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„Creativity in Austrian EFL classrooms: Exploring teachers' and students' beliefs"

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Erica Savoie, BA, BEd

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List of abbreviations

Abbreviation	Meaning
AHS	Allgemeinbildende höhere Schule
BAFEP	Bildungsanstalten für Elementarpädagogik
BHS	Berufsbildende höhere Schule
CEFR	The Common European Framework of Reference for Languages
HAK	Handelsakademie
HLW	Höhere Lehranstalt für wirtschaftliche Berufe
HTL	Höhere Technische Lehranstalt
HUM	Humanberufliche Schule
ICT	Information and communications technology
MS	Mittelschule
PH	Pädagogische Hochschule

1. Introduction

Creativity is a 21st-century skill that every student should acquire and possess. In fact, Sir Ken Robinson goes as far as saying that "[m]y contention is that creativity now is as important in education as literacy, and we should treat it with the same status." (Sir Ken Robinson: Do schools kill creativity?: 2006). Since the education system and the teachers in it are responsible for equipping students with this important skill which has the potential to help them cope with the challenges of today's society, it is important to shed light on teachers' beliefs about this concept. Although the importance of creativity may be generally recognized, there is considerable disagreement about the definition of this term. It can, therefore, be reasonably assumed that teachers define creativity in various ways and have divergent beliefs about it and whether and how it should be fostered. This study therefore aims to identify and analyze lower and upper secondary in-service English language teachers' and students' beliefs about creativity in the English as a foreign language (EFL) classroom, more specifically their beliefs about creativity in general and in the classroom, creative individuals and teachers, how creativity can be fostered as well as its enablers and disablers. Analyzing these results is important to give insights into whether creativity plays a role in the Austrian English language classroom and whether teachers could benefit from professional development in creativity. To achieve these objectives, empirical data in the form of qualitative interviews with in-service teachers and focus group interviews with students were collected. The data underwent a qualitative thematic analysis to identify, analyze and report dominant themes and practices.

Chapter 2 establishes the theoretical and conceptual frameworks of this thesis. First, I review existing literature about creativity and how it is defined, the creative thinking process to innovate, the personality traits used to characterize a creative individual, and the types of knowledge teachers should possess to develop students' creativity. In chapter 3 I then discuss the use of creativity in the allgemeinbildende höhere Schulen (AHS), Mittelschule (MS), and berufsbildende und mittlere Schulen (BHS) curricula and draw comparisons with the Steiner Waldorf curriculum. Attention is afterward drawn to the pedagogical methods and strategies which could help teachers promote creativity in the classroom, the need to equip teachers with the required skills to do so, and the question of whether teachers in Austria can acquire

professional development in this field. Since this study deals with teachers' and students' beliefs, chapter 4 is dedicated to teachers' beliefs as discussed in existing research, but also how it compares to other terms which are often used synonymously. I then move on to more specifically discuss what teachers in previous studies associated with creativity, creative individuals, subjects, and teachers, but also have a close look at what they think allows and prevents them from fostering creativity and what they believe are ways to do so. A focus is furthermore put on learners' beliefs and how these have been defined in the past, but also on how students in previous studies defined creativity and creative people, which school subjects they believed were creative, and which activities they most enjoyed. Chapter 5 represents the empirical chapter of this thesis. I start by elaborating on how the participants were selected, which data-collection instruments and data analysis method I used, and then present the results of the empirical study. I then further analyze the main findings by considering the research questions and the previous research and afterward compare these with the students' beliefs.

2. Creativity

In the field of creativity research, various definitions of the term creativity can be found, for example, the sectoral, elite, high creativity, Big C, vs. democratic, and little c definitions. The main differences between these definitions seem to lie in what is creative and who can be described as such.

In general, creativity is positioned as one's artistic ability or unique ideas and described as a characteristic either every individual or only a minority of the population possesses. According to the sectoral definition, creativity is often associated with the arts, i.e., literature, art, dance, music, etc., but it is also linked to advancements in other fields such as science and math (NACCCE 1999: 28). The elite definition also proposes that creativity occurs in all fields, but states that only talented people are creative (NACCCE 1999: 28-29). This definition appears to be similar to other definitions that appeared in later studies: the notion of high creativity (Craft 2001: 46) or the Big C definition (Beghetto 2007: 104) used to describe genius, novel, and excellent ideas which are often recognized. This is the highest level of creativity and, as a result, few people are creative according to this definition. Conversely, a broader range of people is described as creative if the sectoral definition is considered. Since it does not explicitly state who can be creative, arguably every individual can express creativity. Other definitions which state that every individual can be creative in any field are the little c (Craft 2001: 46), democratic (NACCCE 1999:29) as well as Martin and Wilson's (2017: 421) definition of creativity.

Depending on the definition considered, every individual can be creative, but this is only possible if certain prerequisites are fulfilled. Martin and Wilson (2017: 420) argue that individuals must first discover a possibility in order to be creative. To activate creativity, the democratic and the little c definition state that individuals must possess the required skills or knowledge of the field in which they want to express creativity (NACCCE 1999: 28; Sternberg and Lubart 1999: 11; Boden 2001: 95; Craft 2001: 53; Andiliou and Murphy 2010: 214; Piirto 2011: 10; Robinson 2011: 159). According to the little c definition, convergent or divergent thinking skills, that is, the ability to find one correct or ordinary solution or many original ones, may be applied. In addition, one's imagination, defined as the ability to see beyond the current state, is used to solve everyday challenges or problems or to produce outcomes that are both original and of value (NACCCE 1999: 30; Craft 2001: 53, 55; Robinson 2011: 17; Runco 2011:

400-401). The investment theory of creativity also focuses on the creative process; however, it suggests that specific aspects of intelligence which refer to Sternberg's triarchic theory (Sternberg 1984: 269), namely analytical, creative and/or practical intelligence, as well as cognitive styles, personality, motivation and environmental context, are necessary and must interact with one another (Sternberg and Lubart 1999: 11; Intelligence n. d.).

While Sternberg's triarchic theory seems to categorize creativity as another intelligence, not all researchers agree. According to Gardner's (1999) theory of multiple intelligences, creativity is not a separate intelligence. Instead, the individual intelligences, namely linguistic, logical-mathematical, musical, spatial, bodily-kinesthetic, interpersonal and intrapersonal, need to be activated to develop creativity (Gardner 1999: 33-34). In fact, intelligence is defined as brain signals which may be produced in a certain cultural context (ibid.). However, according to the threshold theory, which is based on data gathered from tests on creativity and intelligence, individuals whose level of intelligence is below the lower threshold – an IQ level between 98 and 120 (Runco and Albert 1986: 215), or below around 120 in some studies (Sligh, Conners and Roskos-Ewoldsen 2005: 124) – cannot be creative since they have the inability to consider facts and take decisions themselves. Although those individuals who are above the threshold can do so, it is not guaranteed that they will (Runco 2007: 6, 7). Lucas (2001: 38) also argues that creativity is not a type of intelligence, but that it is rather a state of mind in which all intelligences, in this case seeing, thinking and innovating, interact. Instead of describing creativity as another intelligence or a state of mind, the National Advisory Committee on Creative and Cultural Education (NACCCE) (1999: 107) states that creativity is a mode of learning during which individuals engage in a playful and serious thinking process and learn to be flexible. More specifically, creative individuals challenge existing schemas with new information to innovate. Thus, creativity is the act of imagining which results in an outcome. The result is called innovation and is the introduction of a new or improved idea (Robinson 2011: 142).

Throughout this thesis, I will use the term creativity to refer to the following: a structured and imaginative thinking process in which every individual who has the required knowledge of the field can engage to produce original and/or valuable outcomes or solutions for themselves or for the community of people for which they are intended.

2.1. The creative thinking process

The theories and definitions discussed above show that creativity can be a process in which individuals engage to innovate. The type of innovation that results from this process depends on the type of creative thinking process used: combination, exploratory or transformational. Regardless of the process that is chosen, creativity often occurs when unrelated things or ideas are connected (Robinson 2011: 158). Every idea, therefore, has the potential to be creative (Robinson 2011: 158). However, it is the social context in which it is introduced which determines whether it is creative or not (Beghetto 2007: 105), that is whether it is new for the person who introduced the idea, new for society, a specific community or for the whole of humanity or whether no other individual has ever thought of it before (Boden 2001: 95; Boden 2009: 238; Robinson 2011: 158). If a combinational approach is used, unfamiliar and interesting ideas are combined with familiar ones to create a novel or surprising idea (Boden 2009: 240). As for exploratory creativity, individuals use the stylistic rules or conventions which already exist and combine them to generate new ideas. These ideas, while innovative, are easily understood by others since only minor changes are applied to the existing conventions or structures. This is, however, not the case in transformational creativity: Since the conventions or structures which exist undergo a bigger variation, the generated ideas are not easily understood (Boden 2009: 241-242).

While the creative thinking process could be associated with letting one's mind loose (Azzam 2009: 23-24), it is a higher-order thinking skill and a structured thinking process (Puccio et and Keller-Mathers 2007: 288). The Thinking Skills Model introduced by Puccio and Keller-Mathers (2007: 285) has three steps. First, the problem or challenge is identified. Second, new ideas are analyzed and transformed into solutions. Third, ideas on how to carry out these new ideas or solutions are generated and then implemented. Siew-Lang Kong (2007: 317) introduced a similar creative problem-solving model, but this one defines more steps. Although it is necessary to first recognize a problem, it is also important to define the nature of the problem. Rather than proceeding to transform the ideas into solutions, resources to solve the issue at hand are explored, strategies are formulated, and solutions are brainstormed and then evaluated. Compared to the first model, which focuses on the action plan, i.e., how to successfully implement the solution, the last step focuses on selecting the most suitable solution.

Azzam (2009: 23) conducted an interview with Sir Ken Robinson who stated that creative thinking was a structured process during which new ideas were generated but added that it should include a step to evaluate ideas to assess whether they are, for example, practical and/or logical. According to Robinson (2011: 153), ideas should be generated in the first stage, but these ideas should be looked at carefully to elaborate on them, test, refine, and or reject them and consider others that might have been generated along the way (Robinson 2011: 153). While the rejection stage is included at the end, it can happen throughout the process: ideas are constantly evaluated by the thinker or other people with the help of judgment and critical thinking skills. Although ideas can be criticized at any time during the process, certain times are more beneficial than others. If it is done too early in the generative thinking phase, an emerging innovative idea might not have the chance to fully form (Robinson 2011: 155). These models clearly show that creativity is a process in which every element and phase relate to one another and in which individuals engage in a thinking process to go beyond what they know to discover different possibilities (Robinson 2011: 152).

2.2. Creative individuals

Whether an individual engages in the creative thinking process and is creative depends on their personality, intellectual abilities, intrinsic motivation and knowledge (Sternberg and Lubart 1999: 11).

The big five personality traits which may have a positive and/or negative influence on an individual's creativity are openness, extroversion, conscientiousness, neuroticism and agreeableness. According to Puryear's et al. (2019: 238) study, openness is the most predictive trait and agreeableness has a negative influence on one's creativity (Puryear et al. 2019: 239). Each trait, however, plays a different role in the various processes. Openness, extroversion, neuroticism and low agreeableness seem to play an important role in the creative generation processes (Fürst et al. 2014: 103; Puryear et al. 2019: 241). The fact that low agreeableness harms creativity seems to be in line with the findings brought forth by Kwan Ng and Smith (2004: 97) who discovered that creative individuals tend to be less friendly, that is to say, they are opinionated and stand their ground no matter the circumstances. Runco (2007: 180) also stated that persistence is, among others, an important trait of creative individuals, one which is, according to Fürst et al. (2014: 104), especially relevant in the selection process. As for the creative production process, it seems to be positively influenced by only extroversion (Puryear

et al. 2019: 239) and negatively influenced by conscientiousness and neuroticism (Puryear et al. 2019: 239, 241).

While the big five personality traits positively or negatively influence the creative generation process, selection process and production process, several other personality traits and intellectual abilities support these processes as well. The generation process, for example, seems to be supported by creativity (Sternberg & Lubart 1993: 230). This may include having an imagination and innate interest and desire to create (Piirto 2011: 13) and produce something new (Sternberg & Lubart 1993: 230), reaching non-conforming and impulsive decisions (Fürst et al. 2014: 103), seeing the world differently and being willing to explore new possibilities (Lucas 2001: 38), looking at an existing problem from a different perspective (Sternberg & Lubart 1993: 230), being able to tolerate ambiguity (Piirto 2011: 41), thinking divergently (Sternberg & Lubart 1993: 230; Runco 2007: 185), considering every solution to a problem (Piirto 2011: 41) and producing unique ideas and solutions (Runco 2007: 185). For the selection process, analytic skills appear to be important (Sternberg & Lubart 1993: 230). An analytical individual may be characterized as critical and precise (Lucas 2001: 38; Fürst et al. 2014: 104), skills which may enable them to select the ideas that are worth considering (Sternberg & Lubart 1993: 230). The production process is positively enabled by not being afraid of making mistakes, being able to connect ideas in unique ways (Lucas 2001: 38), having self-confidence (Lucas 2001: 38), taking risks (Piirto 2011: 41), and being disciplined to master a domain (Gardner 1999: 121). Furthermore, being persistent and ready to work hard (Runco 2007: 180) also seem to have a positive effect on the production process, which is in contradiction with Puryear's et al. (2019: 239) (see above) findings that conscientiousness negatively influenced the creative production process. Although these personality traits are not necessarily inborn (Gardner 1999: 120), individuals who surround themselves with people who display such traits may be more likely to be creative (Gardner 1999: 121).

