ENGLISH TEACHER TRAINERS' BELIEFS ABOUT CREATIVITY: A PILOT STUDY

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Abstract: There is a dearth of research regarding EFL teacher trainers' beliefs about creativity and of creativity research in the Hungarian context in general. This qualitative pilot study aims to redress this situation by creating and piloting an interview guide suitable for use in researching English teacher trainers' beliefs pertaining to creativity. The research also aims to provide an initial insight into these beliefs. Three English teacher trainers working at a Hungarian university were interviewed and the resulting data were subjected to thematic analysis using Atlas.ti 7.5. Results show that participants have a deep understanding of creativity and of fostering creativity. The results suggest that explicit discussion of creativity in teacher training should receive more emphasis and that further understanding of creativity and the daily practice of teacher trainers could help to develop creative teachers and ultimately creative students.

Keywords: creativity, EFL, teacher training, teacher beliefs

1 Introduction

It is quite difficult to imagine a life completely devoid of creativity. Creativity has been a buzzword in recent years in many different areas of life, including education. The ubiquity of the concept naturally suggests that better understanding of it might make a meaningful contribution to our lives. This has prompted a wealth of research into different aspects of creativity and has also inspired theorists to attempt to define creativity.

Yet, there is no consensual definition of creativity and especially of creativity in language teaching (Xerri & Vassallo, 2016). Also, while many methodology books and practical guidelines exist in connection with creativity in the English classroom, there is no universally accepted definition or theoretical framework and not much research has been done specifically in English teacher training. To understand how teachers think and feel about the issue is crucial, as we know that beliefs fundamentally shape practice (Bereczki & Kárpáti, 2018). We know that teachers' own experiences in our school system are of crucial importance regarding the way they teach and the methods, tasks, and tools they are comfortable using. Additionally, creativity is a 21st century skill that has undeniable importance in life not only for teachers but for all human beings. (European Commission, 2019). Because of all this, training creative teachers is vitally important. Understanding the concept and role of creativity in English teacher training can help train more creative people, more creative teachers. For this to happen, teacher trainers' beliefs about creativity need to be investigated and the research also needs to juxtapose cognition with daily practice.

Even though teaching English creatively is a hot topic and many publications have addressed the issue (Maley & Peachey, 2015; Pugliese, 2010; Xerri & Vassallo, 2016), these do not address the topic of teacher training in detail, which is a clear gap in the literature. Furthermore, in the Hungarian context, there are few studies relating to creativity and English language teaching. Ottó (1998) examined the relationship between learner creativity and language learning success and Albert (2006) focused on the relationship between creativity and language aptitude and between creativity and level of proficiency. Besides, some studies (Albert, 2006; Albert, 2008; Albert & Kormos, 2011) have investigated the effect of creativity on the performance of certain task types. However, to my knowledge, no study has yet explored the role of fostering creativity in English teacher training in the Hungarian context, even though, according to the Hungarian National Core Curriculum (Government of Hungary, 2020), developing creativity is the responsibility of the English teacher.

To address this research gap in the long term, I intend to gain an understanding of what English teacher trainers believe about creativity and how these beliefs are reflected in their daily teaching. Overall, I aim to better understand what potential English teacher training programmes have for developing trainee teachers' creativity. As a first step in this direction, the present study aims to create and pilot a suitable interview guide which will help researchers gain insight into the aforementioned teacher cognition. Another aim of the current study is to better understand how some teacher trainers define creativity, what views they hold about creativity in language teaching and learning, about teacher training, and about their own daily practice.

I will now review the relevant literature, concentrating on defining creativity and the role of creativity in education. Then I will describe the method used by this study in detail including research questions, participants, the instrument, and data analysis. Next, results will be discussed. The last section outlines the conclusions and limitations of the study, and proposes directions for future research.

2 Literature review

2.1 A definitional problem

When attempting to define creativity, many authors note that creativity is slippery and elusive in nature, something that causes serious difficulties in creating a suitable, all-encompassing definition (Csizér & Albert (in press); Pugliese, 2010; Ryhammar & Brolin, 1999). Indeed, creativity seems to be a multi-faceted notion that requires a different theoretical framework depending on what field the researcher works in. (Kaufman & Sternberg, 2010). In the next section, I briefly review some theories that stand out from the EFL (English as a foreign language) teacher and researcher's perspective.

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 problem to one correct solution, while the latter allows many possible ideas and solutions. Based on this, the idea arose that creativity is a measurable skill and thus creativity tests like Torrance's Tests of Creative Thinking (1974) were created. The suggestion that creativity is a measurable skill that can be developed has clear implications for education. However, as Sternberg and Lubart (1991) claim in their Investment Theory, "tests that seek to measure some underlying 'ability' of creativity will be successful in only the most limited ways" (p. 26), as creativity is the result of a complex system of abilities and resources. Skill might be one aspect to consider when defining creativity but certainly not the only one.

