: "What happened?" "Any other ideas?" "What else can you get at a pub?"
> Once the story is complete, Jackie asks the group to say sentences starting with 'if'. Words of the sentences are then symbolized by the plastic blocks and Jackie leads some choral repetition by pointing at the blocks to elicit parts of the sentence.
> After this, Jackie asks some concept checking questions from the group.

Tasks with unrealized creative potential

Contrarily, some tasks that I witnessed had creative potential but in reality, resulted in no or only limited creative solutions. In a warmer led by one of the trainees in Ezra's class, creative solutions were actively discouraged as the trainee led the activity in a convergent mindset, accepting one solution only as the good solution. Trainees were asked to work in pairs to solve some riddles, many of which were quite interesting as they were murder mysteries. The group visibly enjoyed the challenge, but at the end of the warmer there was a checking phase in which the group's creative ideas were dismissed by the trainee leading the warmer. This aspect of the task was also not investigated and discussed in the usual discussion after the warmer. This task is problematic in regards to creativity as both the existing literature and educators' articulated beliefs state that creative should be encouraged and learner contributions should be accepted and not actively discouraged.

Another example was in Drew's lesson when one of the trainees brought the well-known warmer two truths and a lie, in which participants have to write three sentences about themselves out of which two should be true and one should be a lie. Played in different varieties, the other participant or participants need to guess the lie. This is an excellent opportunity to come up with interesting and imaginative ideas both for the true statements from one's lie and for the lie. However, in this instance, I mostly heard fairly ordinary

sentences, for example “I’ve broken my left leg”, “My mother is half Polish”, “I visited the Tátra last year”, or “Animals love me”. One reason why there were so many ordinary sentences might be the nature of the task itself. As Tin (2013) claimed a creative task needs creative limitations or constraints that push learners toward searching for new and creative solutions. This task lacks this pressure as the task could be successfully completed using only the trainees’ existing knowledge and ideas.

Another occasion of unfulfilled potential occurred later in the same lesson when another trainee did their peer-teaching session.

Trainee announces topic and level of the peer-teaching session: present perfect at B1 level. Trainee says a very short grammatical explanation about when to use the present perfect and puts this on the board along with examples and time expressions. Then they distribute a worksheet with a very controlled, form-focused task: trainees have to put the verbs into the appropriate form. Solutions are checked. Trainee then instructs the group to talk in pairs about “generally anything”, using the target structure.

This peer-teaching session is a perfect example of the textbook Presentation-Practice-Production approach. While methodologically correct, there is no novelty and only little energy invested in this effort and this was reflected by the lower level of engagement of the group. After the peer-teaching session there was a full-group discussion and feedback session in which Drew and the group made several suggestions to improve the session. However, creativity was not mentioned. Interestingly, the fact that creative potential is not always realized was mentioned during our interview by Ezra:

> It’s important that they are given free rein. And on average, this getting free rein has a disadvantage, because there are some who only put in the minimum. But I think about 80% do not do this. So they put in [the necessary energy], and by this we improve creativity. (Ezra)

This was my impression as well based on all the lessons I observed and possibly one of the reasons why creative potential might remain unrealized. Most students were enthusiastic and invested sizeable effort into their tasks yet there were some who only wanted to complete the task and this resulted in less creativity. This could be explained by issues connected to

motivation: a lack of intrinsic motivation would mean that the trainee knows that they need to do this in order to successfully complete the course but for some reason does not have the inner drive to invest energy into a creative solution. Naturally, other reasons might also underlie this phenomenon, for example, the trainee might lack sufficient time for preparation because of outside circumstances or they simply might not be aware of the advantages of being creative in such an endeavour.

5.2.3 Summary

The data gathered through document analysis and lesson observation revealed that creativity as a topic by itself is not present in methodology seminars. Explicit discussion of creativity in connection with a specific situation or related topic might sometimes happen, depending on the situation, the group, and the educator. The observed instances show that this rarely happens, and even when it does, explicit discussion is restricted to the use of the term as a general adjective or a phenomenon of which people have a pragmatic, implicit understanding.

Implicitly, creativity is present in the observed courses in a number of ways. Educators and trainees were both observed to have sufficient knowledge and motivation to engage in activities that enable creativity. The observable context (time, space, and atmosphere) appeared as mostly positive or at least good enough not to hinder the emergence of creativity in lessons. There were many tasks with creative potential in the observed lessons, two typical and recurring examples are the compulsory warmer and peer teaching sessions that trainees have to do. These tasks appeared in all participants' lessons and they carry creative potential because they are open-ended and have sufficient creative limits that enable creativity to flourish. Some of the creative potential in the appropriate tasks was successfully realized while in other cases creativity was not realized or discouraged. This might have been caused by motivational problems on the trainees' part, but other reasons could also be possible.

5.3 Comparing beliefs and practice

To answer this research question, parallels and contradictions between the interview data and the observation data need to be established. Firstly, some of the beliefs that emerged from the interview data are not relevant to teacher education: beliefs about everyday creativity is one example of this. However, for most beliefs, there is no clear separation of those related to teacher education and to other teaching and learning settings. Some of these beliefs do not appear in the observable practice of participants. For example, I had no way of observing in practice whether the education system really is a chief barrier to creativity as this research endeavour took place outside public education. To provide an overview of this juxtaposition of beliefs and observation, Table 3 summarises participants' most important beliefs and lists whether the appearance or absence of these beliefs in practice could reasonably be observed in lessons.

Table 3

Summary of main beliefs and their possibility of observation

Main beliefs	Possibility of observation in lessons
Everyday creativity is many things: problem solving, creating novelty, art, amongst others.	Not relevant
Creativity is vital in language teaching and learning as it is a life skill and it contributes to enjoyment and motivation.	Possible
Adapting to life changes makes creativity necessary.	Impossible
Creativity is not enough; teachers need a range of other skills and knowledge.	Possible
Everyone is creative to a degree; some are born more creative than others. Everyone's creativity can be developed.	Impossible
For language learners, creativity is helpful in social interaction and self-discovery of learning preferences.	Impossible
The education system is the biggest barrier to creativity because it focuses too much on knowledge transfer, competition, and assessment.	Impossible
Other barriers to creativity are problematic error correction and student beliefs and attitudes.	Possible
Enablers of creativity include knowledge and experience, energy, self-esteem, a supportive environment, and an appropriate level of freedom.	Possible
Teachers are creative in many areas but lesson planning is the most prominent one.	Possible
Teacher and learner creativity are connected, teachers create the necessary conditions for creativity and inspire learners to follow positive examples.	Possible
Creativity is not a topic by itself, but it is sometimes discussed explicitly.	Possible
Feedback and self-reflection are key for creativity in teacher education.	Possible
Open-ended tasks with creative limits are best for fostering creativity.	Possible

Most beliefs were in harmony with what I observed in lessons. Participants did indeed show evidence of possessing skills and knowledge beyond creativity and this did results in high-quality teaching. On the other hand, the necessity of skills and knowledge could not be concluded from the observation as I did not witness a single participant without these skills. This suggests that participants' act in line with this belief and gathered the necessary skills and knowledge to creative teaching.