In addition to these personality traits, creative individuals are likely to be motivated (Amabile 1998: 78; Piirto 2011: 41). This motivation should be internal rather than external, in other words, individuals should be passionate about the task at hand, and have the inner desire to accomplish it (Amabile 1998: 78-79). Since the workplace is thought to greatly influence motivation, inner motivation may ensure that goals are achieved if the workplace is not

optimal. While motivation is important, field expertise and creative thinking skills also play a major role (Amabile 1998: 78).

Knowledge may be a prerequisite, but there is not much consensus on the amount. While Boden (2001: 97-98) points out that a lack or even too much knowledge can hinder creativity, Weisberg (1998: 230), states that domain expertise, which seems to be the result of 10 years of experience, is required for an individual to be able to produce unique and unusual ideas or products. This seems to go hand in hand with Runco's (2007: 280) view that creative individuals work hard and persevere, which could lead to an in-depth knowledge of a particular field.

Despite the lack of consensus on the amount of knowledge necessary to be creative, teachers are expected to possess a broad knowledge of the subjects they teach and be willing to acquire more knowledge throughout their teaching career to instill creativity into their students (Schulman 1987: 8; Schleicher 2012: 36). In addition to content knowledge, Schulman (1987: 8) stated that teachers should also possess, among other types, pedagogical content knowledge (Schulman 1987: 8). According to Schulman (1987: 8), this is of great importance as it refers to teachers' understanding of content and pedagogy, more specifically their "[…] understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interests and abilities of learners and presented for instruction." (Schulman ibid.) Although Schulman (1987) did not refer to technological knowledge and how it could be related to pedagogy and content, Koehler and Mishra (2006: 1023) believe that this may have been because the technologies used in traditional classrooms, such as textbooks, overhead projectors, etc., had become widespread and standard pieces of equipment and may have no longer been seen as technologies. Since modern technology plays an important role in education today, teachers need to possess technological knowledge (ibid.:1024). As it was perceived as being unrelated to pedagogical and content knowledge (ibid.: 1024), Koehler and Mishra (2006: 1025) introduced the Technological Pedagogical Content Knowledge framework (TPCK). According to this framework, content (C), pedagogical (P), and technological (T) knowledge should be combined to form three domains (Koehler & Mishra 2006: 1025) (see Figure 1). Technological Content Knowledge (TCK) refers to the ability to implement technology in the classroom to help learners acquire in-depth knowledge of a particular subject matter. Pedagogical Content Knowledge (PCK) is the ability to choose

effective teaching methods for specific groups of learners by considering students' prior knowledge and encouraging them to discover links between content subjects. Technological Pedagogical Knowledge (TPK) refers to the ability to select and manage suitable technology for learners and know how to use technologies in a variety of ways (Koehler & Mishra 2006: 1027, 1028). Teachers can build their repertoire by observing other teachers and being in contact with individuals outside of the educational field (see section 3.5).

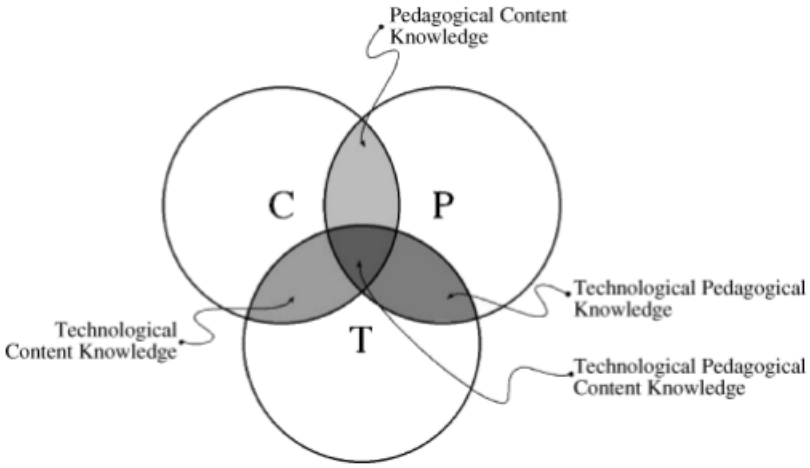

Figure 1 The TPCK framework (Koehler and Mishra 2006: 1025)

Possessing the three primary forms of knowledge and not being able to combine them may have a few consequences. Educators may lack confidence, be less critical when implementing ICT and miss out on the opportunity to use ICT in order to design their activities and resources and share them with other teachers, which could promote collaboration. Without training, teachers may also use tools such as whiteboards and projectors to simply enhance their frontal instruction by, for example, reproducing the text in a course book in a PowerPoint presentation (Cachia et al. 2010: 26, 37).

The types of technologies used by teachers can be divided into three categories: conventional technologies, e.g., the Internet (i.e., YouTube, Google) and hardware (computer, laptop, projector, etc.), interactive technologies, e.g., digital games, audiovisual materials such as videos and PowerPoint, and more social technologies, e.g., social media platforms (Cachia et al. 2010: 25, 41; Fitriah 2017: 150). Conventional technologies seem to be used the most, while social ones are not as popular, which could indicate that teachers are still unaware of how social technologies can benefit learners. Generally speaking, teachers often combine various modes of ICT (Cachia et al. 2010: 25). Those who do not, tend to avoid using ICT in order not

to jeopardize their authority (Cachia et al. 2010: 37). Although knowledge of how to effectively use technologies is beneficial, they do not necessarily need to be more competent than their students. In fact, this disparity in knowledge may lead to a collaboration between teachers and students (Cachia et al. 2010: 37).

These technologies seem to mostly be used in the lesson planning phase rather than in class. Teachers use them to develop creative tasks (Fitriah 2017: 191), expand their content knowledge in preparation for their lessons, and their pedagogical knowledge by searching for teaching material (Cachia et al. 2010: 38). The fact that teachers use technology to design handouts and material, search for downloadable resources specifically designed for the goals they would like to achieve with their students (Cachia et al. 2010: 38), to create authentic learning situations and as a learning aid (Fitriah 2017: 191), could be an example of the combination of pedagogical and content knowledge. Some teachers may combine technological (TK) and pedagogical knowledge (PK), for example by using various technologies as a tool for communicative tasks (Fitriah 2017: 191), but these two domains do not appear to be frequently combined.

Teachers may choose not to implement technologies in the classroom for multiple reasons. This may be due to teachers' lack of training in using ICT in the classroom and/or time to discover how various technological tools are used and how they could support students' learning (Cachia et al. 2010: 36, 38). Although schools across Europe generally have good access to the Internet, the quality of ICT in schools could be better. Furthermore, more technical support as well as software and hardware maintenance are needed (Cachia et al. 2010: 25, 39).

3. Creativity in education

Creativity is a term which may or may not appear in curricula. When it does, it often refers to the little c and sectoral definition of creativity (see section 2.) (NACCCE 1999: 28, 30; Craft 2001: 53, 55; Robinson 2011: 17; Runco 2011: 400-401). According to the EU-funded study conducted by the Institute for Prospective Technological Studies, whose aim was to shed light on the role of innovation and creativity in primary and secondary level education, creativity is perceived as a skill such as creative thinking or creative problem-solving and is also considered to be indispensable to help students achieve success in learning, become confident, responsible and able to contribute to society (Cachia et al. 2010: 5, 22). These definitions align with both the little c definition, according to which divergent thinking skills and one's imagination are used to solve problems, and the sectoral definition which states that creativity is necessary for advancements. As a result, creativity is often perceived as a skill which should be fostered across the curriculum. It is also often used to refer to the arts and artistic activities and sometimes specifically related to working with materials (Cachia et al. 2010: 22). In fact, the term creativity is most often used in connection to the arts, which is in line with the sectoral definition according to which creativity is often linked to the arts (see section 2.), but also appears in relation to ICT, albeit rarely, as well as physical education (Cachia et al. 2010: 23). Despite its prevalence in the arts in many curricula, the term creativity and its synonyms may appear in all subjects, but this is only the case in Northern Ireland and Scotland. Conversely, the term is rarely used in any subject in the curricula from other countries such as Wallonia, Lower Saxony, Denmark, France, Netherlands and Poland. Though the term creativity did not appear in these curricula 13 years ago, modifications may have been introduced since then. No marginal difference could be identified regarding how often the term was used in primary school and secondary school curricula (Cachia et al. 2010: 22).

Since curricula range from being very to not very prescriptive documents, a high-frequency usage of the term does not necessarily guarantee that creativity is fostered in the classroom. For example, if the term is frequently used in a curriculum which is not very prescriptive, creativity may not be fostered if teachers, school board members and administrators do not make it their responsibility to fulfill this goal (Cachia et al. 2010: 30) or support one another (Dishke Hondzel 2013: 95, 100; Henriksen and Mishra 2015: 37) (see section 4.4.). Similarly, an infrequent use of the term, which is the case in the Dutch school curricula (Cachia et al.

2010: 29), does not necessarily imply that creative methods are not used. This may simply be done to give teachers the freedom to choose how they want to teach and when and which creative methods they want to use (Cachia et al. 2010: 23). However, for this to work, teachers would need to possess knowledge about creativity, which is not always the case (see section 4.4.). Regardless of how often the term is used in a curriculum, a large majority of teachers think that creativity is of great importance (Cachia et al. 2010: 29). While teachers and stakeholders play an important role in ensuring that creativity is fostered, the effectiveness of a curriculum also depends on whether teachers know how to enable students to be creative and consider creativity and other 21st century skills in their assessment (Cachia et al. 2010: 31, 32).

3.1. Austrian EFL curricula

English plays an important role in Austrian schools as it is the first foreign language which students acquire. According to the Mittelschule[1] (MS) and the Allgemeine Höhere Schule[2] (AHS) curriculum, students learn English three to four hours a week between grade 5 and grade 8 (BGB1. II (MS) Nr. 1 2023: 22-24; BGB1. II (AHS) Nr. 1 2023: 29, 31). Upper secondary AHS students usually have three hours of English a week between grade 9 and grade 12, though this number may differ depending on whether the school determines their curricula autonomously (BGB1. II (AHS) Nr. 1 2023: 35). This is also the case for Höhere Lehranstalt für wirtschaftliche Berufe (HLW)[3] (BGB1. II Nr. 340 2015b: 1) and Höhere Lehranstalt für Tourismus students[4] (HLT) (BGB1. II Nr. 340 2015a: 1).

At a lower secondary level, the aim is to develop students' communicative competence, more specifically their listening, reading, speaking, and writing skills (BGB1. II (MS) Nr. 1 2023: 35; BGB1. II (AHS) Nr. 1 2023: 56). Each one of these skills should be integrated into lessons and practiced regularly (BGB1. II (MS) Nr. 1 2023: 36; BGB1. II (AHS) Nr. 1 2023: 56). However, the focus should be put on listening and speaking at a beginner's level (BGB1. II (MS) Nr. 1 2023: 36; BGB1. II (AHS) Nr. 1 2023: 56). Upper secondary AHS, HLW and HLT students should also possess these skills, but AHS students should also be able to communicate in private, professional and public situations with cultural awareness (BGB1. II (AHS) Nr. 1 2023: 139)

[1] non-academic lower secondary schools
[2] academic lower and upper secondary schools
[3] a professional college with a focus on economy
[4] a professional college with a focus on tourism

whereas HLW and HLT students should be able to interlink them (BGB1. II Nr. 340 2015b: 5; BGB1. II Nr. 340 2015a: 4).

The students' English proficiency level depends on the grade they are in. By the end of grade 8, students should have reached an A2 level in all the competencies. In addition, students should be able to understand the main points in a spoken text about a familiar topic, understand a written text that uses everyday or job-related language, and write texts about familiar topics or ones that interest them, skills which correspond to a B1 level of English (BGB1. II (MS) Nr. 1 2023: 40; BGB1. II (AHS) Nr. 1 2023: 59). By the time students finish high school, they should have attained a B2 level in all four language skills BGB1. II (AHS) Nr. 1 2023: 143; BGB1. II Nr. 340 2015b: 4, BGB1. II Nr. 340 2015a: 4).

The term creativity appears to be used rather frequently in both AHS as well as the MS curriculum and their aims seem to be like the ones in the Steiner Waldorf curriculum, which, according to a previous study, tends to have a positive impact on the development of students' creativity (Kirkham & Kidd 2017: 27). In the EFL section of the AHS and MS curricula, it appears that encouraging students to write creative texts – which, according to the CEFR, include text types which allow students to express themselves and be imaginative such as diary entries, imaginary biographies, poems about people, texts about experiences, descriptions, stories, and movie/book, or play reviews (Council of Europe 2020: 67) – and take part in creative activities such as role plays and theater performances are ways to create a favorable learning environment in which students might be more likely to use the language freely (BGB1. II (MS) Nr.1 2023: 36; BGB1. II (AHS) Nr. 1 2023: 55). Teachers are also encouraged to make use of activities which address various senses and incorporate games and music and give students the opportunity to discover how the foreign language can be used in various contexts and subjects (BGB1. II (MS) Nr. 1 2023: 38; BGB1. II (AHS) Nr. 1 2023: 57). In addition, students should be given the opportunity to do cross-curricular activities (BGB1. II (AHS) Nr. 1 2023: 57; BGB1. II (MS) 2023: 38), which can also help students develop creativity (see section 3.3). In the Steiner Waldorf curriculum, elementary-level students should also be given the opportunity to create a role-play (Waldorfbund Österreich 2010: 117) and, in grade 8, engage in creative writing (Waldorfbund Österreich 2010: 152). Since it appears that students are first required to acquire the basic skills and competencies of the English language before they apply them in oral and written texts, the statement that knowledge is a prerequisite to being

creative seems to be confirmed (see section 2 and 2.2.). Given that students need to know the basics of the language to be creative and are expected to produce original work, creativity seems to correspond to both the democratic and NACCCE's definition of creativity (see section 2).