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

Many complex theories have been created to explain further aspects and factors of creativity, for example Gruber's evolving systems theory (Gruber, 1981) which mostly focuses on the creative person, and Csikszentmihályi (1988), who emphasizes the role of the environment in creativity. One complex theory that has clear implications for the classroom is Amabile's (1983) social psychology approach. She created a 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), and task motivation. Amabile suggests that intrinsic motivation is helpful, while extrinsic motivation hinders creativity. She also claims that rewards, evaluation, and the expectation of evaluation have a negative effect on creativity while task interest affects it positively. Another interesting suggestion is related to group dynamics: Amabile claims that when people solve problems in a group, they do not generate more or better ideas than as individuals. The presence of a group may also hinder individual creative performance if the others are in a position to evaluate performance. In a revised version of the original theory, Amabile (1996) adds the social environment as a factor outside the individual.

The aforementioned creative performance is often thought of in terms of the creative product. Some people will think of art and extraordinary achievements, while others will also consider everyday endeavours. This distinction is reflected in the Big-C – little-c distinction of creativity. Big-C means undoubtedly outstanding creative performance, for example that of famous artists, while little-c means everyday experiences available to anyone, e.g. painting or taking photographs as a hobby and a way of creative self-expression (Kaufman & Sternberg, 2010). From the viewpoint of teaching and learning, a highly relevant expansion of this original dichotomy can be found 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; it also implies 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).

Two things are eminently clear from even such a precursory review of the wealth of creativity literature available. Firstly, defining creativity is indeed a problematic issue. Secondly, it is important to understand that there is no all-encompassing definition capable of serving any purpose we need it for – creativity needs to be defined with an eye to the field and the purpose. I therefore tried to collect and emphasize ideas and theories that have some relevance to teaching and learning. However, this lack of consensus also means that teachers' concepts and ideas of creativity might be just as varied as those found in the literature. Understanding these viewpoints is crucial, as teacher beliefs shape practice and affect all participants in education (Pajares, 1992).

2.2 Creativity in teaching and teacher training

The importance of creativity in education is obvious. Creativity enhances the learning process in general (Kaufman & Beghetto, 2009). In the context of EFL, it has been demonstrated that creativity has a beneficial effect on performance in certain task types (Albert, 2006; Albert, 2008; Albert & Kormos, 2011).

If creativity is beneficial in education, it is important to understand whether it can be taught. This issue has been researched for decades and the available literature suggests that creativity can indeed be enhanced (Hallmann, 1967; Hutchinson, 1967; Rose & Lin, 1984; Scott et al., 2004; Torrance, 1972, 1981). 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. 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, 2014). In the Hungarian National Curriculum (Government of Hungary, 2020), creativity features both as a key competence and as an aim in several subjects such as art, languages, biology, mathematics, geography. Unfortunately, the professed importance of creativity does not always translate into everyday teaching practice (Cachia et al., 2010).

Following from the above, the question of how to teach for creativity naturally arises. One possible answer is provided by Jeffrey and Craft (2004), who 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 this implicit way of teaching for creativity, it is also possible to train creativity explicitly. In the context of EFL teaching, a large number of books are available to help the teacher further that aim (Maley & Peachey, 2015; Pugliese, 2010; Xerri & Vassallo, 2016).

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 training programmes after having observed and participated in thousands of lessons, a phenomenon called the apprenticeship of observation (Borg, 2004). 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 training 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. To break the cycle, the beliefs of teacher trainers need to be understood in-depth.

3 Method

A qualitative research design was chosen because the aim and research questions I intend to answer require an in-depth understanding of the topic under investigation – namely, beliefs English teacher trainers hold pertaining to creativity. Besides, understanding teacher beliefs means accepting that there are multiple realities that are shaped by values (Maykut & Morehouse, 1994). In the present study, data were collected through three semi-structured long interviews using an interview guide developed and piloted by the researcher in line with Dörnyei (2007). As the study's primary aim was to create and pilot a suitable interview guide while gaining an initial understanding of English teacher trainers' beliefs, I intended to answer two research questions: one technical and one related to content.

1. How appropriate is the interview guide in terms of being able to collect data pertaining to English teacher trainers' beliefs about creativity?
2. How do the participant English teacher trainers define creativity? What beliefs do they have about creativity in language teaching and creativity in language learning?

3.1 Participants

The study intended to investigate the beliefs of those English teacher trainers who work at Hungarian universities and teach ELT methodology, a compulsory seminar for all teacher trainees. Using non-probability sampling, three female teacher trainers working at a Hungarian university who fit these criteria were chosen; all three participate in teacher training and teach methodology seminars within the same programme. This seminar 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. It consists of four lessons per week for two semesters in groups of at most 16 students.

In this study, the pseudonyms Amy, Barbara, and Cindy were used for the participants. There is 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 have more than 25 years' experience while the third one has four years' experience in tertiary education. All three participants are Hungarian, and the interviews were conducted in their first language.