Regarding barriers to creativity, participants believe that error correction could hinder creativity. This belief appeared in practice in a way that participants were always kind and positive in their feedback towards trainees and avoided over-correction. Participants also believe that student beliefs and attitudes might discourage creativity; however, such cases were rare in lessons. I observed one occasion in Glenn's class when a trainee expressed discomfort at having to be creative; however, this might be more because of the necessity or performance pressure rather than a lack of openness. There were few instances where trainee reactions or attitudes would have necessitated working with attitudes by the educator. One such case was the riddle warmer in Ezra's class, where the trainee leading the warmer focused on getting one correct solution. This might have been an awareness or attitude problem, but this was not discussed afterwards. This is only one occasion, however, and based on this it is impossible to tell whether participants act upon this particular belief or not.

Participants believe that knowledge, experience, energy, self-esteem, a supportive environment, and an appropriate level of freedom enable creativity. This belief consistently appeared in the lessons I observed; participants invested great energy and used their knowledge and experience to create a supportive environment which was evidenced by tangible factors like laughter, voluntary student contribution, and willingness to discuss difficult emotions. Both educators and trainees had appropriate freedom: educators were free to design their lessons in ways they wanted to within certain restrictions in topics and requirements and this resulted in great variety and creativity within and between the lessons observed. Trainees were also given freedom in certain tasks, for example, they could design their warmers and peer teaching sessions by their own preferences as long as they kept certain restrictions, like the time limit or the previously negotiated topic. The only part of this belief that is difficult to judge is self-esteem as it is an internal aspect of the person that may influence actions in different ways; however, there were no immediately obvious cases of educators' self-esteem problems that caused visible interference with their teaching. In fact, I observed many instances of creative teaching in the lessons of the only participant who expressed self-confidence related concerns during the interview and stated that they are not

really creative. However, by the end of the interview they revaluated their view and commented that they might be more creative than what they had previously thought.

Somewhat connected to the topic of freedom and the variety I observed within lessons is the belief that teachers are creative in different ways but lesson planning is perhaps the most important one. While I did not request participants to supply me with lesson plans before each class, I saw that time and energy was always invested in planning and this resulted in variety and creative solutions and it was evident that educators aimed to mix up the way of their teaching by varying tasks and work modes. Some other areas of teacher creativity were also visible; for example, dealing with spontaneity when Drew had to manage an unexpected change in schedule because of the trainee not coming to the lesson to do their peer-teaching session in the agreed time. Another area of creativity mentioned by participants in the interview was the creation or modification of materials needed for teaching, and this was also clearly evident from observation. I collected copies of materials used by participants during lessons, and while some of these were clearly photocopies or printouts from other resources, there was a fair number of original materials as well. I also witnessed Jackie using a unique card system to assign feedback roles to trainees. They received these cards before participating in a trainee-led warmer and were requested to pay attention to different aspects of the task and give feedback accordingly. The cards were clearly home-made and Jackie mentioned in our interview with a hint of pride that they are an original product. Some participants also mentioned how creativity has a place in community and interaction and I observed an incident in Glenn's class which showcased this belief.

> Glenn walks around the classroom distributing post-its and instructs the class to draw themselves on them. They notice that something is going on behind their back.
> Glenn: "What are you doing behind my back? Yeah, that's why you never turn your back on a class. Thank you for illustrating it, but stop.
> [Laughter]

Glenn used the opportunity of a discipline problem to illustrate a methodological point in a humorous way, creatively achieving multiple results at the same time: fixing the discipline issue, illustrating a point, and improving atmosphere through the use of humour, thus contributing to a creativity-supporting context.

Educators generally expressed beliefs that implicit learning or learning through being exposed to good practice is crucial for creativity in teacher education. This was again in

harmony with the observed practice; as mentioned in connection with lesson planning, there was a good amount of creative teaching that could inspire trainees to follow these examples in the future, this could be seen both at an overarching level (the quality of lessons in general, the atmosphere, the variety) and more specifically in certain tasks; for example Ezra's creative sequence where trainees were asked to consider certain class metaphors then think of their own ones or Jackie's story-based demonstration of a way of grammar teaching. Based on this, it is safe to say that participants strive to act in line with this belief and the literature also states that teaching creatively and teaching for creativity are closely connected. On a connected note, educators believe that the way of improving trainees' creativity is through giving appropriate feedback and encouraging self-reflection. There was clear evidence of this in the lessons I observed; warmers and peer-teaching sessions were almost always discussed afterwards and these discussions were conducted in a supportive manner. Very often educators also asked the trainee to self-reflect before inviting opinions from the group by asking how they felt, how the lesson went, whether they managed to do what they had planned or other similar questions.

Tasks have certain characteristics that are believed to foster creativity, these are *open-endedness* and *creative limits*. This belief was also observed in practice, a typical example of this is the warmer and peer-teaching session each student had to do as a course requirement. Additionally, while some tasks necessarily had only one correct solution, there were many others where several solutions were accepted and encouraged, and educators generally welcomed differing opinions. Educators listed a number of task types that are suitable for fostering creativity and I witnessed most of these at least once in the lessons I observed: drama, creative writing, drawing, and problem-solving tasks were present in the lessons. The exceptions were mind maps and project work. The absence of mind maps could be purely coincidental, while project work does not fit the course requirements because of its nature. Project work usually means the completion of a bigger task through a period of time that requires a range of skills and is usually done in groups; the limitations set for the requirements of the methodology seminar does not allow for the incorporation of project work in the course.