According to the upper secondary AHS curriculum, students' creativity should also be developed in language classes, which seems to be done in a similar manner in the Steiner Waldorf curriculum. Students are encouraged to use the language creatively, be it in a text or on stage in a play. They should furthermore use the language in games and role-plays (BGB1. II Nr. 1 2023a: 140). These activities are also mentioned in the Steiner Waldorf upper secondary curriculum, however, the text type they should focus on is specified: students should read and talk about poems and other literary texts (Waldorfbund Österreich 2010: 215, 216, 217, 218) and write poetry (Waldorfbund Österreich 2010: 208). Although the definition of creativity seems to focus on the arts, it is also used in a broader sense since upper secondary students are also expected to use English in content subject lessons (Waldorfbund Österreich 2010: 210-211) without, however, specifying how this can be promoted. This is also encouraged in the AHS curriculum, but the focus seems to be much more on making cross-curricular connections with German and other foreign languages to allow students to discover characteristics of languages and communication (BGBI. II Nr. 1 2023a: 142).

In the curricula of professional colleges, the terms creative and creativity seem to be used less often. In both the HLT and HLW, the terms creative and creativity are used infrequently. In fact, in the former one, they are only used in conjunction with personal development, communication and psychology (BGB1. II Nr. 340 2015a: 15, 92), German (ibid.: 23-26), kitchen management and cooking (ibid.: 80-81). In the latter one they appear in the following sections: personal development and communication (BGB1. II Nr. 340 2015b: 14), German (ibid.: 23-26), psychology and philosophy (ibid.: 63-66) and kitchen and restaurant management (ibid.: 93, 96-104). However, at the beginning of the document, in the general education objectives, it is explicitly mentioned that students should, among other aims, learn to be creative (BGB1.II 2015a: 2, 3). Similarly, the HLW curriculum states that students should be given opportunities to unleash their fantasy and creativity (BGBI. II 2015b: 3), develop their critical and creative thinking skills to be able to actively tackle professional and social challenges and solve problems and/or take decisions (BGBI. II 2015b: 2).

Since project work is thought to promote creativity (see section 3.4), the Austrian curricula were examined to determine whether teachers are expected to organize projects. It appears as though project work is anchored in the Austrian curricula but with various aims. In the AHS curriculum, teachers are expected to teach in a cross-curricula manner (BGBI. II Nr. 1 2023a: 16) and design project-based learning tasks (ibid.: 14). MS teachers are also expected to teach in a cross-curricular manner and organize project-based tasks, but these seem to be intended to make learning more accessible to certain students (BGBI. II Nr. 1 2023b: 4, 9). The HLW curriculum also states that project teaching should take place but specifies that it should be done with the intention of equipping students with certain personal and social skills such as team building, independence, and non-violent communication skills (BGBI. II 2015b: 11-12). If this cannot be done, it is also possible to dedicate after-school programs to project work. In Austria, this would be possible in the afternoon at all-day schools, as suggested here in the MS curriculum:

> Projekte sollen das Angebot an ganztägigen Schulen ergänzen. Diese können in weniger intensive Phasen des Unterrichtsjahres über einen längeren Zeitraum und auch übergreifend zwischen Freizeit und Lernzeiten auf Basis der mittel- und langfristigen Planung stattfinden."[5] (BGBI. II Nr. 1 2023a: 22).

Having more time at their disposal is clearly an advantage and allows for more possibilities as to how projects are implemented.

3.2. Pedagogical strategies

In order to promote creativity in the classroom, teachers need to use a variety of pedagogical methods and strategies. They should be able to teach students in a differentiated, personalized, and engaging manner, know when and how to use and combine a variety of teaching methods and strategies such as direct, whole-group teaching, guided discovery, group work, self-study, and individual discovery, and have high expectations of every single student without overwhelming them (Schleicher 2012: 36, 38, 45). While the various methods may be beneficial, teachers might need to consider a few factors beforehand to make a lesson successful. For example, before teachers ask students to work in groups, teachers should

[5] Projects should be included to supplement the course offer at all-day schools. These can be incorporated in less intensive phases of the academic year over a longer period and be given to students to work on at home or in the classroom.

select the group members according to specific criteria and provide each group with guidelines, e.g., who is the timekeeper, the note keeper, etc., to help them complete the specific task. If this is not done, the groups may not manage to fulfill the task and as a result, the method may be perceived as ineffective by both teachers and students, which could lead to the usage of more traditional methods such as lecturing and the avoidance of creative methods (Simplicio 2000: 677, 678).

This could also be the case when teachers use innovative teaching methods and lesson plans (Hargreaves 2003: 6). Although teachers should generally model innovative behavior (Hargreaves 2003: 5) and not be afraid of making mistakes (Hargreaves 2003: 13), teachers are encouraged to only try new methods of instruction once they have fully understood how to implement them in their classroom (Simplicio 2000: 678). To broaden their knowledge, gain inspiration and make lessons more creative and effective (Simplicio 2000: 680), teachers can pursue further training or observe other teachers who have experience using the creative methods (Simplicio 2000: 678). In fact, according to Hargreaves (2003: 6), "[f]or most teachers, most innovation is the creation of new professional knowledge about their work."

Innovative tasks could, for example, take into account Bloom's revised taxonomy introduced by Krathwohl (2002: 215), which, as the original one, is divided into six levels. These tasks, could, for example, encourage students to remember, understand, apply, analyze, evaluate, and create (see Table 1) (ibid.) all of which suggest that creativity is viewed as little c, which is defined as using one's in-depth knowledge of a particular field to think divergently to solve a problem or create something of value (see section 2.). Although students need to possess a certain level of knowledge to be creative, the last three levels, also known as the higher-order thinking skills, i.e., analyze, evaluate, and create, especially have the potential to equip students with the skills they need to be successful in the creative thinking process during which ideas are analyzed, transformed into solutions and then implemented (see section 2.1). For the fourth level, for example, teachers could organize guest speakers or field trips (Simplicio 2000: 680) in order to incite students to create connections between content learnt at school and the real world (Schleicher 2012: 36, 40). While various tasks can be created, the verbs associated with each category no longer "[…] address the newer objectives, processes and actions presented by the emergence and integration of Information and Communication Technologies (ICT) in to [sic] the classroom and their impacts on the lives of our students"

(Churches 2008: 5). Digital verbs were therefore added (Churches 2008: 6) (see Table 1) to allow teachers to support learners in a 20th century classroom.

Table 1 Bloom's revised learning taxonomies

	levels	**Krathwohl's taxonomy**	**Churche's taxonomy**
lower-order thinking skills	remember	• recognizing • recalling	• bullet pointing • bookmarking • social networking • searching or googling
	understand	• interpreting • exemplifying • classifying • summarizing • inferring • comparing • explaining	• advanced and Boolean searching • blog journaling • categorizing and tagging • commenting and annotating • subscribing
	apply	• executing • implementing	• running and operating • playing • uploading and sharing • hacking[6] • editing
higher-order thinking skills	analyze	• differentiating • organizing • attributing	• comparing • organizing • structuring • mind-mapping
	evaluate	• checking • critiquing	• blog/vlog commenting and reflecting • posting • collaborating and networking

[6] Applying rules to reach a goal or an objective (Churches 2008: 20).

	create	• generating • planning • producing	• programming • filming, animating, video casting, podcasting, mixing and remixing • directing and producing • publishing

Planning activities and tasks which promote students' creativity is important, but it is equally necessary to devise assessment tasks which do the same. Instead of creating one test to measure students' abilities and knowledge, which is geared at homogenous groups of students who all do well at showing what they have learned in a text, differentiated tests can be devised. For example, if a student possesses excellent oral skills, but weak writing skills, they should have the opportunity to take an oral exam to allow them to display their knowledge (Simplicio 2000: 679). In my view, differentiated tests should also focus on students' lower- and higher-order thinking skills (see Table 1). If tests do not only focus on the reproduction of knowledge, students are more likely to experience success and the "testing becomes an extension of the learning process itself and not just a periodic evaluation of what has been or has not been learned." (Simplicio 2000: 679). Simplicio (2000: 679) furthermore argues that "[t]hese changes can help better prepare students to take their place in an ever-changing and more demanding world that awaits them once they leave school.", where, it can be assumed, they will most likely need to apply both lower- and higher-order thinking skills.

3.3. Multiple intelligences within the cross-curricular approach

Innovative tasks based on Bloom's revised taxonomy can also be incorporated in cross-curricular lessons which can be beneficial to students. For example, in computing class, students could be asked to use Scratch, a visual programming language, to animate a story that they wrote in English class (Scratch). It can give them the chance to acquire learning and thinking skills, become creative in the way they learn, and be more motivated, engaged, inspired and enthused about learning (Ferrari et al. 2009: 24; Blair & Francis 2011: 29). While some teachers believe that this approach gives students more freedom to choose what and how they want to learn and allows for more task personalization (Blair & Francis 2011: 30), it is unclear as to whether this is the result of cross-curricular teaching as giving students the

chance to choose what they want to do in an open learning sessions and personalizing tasks can be done in a regular lesson as well.

Cross-curricular learning, which enhances students' multiple intelligences (Gardner 1999: 33-44) see section 2)), also has the potential to develop important 21st century skills and some of the digital competences in the Digital Competence Framework for Citizens[7] (European Commission n.d.; Vuorikari et al. 2022: 7), specifically information technology skills, information literacy skills, problem-solving skills, collaboration skills, flexibility as well as creativity. Although creativity is listed as an individual skill, there are many parallels between the other skills and the characteristics associated with creative individuals (see section 2.2.). This could imply that if all intelligences are activated on a regular basis, students may find it easier to be creative.

Students' multiple intelligences can be activated by engaging students in various activities which are characterized as being creative (see Table 2) (McKenzie 2005: 15). Rather than only focusing on these intelligences in specific subjects, for example visual intelligence in art or verbal intelligence in language arts (see Figure 2) (McKenzie 2005: 13), students should be encouraged to develop them in a cross-curricular manner. For example, they should have the opportunity to apply their musical-logical and verbal intelligence in math, verbal and logical intelligence in the arts as well as their naturalist-logical and kinesthetic intelligence in science lessons. According to McKenzie (2005: 28), the goal is to create lessons which include types of intelligences from the analytic, introspective and interactive domain (Mckenzie 2005: 28) (see Table 2), ideally one intelligence per domain. Furthermore, interpersonal and intrapersonal intelligences, which, according to Mckenzie (2005: 14), often do not play a role in the traditional classroom, should also be a focus across the curriculum (McKenzie 2005: 14). This seems to be the case in the MS, AHS, HLW and HLT curriculum since teachers are expected to develop both students' personal and social competences, e.g., communication skills, teamwork, etc. (BGB1. II 2015b: 11; BGB1.II 2015a: 12; BGB1. II Nr. 1 2023a: 9; BGB1. II Nr. 1 2023b: 5)

[7] The five competence areas include information and data literacy, communication and collaboration, digital content creation, safety, and problem solving (Vuorikari et al. 2022: 7).

Table 2 Intelligence domains and activities

domain	intelligence	Action
analytic	logical	• problem solving • resolving • questioning • experimenting
	musical	• composing • orchestrating • singing, rapping
	naturalist	• comparing, contrasting
introspective	visual	• drawing, sketching, illustrating • painting, coloring • designing, inventing, creating, conceiving, innovating, imagining
	existential	• reflecting, exploring, dreaming • evaluating, assessing • criticizing
	intrapersonal	• justifying, rationalizing • assessing, evaluating
interactive	kinesthetic	• building, constructing, erecting, making, crafting • playing, performing, dancing, moving
	verbal	• writing and narrating a story
	interpersonal	• sharing • collaborating, cooperating

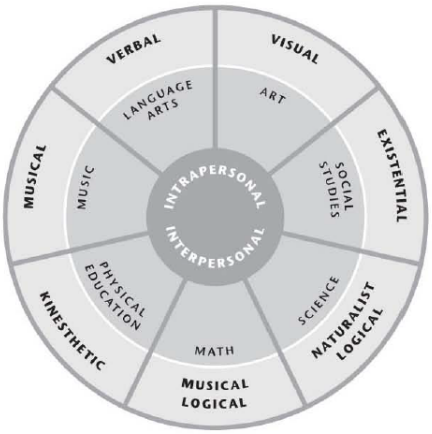

Figure 2 Traditional classification of disciplines and multiple intelligences (McKenzie 2005: 13)

These intelligences can be developed by incorporating both non-digital and digital technologies, as it can be seen in Table 3 (McKenzie 2005: 36, 38). It can thus be said that even if classrooms are not equipped with the most modern forms of technology, or even reliable

internet access, which is often the case in Austrian schools today, it is still possible to develop students' intelligences to ensure that they possess the 21st century skills necessary in a workplace.

According to a survey on the information communication technology infrastructure (IKT-Infrastrukturerhebung) conducted in June 2020 by The Ministry of Education, in which 100% of all AHS schools and 89% of MS schools took part, 79.3% of the AHS classrooms had a Local Area Network (LAN) (BMBWF 2020: 1) whereas only 44% of the MS classrooms had such a network. Although not all schools have a LAN, more than half of the schools of each school type in Austria have WIFI in all classrooms. Specifically, the survey results indicate that 61.3% of the AHS, 74.6% of the berufsbildende mittlere und höhere Schule[8] (BMHS) schools, and 59,1% of the MS schools that participated in the survey have access to WIFI in their classrooms (BMBWF 2020: 1-2), meaning that it is possible for the majority of students in Austria to complete tasks using the Internet in the classroom. Although schools which are not digitally equipped can foster creativity (McKenzie 2005: 36, 38), Simplicio (2000: 678) states that classrooms equipped with both digital, such as Internet and computers, and non-digital technologies, namely flashcards, games, etc., might be more successful in doing so.