3.2 The instrument

The interview guide was created by the researcher, which was a necessary step as no study before had addressed the issue of beliefs about creativity in the tertiary context of English teacher training. As suggested by Dörnyei (2007), the interview guide starts with the collection of biographical data, followed by content questions, then 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 final instrument can be found in Appendix A; an English translation is also provided for non-Hungarian readers in Appendix B.

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 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. See the final version of the interview guide in Appendix A. 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 data are sufficient in amount and quality to answer both research questions.

3.3 Data collection and analysis

Because of the special circumstances caused by the Covid19 crisis, the interviews were conducted online. The interviews were between 43 and 62 minutes in length with an average length of 51 minutes. 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. First, I familiarized myself with the text and initial coding resulted in more than 70 different codes. These were collapsed into about 50 codes in a second wave. After this, I started looking for themes and created initial thematic maps. These were then reviewed and adjusted, resulting in a final thematic map (see Appendix C). 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.

3.4 Ethical concerns

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 is 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.

4 Results and discussion

As to the first research question, the interview guide proved to be suitable for the purpose of eliciting the necessary quantity and quality of data pertaining to English teacher trainers' beliefs about creativity. Participants were open and forthcoming, questions encouraged in-depth discussion and enabled the emergence of new ideas and topics as well.

This research endeavour also intended to gain initial insight into how English teacher trainers define creativity and what beliefs they have about creativity. In order to explore this issue in its complexity, in the following section I describe the main themes and sub-themes that emerged from the data.

4.1 Definitional obscurity

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.

4.2 Creativity can be fostered

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.

4.2.1 Explicit ways of fostering creativity

Explicit ways of fostering creativity were discussed in detail especially in the contexts of language teaching and of teacher training, 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 especially to develop teachers' creativity. Based on all this, it can be seen that different teacher trainers 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.

4.2.2 Implicit ways of fostering creativity

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 (Borg, 2004) 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 supports Jeffrey and Craft (2004), who claimed that teaching creatively and teaching for creativity are inherently related.

4.2.3 Enablers and barriers of creativity

The data 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. 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).

4.3 The importance and beneficial nature of creativity

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 trainer 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."

5 Conclusion

The original aim of creating a suitable research instrument for further research was fulfilled by this research initiative. The most important content results that emerged from the data can be summarized in the following way.

Participants have certain ideas and associations about what creativity is, but their definitions seemed unsure and lack strong outlines. When asked about what creativity is in English language teaching, more specific answers emerged. This is in line with what the literature suggests: that defining creativity is a hazy business and moderation is needed when considering theories (Kaufman & Sternberg, 2010, p. 22). These data, despite their limitations, also suggest that it is better to define creativity within the context of investigation, in this case, English language teaching and teacher training.

Participants believe that creativity can be fostered; a belief that is again in line with the findings of creativity research. Participants demonstrated a deep understanding of what helps or hinders the emergence of creativity and stated that creativity can and should be developed consciously to some degree as well as unconsciously by setting an example and teaching creatively. They also stressed the importance of the creativity of EFL teachers in general and the creativity of teacher trainers. In connection with this finding, I refer once again to the fact that beliefs are hard to challenge and change (Pajares, 1992), so perhaps an even more explicit discussion of creativity and ways and options of fostering creativity in public education could be included in Methodology seminars. Participants also believe that creativity is of great importance in general, listing a number of intrapersonal and interpersonal positive effects that it has; for example, creativity as a skill which is a basic requirement for many jobs.

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 trainers, 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). This, in fact, is one of the limitations of this present paper. This research project was to have included a lesson observation part, in which I would have observed methodology lessons by each participant for two weeks before conducting the interview. In the face of the Covid19 lockdown, I decided not to do this for two reasons. First, distance teaching, a phenomenon untried and untested before, changed lessons in a way that in my opinion posed a serious challenge to both teachers and students. Thus, it does not reflect how these lessons typically proceed under normal circumstances, and what I wanted to see was the everyday situation. Second, I did not intend to make such an already difficult pedagogical situation even worse by adding my presence and thus possibly additional anxiety to these online classes as I do not consider this ethical (research should never cause harm). As a result, participants' accounts of their own practice were not compared to observation of said practice, which could have provided further interesting highlights. Another limitation of the present study is that as it is primarily intended as a pilot study, the

number of participants is naturally lower than it would have been in a full qualitative study. This means that the results presented provide only initial insight and have limited transferability.

In light of the above, the direction of further research appears clear. It would be beneficial to conduct a larger scale interview study with more English teacher trainer participants. Even though such conclusions still could not be generalized, the number of people eligible for inclusion in such a study in Hungary is so limited that actually an overwhelming majority of them could be included in such a research project. The aforementioned lesson observation would also provide crucial insights into the situation of creativity in EFL teacher training in Hungary, possibly highlighting ways and further steps in order to improve this aspect of teacher training and contribute to the education of a future generation of more creative English teachers.

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APPENDIX A

Interview guide

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 B

Interview guide English translation

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 C

Thematic map