So far, all the beliefs discussed were at least partially expressed in action in the classroom; on the other hand, there are some beliefs of which this is less true. Participants mentioned that creativity is not discussed explicitly as a separate topic but on a needs basis when the opportunity arises. Document analysis showed that it is certainly true that there is no such topic in the course; however, occasional discussions of creativity also display a mixed picture. While participants stressed the importance of this, in reality explicit discussions in

the classroom rarely moved beyond casual mention. There was no occasion when the topic of what creativity is and what constitutes as creative was discussed in a lesson and there was also no occasion when the importance of creativity as an aspect of teaching or tasks was discussed. Even when creativity is mentioned in connection with reading or creative writing, the issue was not pursued in detail. The most detailed discussion related to creativity was in Glenn's lesson when a peer-teaching session focused on creative writing without setting appropriate creative limits and this consequently led to a discussion of the necessity of these limits. However, the necessity of limits was discussed and presented as a characteristic of a good writing task in general and not of creativity specifically.

Closely connected to this issue is the belief about the importance of creativity. All participants expressed the belief that creativity is very important for both teachers and for learners, and for them as teacher educators. Some evidence of this view certainly emerged from the data; participants appear to aim for creative teaching and invest energy into this aspect of their professional lives. However, this importance only partially influences how they educate future teachers. In the lessons I observed there were several opportunities where further discussion of creativity would have been possible but this did not happen. Beyond explicit discussion, there were instances when trainees acted in a way that lacked or discouraged creativity and educators did not comment on this; for example, when a trainee handled a warmer about riddles as a convergent task with one good solution or when another trainee in a peer-teaching session created a very standard and somewhat boring by-the-book presentation-practice-production type of session. My lesson observation notes were continuously amended by my thoughts and reflections, and it is perhaps telling that on the margin of this particular peer-teaching session I wrote "epitome of uncreative teaching". On the other hand, I realize how difficult it is to say exactly *how* important something is for participants as this is not measurable and people use language differently to describe their meaning. Thus, another possible reason of the contradiction between the professed importance and these actions could be that 'very important' has a different meaning for me personally. The possibility of my own bias as a researcher also has to be mentioned here; my interest in creativity might also skew my view of how important it really is and how that importance should appear in action.

6 Conclusion

This research endeavour intended to find out more about the beliefs teacher educators working at a Hungarian university hold in connection with creativity, to investigate how creativity appears explicitly and implicitly in their practice, and to see if the articulated beliefs are in harmony with actions in the classroom. Three main research questions were established to guide this research:

RQ1 What characterizes the beliefs about creativity held by EFL teacher educators who work at a Hungarian university?

RQ2 How does creativity appear in the professional practice of English teacher educators at a Hungarian university?

RQ3 How do professed beliefs and observed practice concerning creativity in English teacher education at a Hungarian university differ?

See research questions and subquestions in section 3. To achieve the aim and answer the research questions, I collected course documents, observed altogether 52 lessons by seven teacher educators, and interviewed each of them after the lesson observation. The main results for each research question are summarised in this section followed by pedagogical implications and directions for future research.

6.1 Summary of results

The data from the interviews used to answer the first research question revealed that participants mostly hold beliefs that are harmonious with how creativity is defined in this dissertation and what the literature says in general. In everyday life, creativity is defined in different ways; some common associations include problem-solving, novelty, and art. In connection with teaching and learning English as a foreign language, participants believe creativity to be very important as it is a life skill as well as something that makes teaching and learning fun and results in increased motivation and decreased boredom and burnout. On the other hand, creativity is seen as insufficient to being a good teacher and other skills and knowledge like methodological knowledge and social skills were mentioned as indispensable. Apart from wanting to enjoy teaching, participants mentioned changes in the world such as online education because of Covid-19 as a factor that presses them towards being creative. The sudden nature of switching to online education with no or very little preparation in

essence provided creative task constraints: teachers had to achieve certain aims without the use of any of their normal tools. For example, if a trainer had used card distribution in person to assign roles to learners, they would have needed to come up with an alternative for the same function. This is an open-ended task that presses the trainer to reach out to new ideas. For language learners, creativity is believed to be helpful in self-discovery of learning-related preferences like learning styles and in making communication easier.

Barriers and enablers of creativity emerged as a theme in beliefs; the biggest barrier identified was the education system, which does not support creativity as it has an exaggerated focus on knowledge transfer as opposed to training skills, is burdened by an overloaded curriculum and a severe lack of time and funding, and a culture of competition and performance pressure. Other barriers identified were student beliefs and attitudes and error correction practices. While a lack of barriers is helpful, other enablers of creativity were listed. These were experience and methodological knowledge of the teacher, energy invested in teaching, an accepting and supporting atmosphere, personality with appropriate self-esteem to allow risk-taking, and a degree of freedom which is enough but not too much.

If the conditions are sufficient, teachers' creativity can emerge in different ways, focusing on different areas. Lesson planning and the related creation or modification of materials was mentioned most often as areas that allow teachers' creativity to flourish, other areas included the physical environment, dealing with spontaneity, handling individual differences, incorporating learner interests, community and relationships, and alternative assessment.

Teacher and learner creativity are seen as inherently connected. It is mainly the teacher's responsibility to create the required conditions for creativity to flourish. Teachers also inspire creativity by being a good example and inspiring learners to follow. This is seen as the best and most important way how teacher education contributes to fostering creativity. Participants agree that creativity is not discussed explicitly as a separate topic but believe that it is discussed on the basis of necessity, in connection with specific situations. There is also lack of agreement whether explicit discussion should receive more focus in teacher education, and if so, how this should be done.

Giving appropriate feedback and supporting self-reflection were seen as other important factors that help teacher trainees improve their creativity. Task that are believed to foster creativity are considered open-ended with appropriate creative limits; specific tasks mentioned were drama and improvisation, creative writing, mind maps, project work, art-related activities, and open-ended problem-solving tasks. The listed tasks and their

characteristics were in harmony with how creative tasks are defined by this dissertation. Overall, participants articulated complex beliefs which constitute a consistent system.