Table 3 Non-digital and digital technologies to develop multiple intelligences (McKenzie 2005: 36, 38)

intelligence	**non-digital technologies**	**digital technologies**
verbal	e.g. pencils, pens, worksheets, textbooks, newspapers, etc.	keyboards, electronic mail, etc.
logical	e.g. measuring cups, rulers, calculators, etc.	search engines, graphing calculators, etc.
visual	picture books, chalkboards, dry erase boards, TVs, etc.	monitors, digital cameras, scanners, etc.
kinesthetic	construction tools, kitchen utensils, physical education equipment, etc.	mouses, joysticks, assistive technologies etc.
musical	musical instruments, headphones, puzzles, etc.	speakers, CD-ROM discs, etc.
intrapersonal	journals, diaries, children's literature, etc.	online forms, real-time projects
interpersonal	post-it notes, board games, costumes, etc.	chats, message boards, instant messengers, etc.
naturalist	bug boxes, scrap books, magnifying glasses, etc.	file managers, semantic mapping tools, etc.

[8] Schools at which students can acquire professional qualifications and general education credits.

existential	art replicas, planetariums, stage dramas, etc.	virtual reality, blogs, wikis, etc.

In addition to the technologies which can be used to develop students' multiple intelligences, the seven standards developed by the International Society for Technology in Education (ISTE 2023) can be applied. These include empowered learner, digital citizen, knowledge constructor, innovative designer, computational thinker, creative communicator and global collaborator.

The first standard in this framework, i.e., empowered learner, aims to encourage students to actively and competently make use of technology in order to choose and achieve learning goals (ISTE 2023). Since they focus on selecting and assessing useful information, this could develop students' interpersonal knowledge (McKenzie 2005: 6) and information and data literacy competence (Vuorikari et al. 2022: 7).

The second standard, digital citizen, aims to make students aware of the ethical, cultural and societal issues associated with technology for them to use technology, information and software in a responsible manner (ISTE 2023) and thus gain safety competence (Vuorikari et al. 2022: 7). This can develop students' interpersonal and existential knowledge since they learn to "understand and internalize the individual and communal values that govern technology use". (McKenzie 2005: 32)

The third standard, knowledge constructor, assures that students can select information and resources to broaden their knowledge and create products (ISTE 2023). If this is a focus in the classroom, students can develop their kinesthetic knowledge as they are encouraged to use technology to accomplish a goal (Mckenzie 2005: 32) as well as their verbal and visual knowledge as they need to use technology to transfer knowledge in a variety of ways (Mckenzie 2005: 32). Their intrapersonal and naturalist knowledge is also developed since they are expected to use their analytical skills to determine which data and technologies are best suited to accomplish a specific task (McKenzie 2005: 33).

The fourth standard, innovative designer, akin to the digital content creation competence in the DigComp framework (Vuorikari et al. 2022: 7), intends to have students use various technologies in order to determine the problem and to find creative solutions (ISTE 2023). This has the potential to develop their logical, intrapersonal, and existential knowledge as they are

expected to use technology and make fitting choices by considering the data at hand (McKenzie 2005: 33).

The fifth standard, computational thinker, which shares similarities with the problem-solving competence in the DigComp framework (Vuorikari et al. 2022: 7), students are given the chance to "develop and employ strategies for understanding and solving problems in ways that leverage the power of technological methods to develop and test solutions." (ISTE 2023). By focusing on this in the classroom, students can develop their logical, intrapersonal, and existential knowledge as they are required to use technology in order to take decisions based on the data available and produce efficient solutions that can have a positive impact on society (McKenzie 2005: 33).

The sixth standard, creative communicator, is similar to DigComp's communication and collaboration competence (Vuorikari et al. 2022: 7) as it expects students to be able to use the various technologies available to creatively achieve their goals. According to McKenzie (2005: 33), this enables students to develop their verbal, musical, and interpersonal knowledge, as they "use the various features and properties of technology to demonstrate learning to others." (McKenzie 2005: 33)

The last standard, global collaborator, aims to have students be able to use various digital tools to view issues and problems from different perspectives and develop their learning by working effectively with others in a team locally and globally (ISTE 2023), activities which are related to the communication and collaboration competence (Vuorikari et al. 2022: 7). This standard allows students to develop their verbal and interpersonal knowledge as they collaborate online to accomplish tasks which are driven toward a particular goal (McKenzie 2005: 33). As it can be seen, implementing technology in the classroom and considering these seven standards developed by ISTE can help develop students' intelligences, thus making them more creative.

3.4. Project-based learning

Project-based learning also has the potential to develop students' multiple intelligences, especially if it is cross-curricular. To support teachers in implementing open-ended project learning, the learning spiral introduced by Resnick (2019) provides steps on how to promote creativity. First, teachers can pique students' interest and motivate them by showing examples

of the aimed product which correspond to their interests and passions and encourage them to make their own individual product. To support them throughout this imaginative idea-generation process, teachers can encourage them to play with various materials, such as LEGO® bricks or craft materials (Resnick 2019). Providing students with a wide range of materials used to draw, build, and craft, can help and inspire students to be creative (Resnick 2019). While Simplicio (2000: 678) expresses the view that this is done to engage students and to make learning more authentic, in my opinion, it could also ensure that learners with different learning styles are engaged and interested, which could also lead to creativity. After this step, students should be able to choose what they want to produce in accordance with their interests and abilities, for example, a short story, a computer game with Scratch[9], etc., which should then be embraced by the teacher. However, to ensure that students gain experience at making various products, teachers can actively engage them to do so (Resnick 2019).

During the creation process, collaboration between students and parents is crucial and teachers play a big role in this. Since students are generally open to sharing ideas and working with others, but may not know how to do so, teachers can step in to help students find partners depending on their interests and skills (Resnick 2019). Teachers may even go as far as encouraging students and parents to work together on a project, which can help them discover each other's skills and abilities and as a result strengthen their relationship.

Although it is important to have students create things, it is equally important to shift their focus onto the creation process. This is, however, only possible if teachers can schedule double periods, or, if possible, specific days, weeks or even months (Resnick 2019). During this process, teachers can incite students to experiment, and ask them to talk about strategies they employed and the various stages of their project. They should also positively comment on both failed and successful experiments (ibid.). Teachers should also encourage students to reflect on the creation process while they are working on projects. This can be done by asking them what inspired and motivated them, how their experiences have been, and what they might have wanted to achieve with their product if it was unsuccessful, and what they plan on working on next and why. In order to encourage reflective behavior, teachers should also

[9] https://scratch.mit.edu/

share their thinking processes and strategies when they are working on projects and solving problems. This may make students more likely to reflect as well and provide them with a model on how to do it if they do decide to try it (Resnick 2019). After the reflection phase, the cycle restarts, and with it the possibility of generating new ideas.

3.5. Collaboration

Not only should students be encouraged to work with their peers and parents, but teachers should also be willing to collaborate with colleagues, teachers in other schools and individuals outside of the classroom by sharing innovative and effective methods either virtually or in person (Hargreaves 2003: 5, 10). Networking is important as teachers are more likely to try innovative or slightly adapted methods (Hargreaves 2003: 6) which have been brought forth by academic researchers or successfully tested by experienced teachers (Hargreaves 2003: 13). A network between schools and teachers can be created by making use of information communication technologies such as Microsoft Teams[10]. In fact, as part of the digitalization project Schule 4.0 introduced by the Federal Ministry for Digital and Economic Affairs, all school types in Austria have been granted access to Microsoft Office 365[11] (BMBWF: Lizenzen von Microsoft) which promotes collaboration between teachers in their own school as well as in others. Teachers can, for example, collaborate with colleagues by using OneNote[12] and Teams. Sharing files may, however, only be possible for teachers within the same organization unless specific settings have been changed, but further research is required. Nevertheless, such a network allows teachers to successfully share new ideas and practices in a quick and easy manner (Hargreaves 2003: 14-15). As a result, schools' intellectual and social capital as well as "the intellectual and social capital of the system as a whole" (ibid.: 14) can be increased (ibid.). Training courses in which teachers from various countries gather either online or onsite to share their expertise could promote such collaborative work (Cachia et al. 2010: 36).

In addition to using information communication technologies to share innovative ideas, teachers could create a pool of resources to which all teaching professionals can contribute and have access (Hargreaves 2003: 18). On the Moodle platform www.eduvidual.at website, for example, which can be accessed through one's Microsoft account, teachers can create and

[10] https://www.microsoft.com/de-at/microsoft-teams/log-in
[11] https://www.microsoft.com/de-at/microsoft-365
[12] https://www.microsoft.com/de-at/microsoft-365/onenote/digital-note-taking-app?ms.url=onenotecom&rtc=1

publish eTapas[13]. These are lesson plans which include the resources needed, the tasks as well as the answers, etc. This initiative was introduced to encourage teachers in Austria to share their ideas and inspire other teachers (National Competence Center eEducation Austria). While such pools can benefit many teachers, some lack the technological knowledge to access them. Experienced teachers who often have a repertoire of effective methods to use in the classroom may not be able to transmit their knowledge and broaden theirs since they may struggle with recently introduced technologies. This is problematic as "[s]hared perspectives, shared knowledge, and shared experiences are key foundational building blocks for creativity." (Simplicio 2000: 680). However, further training programs with a focus on information communication technologies could alleviate this problem.

3.6. Pre- and in-service teacher education programs

As I hope to have shown, 21st-century teachers need not only to be knowledgeable in their field, but also possess an array of pedagogical methods and strategies (e.g., cross-curricular teaching and project-based learning), technological skills and be familiar with pedagogical models and theories (i.e., Bloom's revised taxonomy and multiple intelligences) in order to equip students with the skills they need today. Teachers enrolled in the teacher education program at the University of Vienna, which is divided into a bachelor's and master's program, acquire content and pedagogical knowledge for the EFL classroom. Whether teachers become familiar with the above-mentioned pedagogical methods, strategies, models and theories is unclear as the concepts used in the curriculum are quite broad: teaching and learning, education and socialization, motivation, inclusion and heterogeneity among others (Universität Wien 2016: 1,4,8; Universität Wien 2022: 1,4). They also learn to appreciate the aesthetic and creative aspects of literature and promote reading in the classroom, suggesting that creativity is associated with the arts (Universität Wien 2016: 1; Universität Wien 2022: 2).

Despite the potential for preparing teachers to foster creativity, for instance the Vienna teacher education program, research from other contexts suggests that teachers are not equipped with all the skills they need to achieve this goal. In fact, several teachers do not feel well trained, to be more specific, they do not possess the knowledge or required skills to promote creativity (Aish 2014: 98; Gralewski 2016: 317). This could be avoided by giving pre-service teachers the opportunity to view knowledge holistically, develop skills and methods

[13] https://eeducation.at/index.php?id=602

which are not only related to their subjects (Cachia et al. 2010: 30), discover and learn how to implement modern and creative methods, and learn how to combine various disciplines in lessons (Henriksen & Mishra 2015: 38). They should also have the chance to put their knowledge into practice in real-life situations (Cachia et al. 2010: 26), be observed, discuss their experiences (de Souza Fleith 2000: 152) and then reflect on activities to determine which ones have the potential to promote creativity (Cachia et al. 2010: 25). In addition, pre-service teachers could benefit from taking a creative thinking education course to broaden their definition of creativity (Nedjah & Hamada 2017: 359). This may prevent them from developing negative beliefs about creativity as well as its applicability in every domain and relevance at school (Cachia et al. 2010: 35). To ensure that teachers possess these skills to promote creativity successfully, a common framework has yet to be implemented to "[…] ensur[e] that teacher training is centralized and covers all the required expertise needed by teachers." (Cachia et al. 2010: 25).

Despite the possible lack of knowledge, the missing skills may be acquired during further training courses, which, according to some teachers, tend to equip them with more knowledge and skills relevant to teaching (Firtriah 2017: 107). These courses may take place at the University College of Teacher Education Vienna, universities, albeit less often, and at schools which sometimes organize further education programs tailored to the needs of the school or the area in which they want to develop (Feller & Stürgkh 2017: 8).

3.6.1. Professional development in Austria

Although teachers are generally expected to take further training courses on a yearly basis, this is not the case for Austrian teachers. Depending on the type of school where they teach, they may only be encouraged to take additional courses if they wish to broaden their knowledge in a specific area relevant to their teaching position or prepare themselves for additional roles they take on (RIS 2023b: 48; Feller & Stürgkh 2017: 8-9). As a result, many choose to broaden their knowledge by reading specialist literature (Schmich & Oprissnig 2020: 84). However, they may be required to complete 15 hours of training courses which may be completed during class time if they have the contract from before the 2013 reform (BMBF 2015: 2) or outside of school hours if they received the new one. Those who have the old contract may be permitted to complete these 15 hours during school hours if the courses have the potential to directly benefit them and their roles at school (RIS 2023a: 11 Unterkofler

2017: 5). Despite the varying guidelines, the 2008 TALIS results reveal that teachers in Austria dedicate 11 days annually on average to further training which is below the international average (Schmich & Schreiner 2009: 33). Although this may have changed since then, as far as I know, newer data referring to the average number of days spent on further training have not been published. However, according to the 2018 TALIS results, over 90% of the lower secondary teachers in Austria took part in on-site courses or seminars and read professional literature (OECD 2019: 158). Furthermore, 70% of these teachers participated in "education conferences where teachers and/or researchers present their research or discuss educational issues" (OECD 2019: 158).

Although the different types of schools and contracts seem to have an impact on the number of further training courses teachers take during the year, their age and years of experience at one school also play a role. The results of the TALIS study reveal that teachers between 25 and 29 years take more days for such training, i.e., 13 days on average. Teachers between 30 and 59 take 11 days on average and teachers under 25 and over 60 use eight and six days respectively to acquire more knowledge (Schmich & Schreiner 2009: 33). The results also show that teachers who have been teaching at the same school for three to five years complete, on average, 12 days of further training (Schmich & Schreiner 2009: 34). It can thus be said that teachers between 25 and 29 years who have been working at the same school for three to five years tend to invest more time in improving their skills.

Whether teachers decide to sign up for courses may also depend on whether their needs are met by the course offerings in a given school year. Although teachers can generally choose from many different topics ranging from professional development in their subject and creative teaching methods to courses dealing with stress management and burnout prevention (Feller & Stürgkh 2017: 8/PH Wien 2020: 2), the Ministry of Education sets a strategic focus for a number of years (Feller & Stürgkh 2017: 9-10), for example, inclusion, individualization and the fostering of talented and gifted students in the 2020/21 winter semester (PH Wien 2020: 2), which may not necessarily reflect teachers' wishes. For example, 70% of the teachers in Austria in the 2008 TALIS study indicated that they saw a medium need for teaching students with special learning needs (Schmich & Schreiner 2009: 34-35), which was also seen as necessary by more than 25% of the lower secondary teachers of the participating countries in the 2013 TALIS results (OECD 2014: 109). However, 64% of teachers

in Austria regularly do not find further training programs which suit their needs. This percentage is quite high as only 43% of teachers in other countries which participated feel that way (Schmich & Schreiner 2009: 36). In Austria, there appeared to be a high demand for courses focusing on teaching methods, subject knowledge as well as disciplinary and behavioral issues (Schmich & Schreiner 2009: 35), indicating that teachers may not possess enough content and pedagogical knowledge or may simply want to stay up to date.

Courses which could help teachers develop certain learners 21st century skills also appear to be in demand. For example, there is a general need for courses focusing on ICT skills for the classroom (Schmich & Schreiner 2009:35; OECD 2014: 109; Eurydice 2017: 3; OECD 2019: 165), new technologies in the workplace, approaches to individualized learning as well as teaching cross-curricular skills (Eurydice 2017: 3). Based on the University College of Teacher Education Vienna courses that were on offer in the 2020/21 winter semester, a few of these interests were represented.

Several courses aiming to develop teachers' technological skills could be identified. Lower and upper secondary teachers had the chance to learn about blended learning, the flipped classroom and mobile learning and how they have the potential to complement in-classroom teaching (PH online 2020a online). These teachers, as well as humanberufliche Schulen[14] (HUM) and Handelsakademie[15] (HAK) teachers could also discover how smartphones and tablets can be used in the classroom (PH online 2020b). In addition, primary school and lower secondary school teachers could learn how to incorporate technology into their lessons in a creative, fun and pedagogical way (PH online 2020c). Using technology in a fun way was also mentioned in a course aimed at teachers who wanted to plan a video project using a smartphone and/or tablet. The target group, that is lower and upper secondary as well as HUM and HAK teachers, may have shown little interest as it was cancelled (PH online 2020d).

Courses with a focus on pedagogical skills which can help foster learners' creativity were also offered in the 2020/21 winter semester, but there appeared to be a lack of demand for these. For example, a course about individualized learning for special education, lower secondary

[14] Schools where students can acquire professional skills in the following fields: economics and business, tourism, fashion, art, and social issues.
[15] Schools where students acquire professional skills in all branches of the economy (e.g. trade, commerce, industry, etc.) and administration

and polytechnic teachers aimed to equip teachers with differentiated teaching strategies and skills required to identify who could benefit from these and know which situations require a differentiated approach. However, the teachers for whom it was intended presumably showed little interest as they were cancelled (PH online 2020e, PH online 2020f). This could also be said about a course designed to have lower and upper secondary as well as HUM and HAK teachers discover various formats for interactive group work, learn about how groups are formed, and familiarize themselves with their role as a facilitator and mediator (PH online 2020g). Lower and/or upper secondary teachers did, however, seem to show interest in learning strategies to incite students to work autonomously and discover concepts and methods which can be applied in open learning in the EFL classroom as these two courses took place (PH online 2020h, PH online 2020i). There were no courses with a focus on teaching English with a cross-curricular approach.

While the teachers in the above-mentioned studies did not explicitly express a need for further training programs focusing on creativity in the EFL classroom, a few were found. These can be categorized as follows: creativity used in relation to the arts and pedagogical skills to teach creatively. For example, lower and upper secondary teachers could have had the opportunity to learn how to incorporate young adult literature in a fun and creative way, but the course was canceled (PH online 2020j). Other courses with a similar focus were also canceled: One about film and creative writing for upper secondary, HUM, and HAK teachers (PH online 2020k) and one geared at lower and upper secondary as well as HUM teachers with a focus on implementing music as well as theatrical and dramatic elements to encourage students to use English in a communicative way as well as have fun while learning vocabulary and grammar (PH online 2020l). Courses focusing on teaching English skills creatively could also be found, all of which were canceled. Bildungsanstalten für Elementarpädagogik[16] (BAfEP), HTL, HUM, and HAK teachers could register for a course about creative grammar activities (PH online 2020m). Lower and upper secondary teachers could sign up for a course about creative and fun activities to encourage students to practice their speaking and listening skills in a communicative way (PH online 2020n) and BAfEP, HTL, HUM, and HAK teachers had the chance to discover creative speaking and writing tasks (PH online 2020o). The fact that all the courses related to creativity were canceled may indicate that teachers are uninterested in this

[16] A school which offers an early childhood education program.

topic or perhaps do not consider it to be important. Though a few courses were found, the results of a study conducted by Nowreyah A. Al-Nouh, Abdul-Kareem Muneera, and Taqi A. Hanan (2014) in Kuwait revealed that principals perceived the lack of training programs focusing on creativity to be the most inhibiting factor (Al-Nouh et al. 2014: 87).

Further training courses may be canceled due to teachers' lack of interest in the topic, but the format of these programs may also be to blame. Although teachers mostly have the chance to take courses and attend workshops, very few believe they have a positive effect on their professional development (Schmich & Schreiner 2009: 34). Rather, professional training programs and action research projects appear to have a bigger impact on teachers' professional development (Schmich & Schreiner 2009: 34) which is in contradiction with Feller and Stürgkh's (2017: 29) statement that further training programs have more power to lead to change in the classroom than teacher's education program (Feller & Stürgkh 2017: 29). The fact that the teacher's education program requires student teachers to develop research questions in the field of English teaching methodology, among others, and apply appropriate methods to answer them, one of them being action research, could lead to a higher interest in action research projects as an alternative to further training courses in the future (Universität Wien 2016: 1; Universität Wien 2022: 2).

To sum up, creativity seems to play a role in the Austrian educational context, albeit not always in the subject of English. Since it appears to be mostly used in connection to the arts, and sometimes mentioned in relation to cross-curricular teaching and the development of students' critical and creative thinking skills, there is a need to shed light on the impact of the Austrian curricula on students' creativity.

Teachers can foster this skill by using their technological skills, various pedagogical strategies, such as cross-curricular teaching and project-based learning, and devising tasks which are based on pedagogical models and theories, namely Bloom's revised taxonomy and multiple intelligences. Furthermore, fulfilling this goal would be easier if teachers shared their knowledge and practices by collaborating with other teachers and sharing their materials on an online platform. Although communication technologies such as Microsoft Team may promote knowledge- and material-sharing, it still has not been established whether they have enhanced collaboration among teachers in Austria and whether they enjoy using them and see them as beneficial.

Whether the goal of fostering students' creativity can be achieved is questionable as there appears to be a lack of focus on creativity in the pre-service education program and little interest on behalf of in-service teachers in this matter or, in some cases, in further training all together. Therefore, it would be necessary to find a way to encourage all teachers, regardless of their age, level of experience and whether they work at a state or provincial school, to take part in further training programs and create other opportunities for them to acquire knowledge which would count towards their required hours (see section 3.6.1.). These may include "educational conferences, peer and/or self-observation and coaching as part of a formal arrangement, participation in a professional network, online courses and/or seminars, other types of professional development activities, [or a] formal qualification programme" (OECD 2019: 157). Although it would be necessary to consider their needs for further education programs, which have been listed in previous TALIS studies (see section 3.6.1.), to increase their general interest in further professional development, it would be equally important to draw their attention to the importance of fostering creativity in the classroom. Otherwise, they may not deem it necessary. To prevent this from happening, there might be a need to put a focus on it in pre-service teacher training.

4. Teachers' beliefs

Like creativity, belief is another term which seems to be inconsistently defined as it is a focus of research in various fields of study. In fact, "[m]any see it so steeped in mystery that it can never be clearly defined or made a useful subject of research." (Pajares 1992: 308). As a result, the term has not been clearly defined by educational researchers (Fives & Buehl 2012: 476) and is often used interchangeably with terms such as attitude (Allport 1967; Richardson 1996), knowledge (Nespor 1985; Pajares 1992; Borg 2011; Five & Buehl 2012; Richardson 1996; Kalaja et al. 2016), BAK (beliefs, assumptions and knowledge) (Woods 1996), cognition (Borg 1997, 2003, 2006) and ecologies of inner teachers' lives and knowledge (Kubanyiova & Feryok 2015), which also have not been defined consistently, leading to more ambiguity.

From the 1950s to early 1970s, the term attitude was frequently used in education research (Richardson 1996: 103). It refers to an individual's mental and neural state formed by their experiences which influences the way they respond to objects and situations (Allport 1967: 8; Richardson 1996: 103). Though it may still be used synonymously for belief (Lin 2013: 56), it appears to be used less frequently in studies focusing on the way teachers think and teach (Richardson 1996: 103).

The term belief is generally understood as one's knowledge, ideas or opinions about the world, which one thinks reflect the truth (Richardson 1996: 104-5; Borg 2011: 370; Fives & Buehl 2012: 476). Since they are not based on facts (Richardson 1996: 105), they tend to be debatable (Nespor 1985: 17-18). These subjective affirmations and ideas are usually the result of an evaluative and affective process which takes place in one's mind (Pajares 1992: 313; Borg 2011: 370-371). They tend to be implicit, can influence one's actions, and are relatively stable irrespective of the situation in which individuals find themselves (Nespor 1985: 17; Borg 2011: 370-371; Kalaja et al 2016: 10). Although they are generally non-dynamic, it is possible for them to undergo change (Kalaja et al 2016: 10). This is usually the result of a shifting experience rather than due to facts and arguments (Nespor 1985: 17) but may also happen during teaching education programs (Richardson 1996: 102).

Although the term belief appears to be closely related to knowledge, some researchers tend to think that they differ from each other in the way that they came to be. According to Pajares (1992: 313) and Fives & Buehl (2012: 476), beliefs stem from the process of evaluating and judging whereas knowledge is based on objective facts which are verified, evaluated or

confirmed by a larger community using widely accepted methodological procedures in order to determine whether the claims are valid. Based on this description, knowledge seems to be equivalent to the term explicit theory, which is also based on theory and empirical research and usually conducted by social science researchers (Sternberg 1985: 607). This distinction may thus imply that it is possible to have a set of beliefs without knowledge and possess knowledge without any beliefs attached to it (Fives & Buehl 2012: 477).

The distinction between belief and knowledge is, however, not made in most teaching and teacher education research (Richardson 1996: 105-6). In fact, the terms belief and knowledge appear to be closely related and interwoven (Fives & Buehl 2012: 476) in such a way that "[…] knowledge encompasses all that a person knows or believes to be true whether or not it is verified as true in some sort of objective or external way." (Alexander et al. 1991: 317) These two aspects seem to be encompassed in the concept BAK (beliefs, assumptions and knowledge) which Woods (1996: 185) put forth.

The above-mentioned terms seem to be hyponyms whose hypernym appears to be teacher cognition. This term "refer[s] to the unobservable cognitive dimension of teaching – what teachers know, believe, and think" (Borg 2003: 81) about their teaching practices, other teachers, the learning process, their students, the subject they teach, curricula, educational activities and oneself (Borg 1997, quoted in Borg 2003: 82) and aims to gain a better understanding of teachers and their practices (Borg 2006: 273). The term teacher cognition was introduced as "[…] an inclusive term to embrace the complexity of teachers' mental lives" (Borg 2006: 50), that is, to focus on their thought processes, knowledge, and beliefs (Kalaja et al 2016: 12). To shed light on teachers' inner lives in the classroom and to encompass teachers' practices, their reasoning behind decisions and the impact they can have on students' learning process, the term ecologies of language teachers' inner lives was introduced in the context of language teacher cognition research (Kubanyiova & Feryok 2015: 436). This concept is helpful to have a closer look at language teacher cognition since it underlines the interconnectedness of teachers' thought processes and their actions and contextualizes these into their classrooms and schools as well as their personal lives, which are embedded in various social, cultural and historical environments (Kubanyiova & Feryok 2015: 440). This appears to be based on Bronfenbrenner's (1979: 3) concept of ecological environment which is " […] conceived as a set of nested structures, each inside the next […]", the innermost level being

the setting, e.g., a classroom, which contains the person – in this case a teacher – undergoing development. The relation between the classroom and any other settings in which the teacher is involved is defined as the mesosystem (ibid.: 7). An example of this would be a teacher's experiences as a learner and the knowledge they acquired during their teacher program (Shirvan et al. 2016: 3). The relationship can also be with other settings such as curriculum design (Shirvan et al. 2016: 3), in which the teacher is not involved but which can have an impact on them. This is called the exosystem (Bronfenbrenner 1979: 7). The outer level – macrosystem – "[…] is viewed as a manifestation of overarching patterns of ideology and organization of the social institutions common to a particular culture or subculture." (Brondenbrenner 1979: 8). An example would be the educational system of the country in which the teacher works (Shirvan et al. 2016: 3).