To answer the second research question, data collected through document analysis and from lesson observation was used and this revealed that creativity is not a separate topic by itself in methodology seminars. Explicit mention of creativity sometimes happens in connection with different topics and tasks; however, these mentions rarely go beyond a very broad general use of the word. Creativity as a term is mostly used intuitively, it is not defined and its characteristics or importance is not discussed. Implicitly, creativity is more present in methodology seminars and the conditions for its emergence are generally fulfilled. Participant teacher educators possess necessary methodological knowledge and trainees also possess a sufficient level of language that enables creativity. Signs of motivation were observed both in case of educators and trainees. The context was mostly favourable; educators had adequate time in their courses to allow for creativity, they had enough space both literally and figuratively, and they were successful in creating a friendly, accepting, and non-judgemental atmosphere. There were also sufficient tasks during the course that allowed creativity to flourish; trainee-led warmers and peer-teaching sessions were the most typical example, but educators themselves incorporated many elements into their lessons that evidenced their creativity. Despite having an appropriate task, opportunities for creativity were sometimes missed by trainees, which could have been because of motivational problems, time issues, or lack of awareness.

The third research question necessitated using all data sources by comparing articulated beliefs and observed practice. For some beliefs it is impossible to judge whether they influence action because the context might be different or some other factors might make lesson observation an insufficient source of information. For the beliefs that could be observed in practice though it can be stated participants' articulated beliefs and classroom practice mostly align. Participants displayed the skills they deemed necessary to have in order to foster creativity, invested energy in avoiding barriers like over-correction and in creating a supportive group atmosphere. Their creativity was observable in different areas; investment in lesson planning resulted in varied and interesting lessons and they also handled unexpected situations in a skilful manner.

On the contrary, some beliefs were only present to a limited degree. While educators mostly expressed the view that creativity is sufficiently discussed when the topic arises, observation data contradicts this as very often these discussions stop at casual mention of the term or do not investigate the matter in depth. In connection with this, the professed

importance of creativity needs to be mentioned. Beyond the fact that creativity is not discussed in detail when it is mentioned, there were instances in the lessons observed where opportunities for discussions were missed. It is difficult to decide how important creativity really is for participants as differences in language use and possible research bias might interfere in this question.

6.2 Pedagogical implications and future directions for research

Pedagogical implications of this research are far-reaching. Concentrating on the unit of investigation itself, the area that most obviously requires action is where there is disagreement between the views of participants or between beliefs and action. This area is the question of explicit discussion of creativity; some participants believe this should gain more prominence while others did not think so. Perhaps a department-level discussion could be opened on the topic to understand the reasons behind differing views and to see if these differences can be reduced and a common ground can be found. Furthermore, participants' beliefs about the extent of creativity-related discussion seem slightly misaligned with observed practice, which means that awareness raising in the area could prove beneficial. Making sure that teacher educators understand what creativity actually is, how it works, and how to foster it can help them step beyond the limits of implicitly developing creativity and help them introduce a discussion on its importance into teacher education. One possible way to do this is to create a workshop for the methodology team or even the entire department in order to enable professionals to share views, opinions, and current practices. This could also be a chance to raise teacher educators' awareness about how and why explicit discussion of creativity could benefit trainees. To name a few examples, creativity could help future teachers in creating their own materials or supplementing coursebooks to suit learners needs and to compensate for their disadvantages. It could contribute to finding new ways to achieve specific aims (for example, finding another engaging way to practice the present perfect when a group is already really bored with it), or it could lead to using materials in unique ways (for example, finding different uses for a favourite photograph or a YouTube video). Creativity could also help handle unexpected situations through improvising.

The topic of creativity could be discussed in connection with various existing areas covered in methodology seminars; for example, teaching speaking, teaching writing, or 21st century skills in the classroom. While the teacher education programme is full and introducing

new elements might prove to be difficult, the benefits may outweigh the costs in this case. Unfortunately, due to the scale of this research endeavour there is little data that specifically supports this point, yet one piece of data does stand out in this regard. One of the participants emphasized how explicit teaching of creativity is important because otherwise trainees might fail to see the relevance and consider it a waste of time:

> It's very important, not only in our classes, but in pedagogy classes. They do creative things, but they need to see the sense in it. So in most classes where we played games and made mind maps they didn't tell us what this is good for. And we considered it a waste of time. I think current students are the same, or that's the impression I get from a few comments, they don't say positive things about pedagogy classes. Yet I think they wanted to instil creativity, and they are still trying to do so, just the method is not working. […] We should explicitly explain what creativity is and why it is important, not only have them make mind maps, but they should see the aim. And someone who has knowledge on it should say these things. I don't talk about it in class because I don't have the knowledge. (Arden)

Following from this, discussing creativity explicitly in methodology seminars could be beneficial. Future teachers would profit from understanding how creativity offers many potential benefits in their own practice and how it contributes to the creativity of their students. Teacher educators are in a unique position of being able to directly influence their trainees' views and future practice both by setting an example and explaining why these practices are important through explicit teaching. Trainees should understand how their teaching impacts themselves and students and how teaching creatively and teaching for creativity are connected. For example, if a trainee teacher understands that creativity might increase motivation through enjoyment for both the teacher and the student, they might be more willing to invest energy into creative teaching as they understand its importance. Implicit learning is still possible if this factor is missing; however, trainees might see the importance of creative solutions as less and might rely on tried-and-tested, by-the-book solutions more.

Regarding teacher education, it has to be emphasized that methodology seminars are only one component of teacher education, no matter how important. There possibly are many different courses where creativity has or could have a role, and this might also shape future teachers' beliefs and practices. These courses should be investigated by future research to create a fuller picture of the situation of creativity in English teacher education. Similarly, the

situation at other universities needs to be investigated in a similar fashion both inside and outside Hungary in order to draw more general conclusions.

Naturally, these conclusions go beyond the context of teacher education. Further research should focus on teachers working in different contexts, either in primary and secondary education or in the private sector. Understanding different needs, opportunities, and priorities inherent in these different contexts could inform policy makers as well as teacher education about how to better prepare teachers to be able to teach creatively and foster creativity in their varying environments.

Furthermore, this research endeavour focused on investigating creativity from the teachers, more specifically the teacher educator's point of view, interviewing and observing participants who work in teacher education. Though the observation necessarily concentrated on the trainees themselves to some degree, only their actions and behaviour were present and even that was not the main focus of investigation. Future research should focus on understanding the trainee's views and beliefs and contrasting it to observable behaviour. This in turn could also inform teacher education on how to better help trainees become creative teachers.