Teachers' beliefs are based on either intuition or rationality. Teachers tend to use techniques and strategies which they have used successfully with students in the past and which are perceived as fitting and effective (Kindsvatter et al. 1992: 8; Richardson 1996: 110). Although their own teaching experiences influence their beliefs, their experiences as learners or students can also be telling (Freeman 2002: 11; Lin 2013:57-58; Kubanyiova & Feryok 2015: 435). In fact, teachers' learning experiences may function as a filter during their teaching program and could prevent them from retaining the information they discuss and learn (Richardson 1996: 109). A commonly accepted practice in a certain school or teachers' personality may also have an influence on the methods and strategies used in the classroom (Kindsvatter et al. 1992: 8-9). Teachers might also base their decisions on assumptions made by academics in fields of research relevant to education, for example, psychology, sociology, etc., research findings, models, and theories or practices which have been backed up by theory (Kindsvatter et al. 1992: 9).

In this research paper, the term belief will be used to refer to teachers' implicit or explicit knowledge, ideas, thoughts, experiences, and opinions in relation to teaching practices and which they think represent the truth.

4.1. Teachers' beliefs about creativity

Teachers' definitions of creativity generally refer to a process, a product, or a cognitive skill. However, most of the definitions tend to be categorized as a process (de Souza Fleith 2000: 151) or a product (Fitriah 2017: 101, 158). Quite often, creativity is defined as one's ability to

invent (Gralewski 2016: 303) or innovate (Turner 2013: 28), that is to change existing ideas, develop new approaches for existing procedures, solve problems in various novel ways (de Souza Fleith 2000: 151; Aish 2014: 78; Nedjah & Hamada 2017: 358) or use manifold strategies to complete an assignment (de Souza Fleith 2000: 151; Gralewski 2016: 303), aspects which are included in the little c definition (see section 2.)

Some definitions relate to individuals' ability to express themselves (de Souza Fleith 2000: 151; Diakidoy and Kanari 1999: 230; Aish 2014: 78). According to these definitions, individuals achieve this by mostly designing and producing products, which may be aesthetic, for example, art, music and drama or designing products such as posters and videos (Diakidoy and Kanari 1999: 230; Davies et al. 2004: 11; Dishke Hondzel 2013: 55; Turner 2013: 28), confirming that creativity is often associated to the arts (see section 2.). They may also do so by forming an opinion on a subject matter and expressing it (Gralewski 2016: 303). The teachers in Fitriah's study (2014: 124, 170), however, do not seem to associate creativity with producing something new as very few believe that activities with such a goal could promote creativity. Regardless of the final product, this form of expression stems from the desire to fulfill one's potential and personal needs (Diakidoy and Kanari 1999: 230). In fact, it seems to be "[…] a form of creativity which goes beyond the curriculum […] [as] an attempt to impress the teacher." (Gralewski 2016: 303). This belief appears to, to a certain extent, validate the little c definition (see section 2.) which states that creativity is associated with producing something of value, of which, in this case, the teacher is the judge. It also provides additional support for the investment theory of creativity (see section 2.) which suggests that specific aspects of intelligence, which were not mentioned here, as well as one's personality and motivation – in this case the desire to fulfill one's potential and needs – need to interact for creativity to take place.

Creativity may also be perceived as a cognitive skill that can be acquired (Henriksen & Mishra 2015: 17). Although some teachers consider it to be a higher-order thinking skill (Turner 2013: 28), for example, the ability to evaluate and interpret ideas, think divergently (Aish 2014: 78; Nedjah & Hamada 2017: 358-359) and critically solve problems (Diakidoy & Kanari 1999: 230), others do not. Although these skills correspond to the little c definition (see section 2.), others that could also be associated with it as well as the democratic definition and NACCCE's definition, which suggests that creativity is a mode of learning and a playful and serious

thinking process which teaches individuals to be flexible (see section 2.), such as finding unusual links between unconnected things, applying knowledge from different fields (Nedjah & Hamada 2017: 359), elaborating (Aish 2014: 78), brainstorming and showing flexibility (Aish 2014: 78; Nedjah & Hamada 2017: 359), appear to not always be associated with creativity.

4.2. Teachers' beliefs about creative individuals

Many of the above-mentioned beliefs about creativity transform into characteristics attributed to creative people. Teachers tend to describe a creative person as someone who can express themselves creatively, has an aesthetic eye, and is original (Aish 2014: 86), all of which correspond to the sectoral definition (see section 2.). Albeit infrequently, teachers also associate other personal attributes such as confidence and willingness to take risks with creative individuals (Aish 2014: 86). They are sometimes thought to be intelligent (Diakidoy & Kanari 1999: 231) and possess specific cognitive skills such as the ability to think divergently (Diakidoy & Kanari 1999: 231; Aish 2014: 86), which is associated with the little c definition of creativity. Although divergent thinking refers to the ability to elaborate and solve problems, these skills are infrequently used to describe a creative individual (Aish 2014: 86). Since being intelligent was not used very often to describe creative individuals, this may confirm that those whose intelligence is above the threshold are not guaranteed to be creative (see section 2.).

Many of the characteristics used by teachers to describe individuals are used to characterize creative students, with a few differences. For many teachers, creative students are those who are artistic, original and unique (Diakidoy & Kanari 1999: 232; Aish 2014: 87). Creative pupils are also generally those who can set their own objectives, are self-confident, independent, and autonomous, possess many interests and intrinsic talent (Diakidoy & Kanari 1999: 232; Aish 2014: 87). They tend to disobey rules, defy expectations and are not usually afraid of failing or making mistakes (Diakidoy & Kanari 1999: 232). As for the cognitive skills, being imaginative, thinking divergently and critically, and being able to find solutions are characteristics which creative pupils tend to have (Diakidoy & Kanari 1999: 232; Aish 2014: 87). Other skills which could be characterized as cognitive ones such as intelligence and analogical thinking, do not, however, seem to be predominant characteristics of creative pupils (Diakidoy & Kanari 1999: 232; Aish 2014: 87).

Some of the adjectives listed above can be useful in the creative production process. Being original and unique may be compared to possessing unique ideas and solutions and disobeying rules and defying expectations may be linked to reaching non-conforming ideas, all of which are said to be helpful in the generation process (see section 2.2.). The production process can be positively affected by one's self-confidence and the lack of fear of failing or making mistakes (see section 2.2.). The cognitive skills mentioned by the teachers, namely using one's imagination, and thinking divergently and critically, which correspond to the little c definition (see section 2.), can be helpful in the creative generation and selection process.

Although a few characteristics were mentioned which could help the generation process, a few others which were not could also be beneficial. According to the findings in chapter 2.2., being confident and willing to take risks would also support this step (see section 2.2.).

4.3. Teachers' beliefs about creative subjects

Although the above-mentioned characteristics attributed to individuals support teachers' beliefs that creativity can be fostered in various subjects and fields (Cachia et al. 2010: 23, 30; Aish 2014: 84), some teachers believe that certain subjects offer more creative opportunities than others (Aish 2014: 84), which could influence their cross-curricular teaching approach to foster students' creativity. Subjects related to the arts are likely to be most frequently implemented in lessons as teachers in various studies stated that art, music, drama lessons, literature and dance had the most potential to develop students' creativity (Diakidoy & Kanari 1999: 233; Dishke Hondzel 2013: 63; Aish 2014: 84). Some teachers, however, do not believe that drama lessons bring out students' creativity (Diakidoy & Kanari 1999: 233). Though not as often as art subjects, language arts also tend to be perceived as creative, namely English (L1) (Davies et al. 2004: 3), writing (Dishke Hondzel 2013: 63; Aish 2014: 85) and reading (Aish 2014: 85).

STEM subjects may be implemented as well, but there is also no consensus on their potential to promote creativity. At the one end of the spectrum, some teachers believe that students cannot be creative in science and math (Gralewski 2016: 303) or that students have fewer opportunities to be creative in these two subjects (Davies et al. 2004: 4; Dishke Hondzel 2013: 63). At the other end, several other teachers consider these to be conducive to creativity (Diakidoy & Kanari 1999: 233). As for technology, teachers tend to believe that there are some opportunities to develop creativity (Dishke Hondzel 2013: 63; Aish 2014: 85).

Since art-related subjects appear to be the most creative subjects, teachers may think that taking a cross-curricular approach to promote creativity implies teaching a specific subject, e.g., English, in combination with art, music, drama, dance or literature. As a result, they may miss out on many opportunities. This belief may be fortified if pre-service teachers are expected to take art or music courses or courses which are not linked to their main field of study and encouraged to integrate aspects of these courses into their teaching practices (Cachia et al. 2010: 30).

4.4. Teachers' beliefs about creative teachers

For creativity to be fostered in the classroom, there seem to be several determining factors which can be divided according to relationship, person, knowledge, professionalism, environment, and hobbies. Teachers believe that positive relationships are necessary. Good relationships based on trust are not only important for educators and students, but also for members of the teaching staff, parents, and teachers (Craft 1998: 248, 253).

Teachers are of the opinion that creative teachers possess specific personality traits. On the one hand, they tend to be creative (Gralewski 2016: 318), have good self-esteem, and be self-confident, in the sense that they are not afraid of being themselves and stay true to their teaching practices (Craft 1998: 248). On the other hand, they are willing to take risks, try new things, learn from others, broaden their knowledge, and adopt new ideas (Craft 1998: 249; Fitriah 2017: 144; Henriksen and Mishra 2015: 20). Furthermore, possessing intelligence, effective communicative skills, being active and energetic also seem to be associated with creative teachers (Fitriah 2017: 144).

Whether a teacher decides to promote creativity in the EFL classroom depends on their age, current training focus and their beliefs. Teachers above the age of 41 seem to show less interest in fostering creativity than those between 21 and 30 years old as the older educators may think that techniques and methods used to foster creativity may not allow them to have as much control over the class as teacher-centered ones (Al-Nouh et al. 2014: 83), which is slightly surprising as novice teachers often lack the tools to successfully manage a classroom. Since this study was conducted with primary school teachers in Kuwait, this may be contextual to the Middle East. Those who are interested in promoting creativity seem to also believe that every student has the potential to be creative and to develop this skill. In Turner's (2013)

study, for example, all teachers believed that every student had the ability to be creativity and that it was possible for the teachers to further enhance it (Turner 2013: 29).

Having creative hobbies may also help teachers be creative in their own teaching. In Henriksen and Mishra's (2015) study, many teachers stated that they engaged in hobbies related to music and art and that these had a direct influence on their teaching (Henriksen and Mishra 2015: 28). For example, some wrote a song or rap with a class to remember important concepts (Henriksen and Mishra 2015: 29-31) and combined art and design with science (Henriksen and Mishra 2015: 31-32), which appears to support the claim made in section 4.2 that teachers may be more likely to choose art subjects for cross-curricular teaching to promote creativity. Furthermore, physical activities were also popular among the great majority of the participants (Henriksen and Mishra 2015: 29). Others included hobbies such as cooking, photography, writing/poetry, gardening, traveling and having an interest in a specific subject (Henriksen and Mishra 2015: 29). From these examples, it can be concluded that creativity is often associated with the arts and that an interest in creative hobbies may inspire teachers to include elements of an art subject in a content subject.

Possessing a broad knowledge of the subject field is generally seen as a prerequisite, but not always. Although several teachers agree that they need to be knowledgeable in order to be creative (Al-Nouh et al. Taqi 2014: 81; Fitriah 2017: 112), most of the elementary teachers who took part in Aish's study (2014) did not believe that creativity was dependent on one's depth of prior knowledge (Aish 2014: 88-90). While knowledge may incite teachers to be more creative, experience can, according to most of the teachers in another study, have the same effect (Fitriah 2017: 163). The fact that in-depth knowledge may not be an essential pre-requisite is in contradiction with claims made by researchers (see section 2 and 2.2.).

Although being knowledgeable in a given field may not always be necessary, possessing knowledge about creativity seems to be (Aish 2014: 96). While the teachers in Nedjah and Hamada's study (2017) believed it was their responsibility to develop students' creative thinking abilities, they felt that they did not always possess the necessary skills and knowledge to do so. To counter this problem, they believe that further support and training would be helpful (Cachia et al. 2010: 24, 35; Nedjah and Hamada 2010: 360). In fact, most teachers would like to receive such a training especially if it is more practical and less theoretical (Cachia et al. 2010: 35).

4.5. Teachers' beliefs about factors inhibitors and enablers

Whether creativity is promoted in a classroom is dependent not only on teachers' relationships with students and other individuals, personality, hobbies, and knowledge, but also on various factors at school which may prevent them from developing this skill in their students. They may lack resources such as funds to purchase specific materials for their students or provide them with experiences outside of the classroom, especially if they do not have access to grant money (Dischke Hondzel 2013: 93, 95). Time also appears to be another factor (de Souza Fleith 2000: 150; Cachia et al. 2010: 24; Dischke Hondzel 2013: 88-89; Aish 2014: 91,92; Al-Nouh, Abdul-Kareem, Taqi 2014: 81; Gralewski 2016: 318). Although some teachers do not regard the implementation of creativity in the classroom as extra work, others often do not have enough time to develop creative lesson plans and/or create and make use of creative activities due to exam preparation, the curriculum, the structure of lessons, lesson schedules and bureaucratic tasks (de Souza Fleith 2000: 150; Al-Nouh et al. 2014: 80, 86; Gralewski 2016: 303, 317; Henriksen and Mishra 2015: 37; Nedjah & Hamada 2017: 360). As a result, creativity is often not regarded as a priority (Cachia et al. 2010: 24; Gralewski 2016: 317; Nedjah & Hamada 2017: 360) and is seen as less important than fulfilling curriculum requirements (Al-Nouh et al. 2014: 87) and preparing students for final exams (Gralewski 2016: 303).