Lastly, at the policy level decision makers should aim to rectify the issues that emerged in connection with the education system. While these beliefs were not investigated in action as this research endeavour did not focus on public education, a thorough research-based investigation of problems in connection with public education should be conducted. Based on its findings, steps should be taken to correct emergent problems such as an overloaded curriculum and not enough time and funding.

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APPENDIX A

FORMATTING CONVENTIONS

This dissertation largely follows the conventions of APA7. However, in certain aspects it deviates from APA because of practical reasons and to contribute to ease of reading. These differences are detailed here.

- In line with traditions at the doctoral school and to ease reading on a screen, the dissertation uses 1.5 line spacing.
- Sections and subsections are numbered down to the fourth level (for example, 2.1.6.2) in line with the conventions of the doctoral school to ease navigation within the dissertation. First and second level headings are **bold**.
- *Italics* are sometimes used for emphasis in quotes and in original text as well.
- Observation notes were written in shorthand. As such, they are not quoted verbatim but phrased as full sentences instead in the present tense. Block quotes from observation notes are sometimes lengthy and to differentiate from surrounding text, they are enclosed in a frame, like in the following example:

> This is a sample, fictional observation note.
> The teacher educator introduces the topic of giving instructions.
> Then they project a set of instructions on the smartboard and asked the class to read them and decide if they were good or bad examples of instructions.
> The group works silently.

APPENDIX B

INTERVIEW GUIDE IN HUNGARIAN

Kedves _____!

Nagyon köszönöm a részvételt a kutatásomban. Ez az interjú körülbelül 40 percet vesz majd igénybe, és nyelvpedagógiához kapcsolódó témákról fogom kérdezni önt. A kutatáshoz szükséges az interjúról hangfelvétel készítése. Hozzájárul ehhez?

Köszönöm. Az így gyűjtött adatokat bizalmasan fogom kezelni, a készülő kutatásba semmilyen olyan információ nem fog kerülni, ami alapján beazonosítható lenne a személye. Bármikor úgy dönthet, hogy nem akarja folytatni az interjút, és akkor abbahagyjuk.

Nincsenek jó és rossz válaszok, az Ön véleményére, nézeteire vagyok kíváncsi.

Először pár életrajzi kérdéssel fogok kezdeni.

1. Melyik évben született?
2. Milyen típusú tanári végzettsége, képzettsége van és mikor szerezte ezeket?
3. Milyen intézményekben, vagy intézményen kívüli egyéb formákban taint jelenleg?
4. Hány év tanítási tapasztalata van és milyen jellegű képzésben vagy intézményben?

Most néhány általános kérdéssel folytatjuk. Különböző tanárok különbözőképpen határozzák meg a kreativitást. Én most az ön személyes véleményére vagyok kíváncsi, nincsenek jó és rossz válaszok.

1. Ön hogyan határozná meg a kreativitást a mindennapi élet területén saját szavaival?
    a. Mi jut először eszébe, ha azt a szót hallja, hogy kreativitás?
    b. Mondana példákat kreativitásra a mindennapi élet területén?

c. Kérem, sorolja fel a legfontosabb kulcsszavakat amik eszébe jutnak a kreativitásról, akármennyit. Miért ezeket a szavakat kapcsolja hozzá?

2. Ön hogyan határozná meg a kreativitást az angol nyelvtanítás területén saját szavaival?

a. Mi jut eszébe, ha az angol nyelvtanításhoz kapcsolódóan azt a szót hallja, hogy kreativitás?

b. Mondana példákat kreativitásra az angol nyelvtanítás területén?

c. Hogyan határozná meg a kreativitást kifejezetten az angol nyelvtanítás- és tanulás területén?

Most pedig beszéljünk bővebben kreativitásról és angol nyelvtanításról, először a tanár oldaláról, szemszögéből.

3. Ön szerint milyen kapcsolat van kreativitás és angol nyelvtanítás között?

a. Milyen szerepe lehet a kreativitásnak az angol nyelvtanár munkájában?

b. Mennyire tartja fontosnak vagy nem fontosnak a kreativitást az angol nyelvtanár munkájában? Miért?

c. Ön szerint hogyan, milyen mértékben fejleszthető egy nyelvtanár kreativitása?

d. Milyen feltételei vannak annak, hogy megjelenhessen és kibontakozhasson egy nyelvtanár kreativitása?

e. Milyen jelentősége lehet a kreativitásnak a leendő angol nyelvtanárok képzésében?

f. Ön szerint hogyan boldogul egy nem kifejezetten kreatív nyelvtanár és miért?

g. Milyen szerepe lehet a kreativitásnak a nyelvtanárképzésben?

Most pedig beszéljünk a kreativitásról a nyelvtanuló oldaláról, szemszögéből.

4. Ön szerint milyen kapcsolat van kreativitás és angol nyelvtanulás között?

   a. Milyen szerepe lehet a kreativitásnak az angol nyelv tanulásában?

   b. Mennyire tartja fontosnak vagy nem fontosnak a kreativitást az angol nyelv tanulásában?

   c. Milyen feltételei vannak a tanulói kreativitás megjelenésének, kibontakozásának?

   d. Ön szerint hogyan, milyen mértékben fejleszthető egy nyelvtanuló kreativitása? Milyen szerepe lehet az angol nyelvtanárnak a nyelvtanulók kreativitásának fejlesztésében?

   e. Mennyire tartja fontosnak vagy nem fontosnak a nyelvtanulók kreativitásának fejlesztését? Miért?

   f. Ön szerint van-e, és ha igen, milyen kapcsolat van tanári és tanulói kreativitás között?

Szeretnék többet tudni az ön mindennapi gyakorlatáról. Szeretném kiemelni, hogy nincsenek jó és rossz válaszok, megismerni szeretném az ön gyakorlatát.

5. Milyen módon jelenik meg a kreativitás az ön szakmai munkájában?

   a. Mondana olyan példákat vagy eseteket ahol kiemelt jelentősége van a tanári kreativitásnak?

   b. Mondana olyan példákat vagy eseteket ahol kiemelt jelentősége van a tanulói kreativitásnak?

   c. Ön szerint mik azok a feladatok vagy módszerek, amik kifejezetten alkalmasak a kreativitás fejlesztésére?

   d. Mennyire használja ezeket a mindennapi gyakorlatában?

   e. Ön tanít módszertant a leendő angol nyelvtanároknak. Milyen formában jelenik meg a kreativitás témaköre a kurzus folyamán?

Most, hogy beszélgettünk egy kicsit a kreativitásról, emlékszik még hogyan definiálta a beszélgetés elején? Lenne még valami hozzáfűzni valója így a beszélgetés végén ehhez a meghatározáshoz? Hozzáadna vagy elvenne valamit belőle?

Van esetleg bármi egyéb, amiről nem beszéltünk, de ön szerint fontos lenne?

Még egyszer köszönöm a segítségét.

APPENDIX C

Dear _____,

Thank you for your participation in my research. This interview will take about 40 minutes and I will ask you about topics connected to language pedagogy. For the sake of research, it is necessary to record this interview. Do you give your consent to this?

Thank you. All data collected this way will be treated confidentially and no such information will be incorporated into this piece of research that would make your person identifiable. You may decide at any time during the interview that you do not want to proceed, in which case the interview will be stopped.

There are no good or bad answers. I am interested in your opinions and views.

We will start with a few biographical questions.

1. What year were you born in?

2. What kind of teaching qualifications do you have and when did you get these?

3. In what institutes or what forms outside institutions do you currently teach?

4. How many years of teaching experience do you have and in what type of education or institution?

We will proceed with some general questions. Different teachers define creativity differently. I am interested in your personal opinion; there are no good or bad answers.

1. How would you define creativity in everyday life in your own words?

    a. What is your first association when you hear the word ‘creativity’?

    b. Can you give me some examples of creativity in everyday life?

c. Please list the most important keywords that come to mind when you think of creativity. Why do you associate these words with creativity?

2. How would you define creativity in teaching English as a foreign language in your own words?

a. What comes to mind when you hear the word ‘creativity’ in connection with teaching English as a foreign language?

b. Can you give me some examples of creativity in teaching English as a foreign language?

c. How would you define creativity specifically in the area of teaching and learning English as a foreign language?

Now let us discuss creativity and teaching English first from the viewpoint of the teacher.

3. In your opinion, what relationship is there between creativity and teaching English as a foreign language?

a. What role could creativity have in the job of the teacher of English as a foreign language?

b. How important do you think creativity is in the work of the teacher of English as a foreign language? Why?

c. How and to what extent can a language teacher’s creativity can be developed?

d. What prerequisites are there for a language teacher’s creativity to appear and blossom?

e. What significance does creativity have in training future teachers of English as a foreign language?

f. How do you think a not really creative language teacher manages to do their job and why?

g. What role could creativity have in language teacher training?

Now let us discuss creativity from the viewpoint of the language learner.

4. In your opinion, what relationship is there between creativity and learning English as a foreign language?

a. What role could creativity have in learning English as a foreign language?

b. How important do you think creativity is in learning English as a foreign language? Why?

c. What prerequisites are there for a language learner's creativity to appear and blossom?

d. How and to what extent can a language learner's creativity can be developed? What role could the English as a foreign language teacher have in developing language learners' creativity?

e. How important do you think developing language learners' creativity is? Why?

f. Do you think there is a connection between the creativity of the language teacher and the language learner? If so, what kind?

I would like to know more about your daily practice. I wish to emphasize that there are no good or bad answers, I would like to familiarize myself with your practice.

5. How does creativity appear in your daily work?

a. Can you give me examples or cases where teacher creativity has an increased importance?

b. Can you give me examples or cases where learner creativity has an increased importance?

c. What methods or tasks are especially suitable for developing creativity in your opinion?

d. To what extent do you use these in your daily practice?

e. You teach methodology to English as a foreign language teacher trainees. How does the topic of creativity appear during the course?

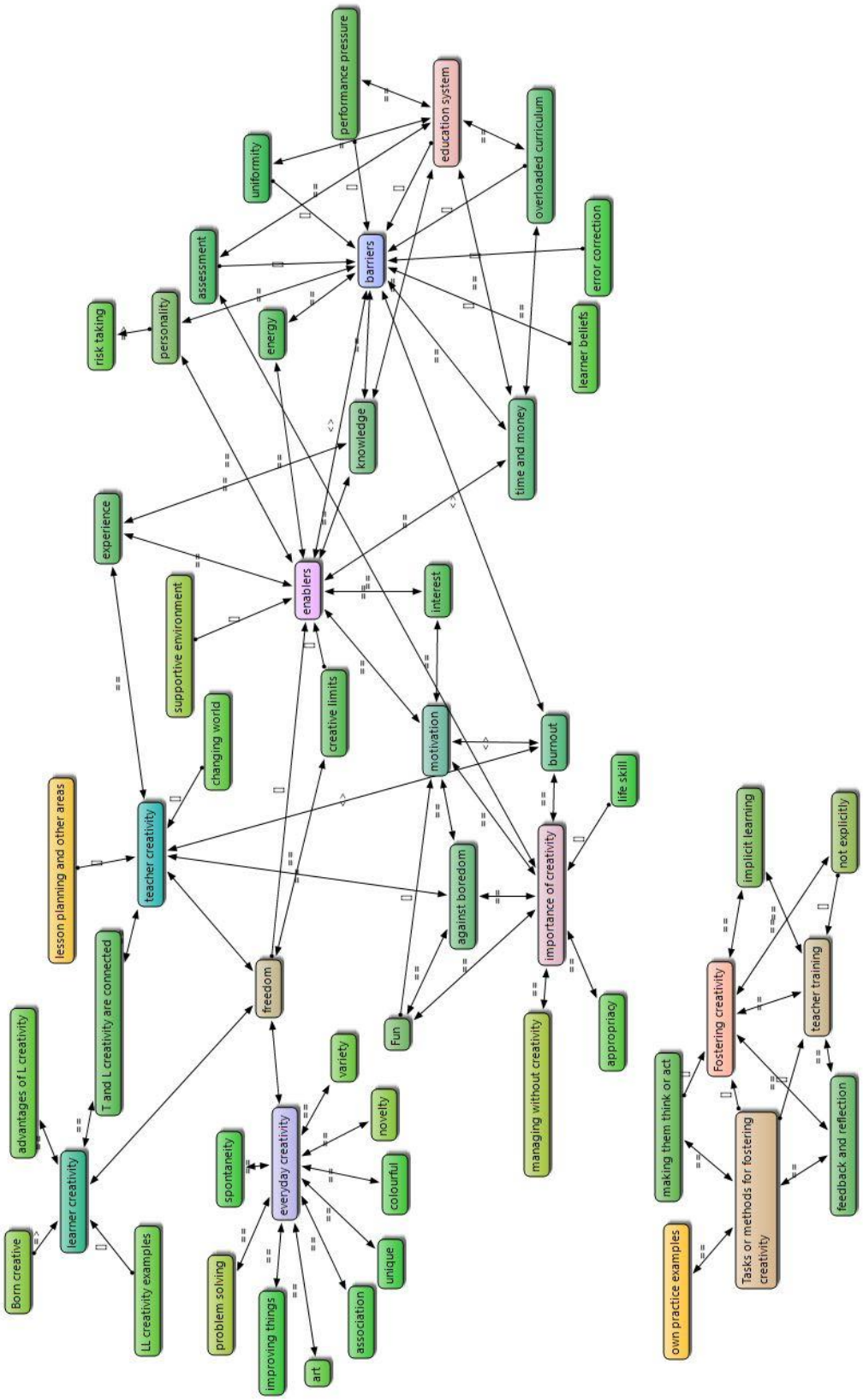
Now that we have discussed creativity, do you remember how you defined it in the beginning of our conversation? Do you have anything to add to or remove from this definition now?