Testing plays a big role in the classroom, and this is especially the case at a secondary level where teachers often focus on preparing students for national exams, e.g., the Matura in Austria (Cachia et al. 2010: 32). Due to the pressure some teachers experience to ensure that their students succeed, many dedicate a lot of time to equip their students with the basic skills required to pass such tests instead of using creative methods and activities which, in their opinion, do not lend themselves well for that process (Dishke Hondzel 2013: 55; Aish 2014: 92). In addition to the non-creative preparation process, the competitive, evaluative and conforming aspect are not seen as being conducive to developing creativity (Aish 2014: 91).

Teachers' beliefs about assessing creativity as well as the forms of assessment typically used in the school system may also be inhibitors (Cachia 2010: 32). Since teachers are obliged to grade students and a large number believe that creativity cannot be assessed, they might lack the motivation to do so. These beliefs might stem from the fact that creativity is typically not integrated into assessment (Cachia et al. 2010: 32). As a result, teachers may be unaware of

other methods which can be suitable, such as assessment without a grade, portfolios, self and peer feedback and assessment as well as formative assessment. Although this type of assessment is used at all levels in the Austrian curricula (Cachia et al. 2010: 33), Austrian teachers, like most in Europe, tend to use methods which do not allow students to demonstrate their creative potential, such as exams based on memorization and knowledge acquisition, and generally need to be encouraged to triangulate assessment (Cachia et al. 2010: 24, 26, 32-33). This claim, however, seems to be in contrast to the CEFR in language classrooms whose "[…] methodological message […] is that language learning should be directed towards enabling learners to act in real-life situations, expressing themselves and accomplishing tasks of different nature." (Council of Europe 2020: 29) For example, at a B1 level, students are expected to use the vocabulary they learnt "[…] to express themselves with some circumlocutions on topics such as family, hobbies and interests, work, travel and current events." (Council of Europe 2020: 188) Although the descriptors are meant to be recommendations, they can inspire the development of assessment instruments, thus allowing students to express their creativity (Council of Europe 2020: 41). For change to be implemented in this area, an agreement between teachers, parents, students, and policy makers needs to be reached (Cachia et al. 2010: 26).

Not all teachers seem to have difficulties assessing this skill and may even find it motivating. To show appreciation of students' creativity, some teachers stated that they found grades (Gralewski 2016: 313) and student evaluation to be good methods (Al-Nouh et al. 2014: 83). Even rewarding students who produce something original and creative is beneficial as it could heighten their interest in the lesson and encourage them to be original and creative (Al-Nouh et al. 2014: 83). While some teachers do not regard giving detailed feedback, praising regularly (Diakidoy & Kanari 1999: 233) and being encouraging (Fitriah 2014: 170) as important facilitators, other teachers are of the opinion that competition and evaluation, which often go hand in hand, tend to inhibit creativity (Aish 2014: 93).

Classroom management also seems to be an inhibiting factor. A classroom with too many students, for example, 30 to 35 students (Al-Nouh et al. 2014: 86), and disciplinary issues may also have a negative impact on creativity (Aish 2014: 93; Al-Nouh et al. 2014: 81). Since the students' behavior or the output may not be what teacher strive for when they implement creative methods, they might simply rely on frontal teaching and use traditional methods

(Gralewski 2016: 317), a practice which may reinforce their belief that lessons should be used to learn and not to have fun (Gralewski 2016: 317). Classrooms with fewer students, for example between 13 to 15 students, could counter this problem and allow teachers to promote creativity (Al-Nouh et al. 2014: 87; Fitriah 2017: 176).

Teachers' interaction with students and the group dynamic in a classroom are also important factors. If teachers ignore students' ideas, do not give students the chance to share their ideas, punish mistakes or accept only one answer, students' creativity may not develop (de Souza Fleith 2000: 150). Furthermore, if students are afraid to share their ideas for fear of being laughed at, they might be too embarrassed to be creative in front of their peers. Teachers' behavior plays a role, but so do the students themselves who may simply avoid putting effort into thinking and inventing something new (Gralewski 2016: 317). Other inhibitors include students' cultural background and their desire to use their native language to communicate, unwillingness to participate or be taught with new teaching methods, and unpredictable responses (Fitriah 2017: 130-131).

In addition to how teachers interact with students, teachers' personalities and methods, which can be influenced by the context in which they teach, also have the potential to inhibit the development of creativity (Cachia et al. 2010: 25; Aish 2014: 91). Although some teachers expressed having little desire to put effort into promoting creativity, their reasons for not doing so appears to also lie in the fact that they often do not possess the knowledge and skills to motivate and encourage students to learn, to engage students throughout a lesson, to select materials appropriate for the students' level and their knowledge about technology or to plan cross-curricular lessons which could help learners to think and draw connections between the various subjects (see section 3.3.) (de Souza Fleith 2000: 150; Cachia et al. 2010: 30, 32; Fitriah 2017: 130, 176). Some also appear to be unable to find new and different methods and activities and thus opt to hand out worksheets or do drill work, which are thought to inhibit creativity (de Souza Fleith 2000: 150).

While the choice to not focus on creativity can be a personal choice, the education institution in which teachers teach may play a role in this as they tend to show a lot of resilience to change. In Europe, for example, where the educational system is described as rigid, participants in this system tend to conform rather than diverge from the norm, which may result in a lack of use of creative teaching methods and activities. In addition, the physical

space available in schools, i.e., small classrooms with rows of desks as well as a lack of access to technology are not perceived as conducive to creativity (Cachia et al.2010: 25; Al-Nouh et al. 2014: 87).

In order to be able to foster students' creativity, teachers need to work in an environment which acknowledges the importance of doing so. It should generally motivate them to broaden their knowledge, give them the chance to innovate, and provide a risk-taking environment in which teachers are not afraid of creating, applying, and transferring new knowledge to other teachers and schools (Hargreaves 2003: 9, 10). They also think that they should not be afraid of failing and ideally see mistakes as a contribution to the improvement of an existing practice (Hargreaves 2003: 10). With supportive colleagues, principals as well as parents, teachers think that it would be more likely to take place (Dishke Hondzel 2013: 95, 100; Henriksen and Mishra 2015: 37). While it can be assumed that colleagues' and principals' support might be more important, it appears that the lack of cooperation with parents is considered too problematic for some (Al-Nouh et al. 2014: 86).

Students also need to work in a comfortable atmosphere to be able to be creative. For a creative learning process to take place, teachers believe that it is important to ensure that students feel safe, relaxed, and confident in the classroom (de Souza Fleith 2000: 150; Gralewski 2016: 318). To achieve this goal, teachers think it is important to be encouraging and open, for example to what they would be interested in doing (Gralewski 2016: 313) rather than forcing ideas onto them (de Souza Fleith 2000: 150). Furthermore, they also believe they should create opportunities to help students discover their creativity (de Souza Fleith 2000: 150), motivate them to try creative tasks (Diakidoy & Kanari 1999: 234; Gralewski 2016: 313), and display creativity (Diakidoy & Kanari 1999: 234; Al-Nouh et al. 2014: 82). During this process, they deem it important to support students in fulfilling their ideas and expressing themselves and make them realize that they have the potential to be creative (Diakidoy & Kanari 1999: 234; Gralewski 2016: 313). It is equally important for teachers to accept their students the way they are (de Souza Fleith 2000: 150), to not criticize their students' ideas, but rather accept all work outcomes and react positively and praise students who come up with an unusual answer to a question (Diakidoy & Kanari 1999: 233; Al-Nouh et al. 2014: 83). Teachers who design open-ended tasks and problems, hands-on assignments, allow multiple answers or strategies, give students choice, make the instructions flexible and allow students

to demonstrate what they know may also, according to some teachers, succeed at achieving the above-mentioned goal (de Souza Fleith 2000: 150; Aish 2014: 95; Al-Nouh et al. 2014: 83; Gralewski's 2016: 313).

Although there may be many inhibitors, fostering creativity can still be possible as certain factors appear to be more problematic than others. According to the results yielded in Fitriah's study (2014), it seems as though teachers have and make use of opportunities to implement creative strategies and activities (Fitriah 2017: 169, 190). Teachers at a primary level, however, generally tend to foster creativity more than those at a secondary level (Cachia et al. 2010: 33).

4.6. Teachers' beliefs about fostering creativity

Whether it is in art, English or math, creative teaching can be defined in two ways: teaching creatively and teaching for creativity (NACCCE 1999: 102-103; Jeffrey & Craft 2004: 84). The former implies designing effective lessons which interest, engage and motivate learners, whereas the latter is used to describe methods which aim to incite learners to think and behave creatively (e.g., experiment, be imaginative, share ideas without facing criticism) (NACCCE 1999: 102-103, 105). Although they are both indispensable to the promotion of creativity, they may be used in a distinct manner. However, it is to be noted that both can be done at the same time and creative teaching generally leads to teaching for creativity, depending on the circumstances in the classroom (Jeffrey & Craft 2004: 84).

Although teachers generally believe that creativity is important (Cachia et al. 2010: 32; Fitriah 2017: 174), essential to improve students' learning (Aish 2014: 96) and a skill which needs to be developed by teachers (Aish 2014: 96-97), many believe that they cannot teach students to be creative and deal with every new situation, not to mention assess this skill (Cachia et al. 2010: 32; Turner 2013: 29). In spite of this, a large majority of teachers claim to have actively and willingly fostered creativity in the classroom (Cachia et al. 2010: 23; Al-Nouh 2014: 80), for example in cultural lessons which, according to them, can easily be planned and even delivered by students (Gralewski 2016: 311). The fact that they believe in fostering creativity at school may indicate that it is a skill which everyone can acquire and exhibit. While some teachers agree with that statement as reported in Davies et al. (2004: 13), Aish (2014: 81) and Henriksen and Mishra (2015: 16), anecdotal evidence suggests that other teachers seem to think that only particular students can be creative. This is because it is not promoted on a

regular basis and tends to only take place during events that mark the beginning and end of the school year (e.g., plays) and/or extracurricular activities or extra classes such as band practice, the creation of school magazines and discussion groups. Such classes seem to allow teachers to focus on the curriculum during normal lessons with the whole class (Gralewski 2016: 311). To ensure that teachers focus on creativity in the classroom, special programs could be helpful, but educators seem to think that it would be more important for curricula to focus on creativity in a cross-curricular manner (Aish 2014: 97).

Teachers who do promote creativity in the classroom seem to use methods to teach creatively and teach for creativity. Although the creative teaching methods seem to primarily focus on making lessons fun, motivating, and suitable for students (Fitriah 2014: 173), some teachers believe that students' interest and motivation do not play a primary role in their decision to use such methods (Fitriah 2014: 173; Gralewski 2016: 307, 309). To motivate pupils to learn, teachers believe that it is important to make students curious (Cachia et al. 2010: 33), stimulate their imagination and teach in an entertaining manner with the help of various approaches, activities and teaching methods (Turner 2013: 28). Some appear to achieve this by not only differentiating instruction to accommodate different learning styles and to make learning easier, but also by dealing with topics which are relevant to students' lives and planning fun activities (Turner 2013: 28). Some teachers, for example, transform tasks into games (Al-Nouh et al. 2014: 83), plan activities which allow students to engage various senses (Turner 2013: 28), or make use of a variety of materials and use various skills (Fitriah 2014: 124). They may, for example, include art, music, and drama activities (Aish 2014: 95) and use media (Fitriah 2014: 170) such as communication technologies (Al-Nouh et al. 2014: 83). Technology is perceived by some teachers as a way to incite students to be involved and participate during a lesson (Fitriah 2014: 170).

Some also believe that engaging them in the learning process is important (Dishke Hondzel 2013: 55). Some seem to, for example, give students freedom of choice (ibid; Al-Nouh et al. 2014: 83; Fitriah 2017: 101), an opinion which is not shared by many teachers (Aish 2014: 78), or giving them the opportunity to suggest an activity (Gralewski 2016: 303). Another method that can be categorized as teaching creatively could be the use of authentic learning experiences for their students (Dishke Hondzel 2013: 55; Al-Nouh et al. 2014: 83; Henriksen & Mishra 2015: 21). This may consist of having students use the target language (Al-Nouh et al.

2014: 83), which appears to be uncommon in certain classrooms (Fitriah 2014: 170), find inspiration for a poem outside, imagine they are in a different place or try different types of food (Turner 2013: 28).

Teachers also seem to use a manifold of methods to teach for creativity. Providing students with opportunities to work autonomously is also likely, according to teachers, to promote creativity. In fact, teachers seem to believe that they should have the opportunity to learn through experience and learn independently (Dishke Hondzel 2013: 55; Gralewski 2016: 303). Autonomous work may include encouraging students to take an active role in their learning process (Cachia et al. 2010: 24), whether it is by having students answer questions independently, discover a new concept (Al-Nouh et al. 2014: 82, 83), doing a pupil-led investigation (Turner 2013: 28), learn how to learn (Cachia et al. 2010: 24,33), correct their own mistakes (Diakidoy & Kanari 1999: 233), use different methods and strategies, apply their knowledge in new situations or learn by playing (Diakidoy & Kanari 1999: 234). Art tasks (e.g., drawing) or brainstorming and writing an ending of a story or a diary entry are also activities used to encourage students to work independently (de Souza Fleith 2000: 150; Al-Nouh et al. 2014: 86; Gralewski 2016: 307), but not necessarily develop their creativity (Aish 2014: 95). After a session of independent learning, various strategies can be used to further develop students' creativity. For example, teachers have reported inciting students to share what they learned during a learning session and encouraging them to apply the knowledge they acquired in different contexts (Al-Nouh et al. 2014: 82). Although some teachers see the benefit of encouraging students to work autonomously, few teachers report giving students freedom and responsibility (Fitriah 2014: 170) which could be due to the lack of a space which is necessary (Craft 1998: 254) to allow learners to be autonomous (see section 4.4).