Is there anything else that we did not discuss but we should have because you consider it important?

Thank you again for your help.

APPENDIX D

THEMATIC MAP



APPENDIX E

Sample course description

METHODOLOGY I

Course Description

Instructor:

e-mail:

Office hour (402):

Aims:

This two-term course is intended to enable trainees to achieve an understanding of the principles of language teaching and learning, to acquire practical teaching skills in a sheltered, supportive group environment, to relate classroom practice to learning and teaching theories and principles, to develop knowledge and skills related to planning appropriate learning experiences for the students, to develop the communication skills specific to the role of language teacher, and to become reflective practitioners as a basis for on-going professional development.

Rules: you are not supposed to be late for classes, be absent more than 5 times, or come unprepared saying you were absent. Other rules will be negotiated during the first sessions.

Requirements:

- completion of home reading assignments and active participation in the discussions,
- 2 peer-teaching sessions: a warmer of max 6 minutes, and a 30-minute tandem peer teaching session consisting of two or three connected activities, with a detailed lesson plan submitted electronically three days earlier
- an activity folder (with a printed or electronic description of at least 10 activities learnt in class)
- a mid-term and an end-of-term test based on the reading assignments.

Readings will be assigned from:

Harmer, J. (2015). *The Practice of English Language Teaching*. (5th ed) UK: Pearson Longman.

and occasionally from:

Scrivener, J. (2011). Learning teaching. (3rd ed). MacMillan.

Richards, J. C., & Rodgers, T. S. (2014). *Approaches and methods in language teaching* (3rd ed.). CUP

Brown, H. D. (2007). *Teaching by Principles.* (3rd ed). Pearson

Hedge, T. (2000). *Teaching and Learning in the Language Classroom*. (2nd ed). OUP.

Ur, P. (2012). *A Course in Language Teaching*. (2nd ed). CUP.

Recommended readings will also include chapters from other books and articles from professional journals to be specified as the course progresses.

Content areas of the first semester: Classroom management / Group dynamics / Lesson planning / Course books / Teaching receptive and productive skills

Content areas of the second semester: Teaching vocabulary / Teaching structures and functions / Error correction / Evaluation and assessment / Teaching young learners / Teaching culture and intercultural communication / Course planning and the Hungarian ELT context

COURSE OUTLINE

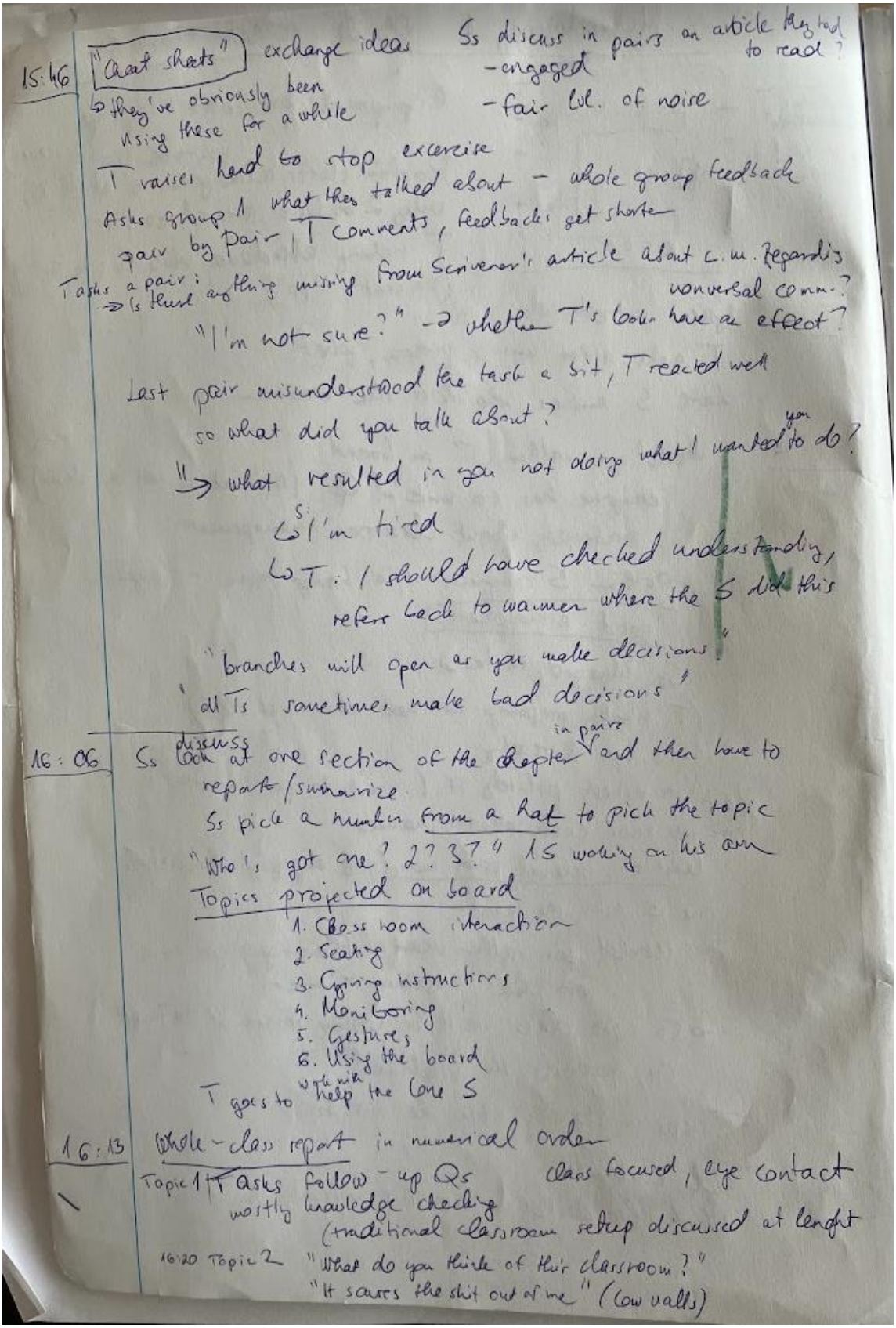
WEEK	**DATE**	**TOPICS AND READINGS**	**PEER TEACHING**	
			Warmer	Tandem
1	**Sept 7**	Introduction to the course and icebreaking		
	Sept 9	Language teaching methods – revision of last year's Introductory course		
2	**Sept 14**	Language teaching methods – revision of last year's Introductory course		
	Sept 16	Beyond methods (task-based, cooperative, experiential learning, etc.)		
3	**Sept 21**	Classroom management		
	Sept 23	Giving instructions, classroom English		
4	**Sept 28**	Group dynamics		

	Sept 30	Peer teaching – discussion of how, what, why and when		
5	**Oct 5**	Group dynamics 1		
	Oct 7	Peer teaching 1		
6	**Oct 12**	Group Dynamics 2		
	Oct 14	Lesson planning		
7	**Oct 19**	Course books and planning **Mid-term test**		
	Oct 21	Evaluating course books and other resources		
	Oct 25-Oct 30	*Autumn break*		
8	**Nov 2**	Developing the four basic skills		
	Nov 4	Teaching reading		
9	**Nov 9**	Developing writing skills		
	Nov 11	Teaching listening		
10	**Nov 16**	Developing speaking and pronunciation		
	Nov 18	Peer Teaching		
11	**Nov 23**	Leftovers or a topic of your choice		
	Nov 25	**End-term test**	___	___
12	**Nov 30**	School visit **Activity folder due**	___	___
	Dec 2	Discussing school visit		
13	**Dec 7**			

	Dec 9	Self-assessment, feedback and course evaluation		

APPENDIX F

Sample observation notes page



APPENDIX G

Sample interview transcript excerpt

- Akkor most beszéljünk egy kicsit az angol nyelvtanítás területéről. Hogyan határoznád meg a kreativitást az angol nyelvtanítás területén?
- Nagyon hasonlóan szerintem. Hogy minél többször, nem lehet mindig, de minél többször legyen valami olyan szakasza egy nyelvórának, meg persze egy egész nyelvi kurzusnak, ahol valamit alkotunk és valamit új… nem kézzel, nem szó szerint feltétlenül… De ahol valami újszerűt csinálunk, ami valami új megközelítés akár nekem is, nem csak a diákoknak. Lehet, hogy százszor próbálták már megtanulni ezt vagy azt a nyelvtani szabályt, vagy ezt vagy azt a szókincset, úgyhogy valamit újítsunk. Próbáljuk meg így, próbáljuk meg úgy, hogy ők maguk kell valamit felfedezzenek vagy kitaláljanak.
- Tudnál valami konkrét példát a kreativitásra az angol nyelvtanításban vagy tanulás területén?
- Én most leginkább persze a saját példámból tudok… Talán épp most valamelyik módszertani mondtam is a hallgatóknak, nem tudom, hogy akkor azon pont ott voltál-e, lehet, hogy valamelyik másik órán volt, bocs, nem tudom. De pont most mondtam a hallgatóknak, hogy amikor például olvasási készséget tanítunk, hogyha azt mondják, hogy ez a célja egy feladatnak vagy egy órának, akkor az nekem nem mond túl sokat. Mert ugye olvasási készséget így is lehet tanítani, hogy bemegy egy tanár, odaadja az olvasnivalót a gyerekeknek, tanár leül, telefonozik, gyerekek 45 percen keresztül olvasnak, és hát fejlődött az olvasási készségük, de hát egy kicsit talán monoton a dolog és persze nem tudjuk, hogy mennyire fejlődött és csinálták-e egyáltalán stb… És akkor ugye nem véletlenül, a hallgatók is egyébként, meg én is nem véletlenül próbálunk mindenféle különböző módokon tanítani akár olvasási készséget, akár nyelvtant, akármit. Egyrészt mert kell a változatosság, másrészt mert mindenkinek egyébként más jön be, és mást címkéznek kreatívnak egyébként… Tehát hogyha például, ezen a tegnapi módszertan órán ez a sztori írás a 4 random szóval, azt egy kreatív feladatnak gondolom. Nekik kellett alkotni egy sztorit, tudták, hogy van egy eredeti, de attól függetlenül még nekik kellett alkotni egy sztorit és utána tök jó volt összehasonlítani a négy verzió, amik előjöttek és utána visszatérni az eredetihez. És úgy tűnt, hogy ez az írásos alkotó folyamat tetszett nekik, használták a fantáziájukat. Ami szerintem nagyon fontos minden ilyen kreatív, vagy kreatív-szerű feladattal, hogy legyen nyugi, meg legyen idő rá, ne kelljen rohanni, tehát ennek az is a célja, meg a feltétele is valahol, hogy meglegyenek hozzá a körülmények.
- Említetted, hogy mindenki mást címkéz kreatívnak, erről mondanál még valamit? Tehát, hogy ezt hogy érted pontosabban?
- Valahogy úgy, hogy például ez a feladat a négy szóval, ezt én egy kreatív feladatnak gondolom a hallgatók szempontjából, viszont hogyha a hallgatók már százszor csináltak ilyet akkor kevésbé ütős. Attól még kreatív feladat, mert alkotni kell valamit, de mégis kevesebb lesz benne az innováció meg a meglepetés-szerűség… Asszem csak így.