Instead, many teachers opt to use traditional and direct teaching methods and resources such as course books, notebooks, etc., in most lessons (Cachia et al. 2010: 25, 32). Instead of inciting students to be active learners and incorporating such methods, teachers tend to either use methods they have successfully tested in the past (Gralewski 2016: 304) or teach in a frontal manner (Furman 1998: 263) to ensure they decide when students respond and have control of their students (Furman 1998: 263; Gralewski 2016: 304). Otherwise, students tend to associate fun with creative tasks and methods, making classroom management more difficult (Cachia et al. 2010: 32; Gralewski 2016: 304; see also chapter 4.4.). Although these methods

are generally not associated with creativity, frontal learning sessions have the potential to be creative by giving students the chance to provide their own ideas, be original and ask questions. However, students are often only expected to respond, a method which does not necessarily foster creativity (Furman 1998: 263).

In addition to autonomous learning, collaboration strategies are used. Encouraging students to collaborate with their peers during group tasks and work together to solve problems is also considered a way to promote creativity (de Souza Fleith 2000: 150; Diakidoy & Kanari 1999: 233; Dishke Hondzel 2013: 73; Al-Nouh et al. 2014: 82). Examples of such tasks include debates, role-plays, news reports (Turner 2013: 28) and English clubs to promote creative thinking (Al-Nouh et al. 2014: 87). According to Cachia et al. (2010: 24, 33), such participatory learning methods and tasks to develop students' communication skills are often used. Some teachers also work with parents as they consider this type of teamwork to be beneficial (Al-Nouh et al. 2014: 87).

Regardless of whether students are encouraged to work independently or collaboratively, students seem to be expected to act and think creatively. It is, for example, important for teachers to encourage pupils to take risks (Nedjah & Hamada 2017: 359), be ingenious, original (Turner 2013: 28; Aish 2014: 80) and imaginative (Nedjah & Hamada 2017: 358). It also is important for them to develop students' thinking skills on a regular basis (Cachie et al. 2010: 24,33; Al-Nouh et al. 2014: 82), but primary school teachers tend to do so more than high school teachers (Cachia et al. 2010: 33). This is done by encouraging students to be critical thinkers and to question ideas and conclusions (Gralewski 2016: 313), but also to think by themselves and learn to engage in a deeper thought process about a given topic by asking questions (Al-Nouh et al. 2014: 82). In addition to questioning information, teachers believe that students should not only learn how to think and ask questions during a discussion or in class about a topic which interests them (Al-Nouh et al. 2014: 82, 83) but also to share their opinions and ideas (Al-Nouh et al. 2014: 83) and make connections (Dishke Hondzel 2013: 55). Teachers may support this by carefully listening to students' questions (Al-Nouh et al. 2014: 82).

To develop students' creative thinking skills, self-esteem, and self-efficacy, teachers also give students the chance to discover or solve problems (Al-Nouh et al. 2014: 83; Gralewski 2016: 309). For such tasks, they are encouraged to use various approaches (Diakidoy & Kanari 1999:

234), come up with one (Gralewski 2016: 309) or perhaps multiple solutions (Al-Nouh et al. 2014: 82), complete tasks which have more than one correct answer and try before asking for the correct answer (Diakidoy & Kanari 1999: 234). The goal is to encourage pupils to produce new and relevant solutions to problems (Nedjah & Hamada 2017: 358) and to make use of their own knowledge and different strategies to produce as well as to innovate, improve or transform an idea, object, a written text or layout of a presentation into a new, different, effective, useful product which fulfills task requirements (Diakidoy & Kanari 1999: 230; Aish 2014: 78; Fitriah 2017: 101, 158; Henriksen & Mishra 2015: 16, 17, 19). Its usefulness, however, does not seem to be of major importance (Diakidoy & Kanari 1999: 230). It should be either new to the person who produced it (Gralewski 2016: 4), a certain group of people (Diakidoy & Elpida Kanari 1999: 231) or sometimes even the pupils' teacher (Gralewski 2016: 303).

To further develop their thinking skills, some teachers are inspired by Gardner's theory of multiple intelligences (Dishke Hondzel 2013: 68) (see section 3.3.). As a result, some teachers may take a cross-curricular approach by combining subjects with the arts or music (Henriksen & Mishra 2015: 24) or encouraging their students to apply what they have learned in various situations (Al-Nouh et al. 2014: 82), a method which is only used by less than half of teachers in Cachia's et al. (2010: 24) study.

4.7. Learners' beliefs

Research on learners' beliefs about language acquisition and teaching dates back to the late 1970s, a time during which this term was used synonymously with concepts such as metacognitive knowledge, learning philosophies, and mini-theories. Metacognitive knowledge was the first term to be employed and initially referred to a person's beliefs about their cognitive processes (Victori & Lockhart 1995: 224). It was later adopted to pertain to what learners associated and thought about various facets of second language acquisition (SLA) and what they thought about themselves as learners (Wenden 1991: 34, 36; Victori & Lockhart 1995: 224).

Ten years later, in the late 80s, the term learner beliefs became an established concept to describe learners' views and ideas on the second and foreign language learning process (Kalaja et al 2016:9-10). It appears to differ from metacognitive knowledge in the sense that learners take an extra step to "[…] relat[e] these experiences of his or her own or those of others, and

assig[n] these aspects his or her own personal meanings." (Kalaja & Barcelos 2003: 1). Other terms to refer to learners' beliefs were introduced in the following decade: perceptions, conceptions, everyday knowledge, folk linguistics, and language ideologies, all of which were used in research studies embedded in various theoretical frameworks and in which various collecting and analysis methods were used (Kalaja et al. 2016: 9-10).

The term learner belief in relation to English as a foreign language encompasses a wide variety of issues (Richards and Lockhart 1994: 52). Learners may, for example, have specific beliefs about English native speakers, difficulties related to language learning, the importance of the target language in comparison to others, the purpose of activities to develop their language skills (speaking, writing, reading and listening) (Richards and Lockhart 1996: 52-53), effective and ineffective teachers as well as teaching methods and activities, their behavior in the classroom and which goals they want to attain and what they can achieve (Richards and Lockhart 1996: 55-56). Learners' beliefs about creativity in the EFL classroom may refer to some of these aspects, namely the four language skills, teaching activities, and language learning.

The beliefs learners hold about learning and teaching English have various sources which ultimately determine how they will react to learning situations. One of these may be learners' cognitive or learning style, which is determined by their personality type (Richards and Lockhart (1996: 59). For example, some individuals may prefer working alone, whereas others are keen to work in a group. Some individuals dislike finding themselves in ambiguous or uncertain situations, while others can cope with opposing information and opinions (Richards and Lockhart 1996: 59). The same applies to taking risks: Some learners are not afraid to guess, make mistakes or provide a wrong answer, whereas others would rather simply avoid such situations altogether (Richards and Lockhart 1996: 60). Although individuals' learning preferences may be dependent on their personality, it is also possible that they are based on what they have experienced in the classroom: former teachers as well as their teaching methods and activities (Erlenawati 2002: 326; Horwitz 2007: 6).

4.7.1. Beliefs about creativity

Learners tend to define creativity in relation to a thinking process and means of expression. Being creative is on the one hand associated with thinking innovatively, being imaginative and reflective and on the other hand engaging in self-expression, for example by doing art

activities, creating things which are novel or unique, and developing their own style (de Souza Fleith 2000: 151; Turner 2013: 29; Delany et al. 2019: 56-57).

Creative people also appear to possess certain characteristics, which may differ according to one's culture. In one study, a creative person was defined slightly differently by students located in Switzerland, South Korea, and China. Despite the differences, overlaps in the top 10 adjectives could be identified. For example, they all described a creative person as inventive, original, intelligent, and interested in many fields, but ranked these terms differently (Luescher et al. 2016: 38). In addition to the above-mentioned adjectives, Swiss students also appeared to see creative people as original, individualistic, informal, resourceful, humorous, unconventional and confident, all of which were among their top 10 highest ranked adjectives. Korean students also found resourcefulness, humor, and unconventionality to be characteristic of creative people and the Chinese students also chose intelligence and confidence to describe such people (Luescher et al. 2016: 38). German and Kenyan seventh graders in another study used terms such as imaginative, hardworking, social, popular and talented to describe creative individuals. They, however, stated that talent in languages, mathematics, and technical areas was not generally observed in creative people (Hopp et al. 2016: 3-5). American, Japanese, and Chinese learners in another study also described creative individuals as hardworking, smart, and comical (Delany et al. 2019: 56). Teachers who continue to learn are also perceived as creative by a large majority of the students (Fitriah 2017: 185). Despite the differences, which may be due to the different associations students from different cultures have with a word (Luescher et al. 2016: 41), it can be said that many learners believe that such people are intelligent, confident, unique, artistic, imaginative, funny, hardworking and have many interests.

Learners also seem to associate creativity and some of the above-mentioned characteristics with a specific gender and age group. Results from Hopp, Händel, Stoeger, Vialle, and Ziegler's (2016) study, in which students had to produce a drawing of a creative individual, revealed that most of the learners described a creative person to be on average 24.2 years old (Hopp et al. 2016: 4). In addition to being young, this person was often depicted as being male (Hopp et al. 2016: 4), especially by the Kenyan students, regardless of their gender. These male figures were additionally described as being popular (Hopp et al. 2016: 8) and having more talent in the technical field (Hopp et al. 2016: 10). However, this was not the case for the

German students: male German students mostly drew male individuals and German female students mostly produced female individuals (Hopp et al. 2016: 6) who were described as more popular, social and talented in arts (Hopp et al. 2016: 8) but having less talent in technical domains (Hopp et al. 2016: 10). Since the gender of the drawer often corresponded to the drawer's gender (Hopp et al. 2016: 4), more research needs to be done to determine whether this is a pattern or not (Hopp et al. 2016: 5-6).

4.7.2. Beliefs about creativity in an educational context

Just as teachers in various studies (see section 4.3.), learners also appear to believe that art is one of the most creative subjects. The year 5 and 6 students in Turner's (2013) study stated that art, history, geography, music, information and communication technology (ICT), physical education and English were creative. The year 7, 8 and 9 also mentioned art and geography, but added design and technology. Students in year 10 and 11 felt that they could not be creative in math and science but had the chance to unleash their creativity in art, ICT, design and technology, music, physical education as well as while writing essays in English and discussing in religious studies (Turner 2013: 32-33). In another study, art, i.e., art and crafts and drawing, was also mentioned. In addition to that, other subjects and activities such as writing sessions, reading, and free time were described as subjects which allow students to be creative. Some also stated that math and science gave them the chance to express their creativity (de Souza Fleith 2000: 151).

Based on these results, creativity does not appear to be fostered in every subject. However, this does not seem to be problematic to the year 7 to 10 learners in Turner's (2013) study who stated that focusing too much on creativity could become uninteresting (Turner 2013: 32-33), seems to imply that they associate creativity with novelty. While it may be promoted in several subjects, learners appear to have fewer chances to unleash their creativity as they go through school. This appears to be a disadvantage to one student who expressed that the use of games and various strategies would help them understand difficult concepts, implying that creativity is associated with fun and a variety of methods (Turner 2013: 32-33).

Even if a subject can foster creativity, this does not always guarantee that students will have opportunities to be creative. While some students expressed that creativity was an integral part of their lessons and had helped them cope with various situations at school, such as helping peers, revising their work, and making deadlines (Turner 2013: 32-33), some reported

that creative behavior was not always welcome by teachers. In fact, a couple of students stated that they could get punished for being creative in the classroom and therefore avoided it even though most of the students described themselves as creative (de Souza Fleith 2000: 151).

Some of the subjects which were described as creative appear to be some students' favorite subjects. Learners in de Souza Fleith's (2000: 151) study, for example, revealed that they enjoyed reading and doing mathematics the most and that their favorite activities included drawing, playing on the computer, writing stories, playing math games and having free time during which they could engage in any activity they want. Although they may use computers and the Internet and play video games, they stated they did not have enough access to technology (de Souza Fleith 2000: 151). Playing games and creating things do not, however, seem to be what all students enjoy doing. The year 7 and 9 learners in Turner's (2013) study, for example, do not agree on the effectiveness of games and creating things; some believe they support them in the learning process, while others do not. What they do find helpful are science experiments as they help them remember new content and concepts (Turner 2013: 32).

While this literature review has provided insight into how creativity is defined by teachers and what they perceive as enablers and disablers, it is not yet known what teachers in an Austrian context associate with creativity. To close this gap, this research study attempts to determine whether the beliefs of teachers working in Austria align with those presented in the literature review. More specifically, this research study aims to determine whether teachers link creativity with the little c definition (see section 4.1.) and whether creative individuals are seen as artistic and knowledgeable (see section 4.2.). Furthermore, this study examines whether teachers believe that factors related to the work environment (e.g., lack of resources and time, exam preparation, the curriculum, etc.), and students (e.g., disciplinary issues and group dynamic) can have a negative effect on creativity and whether a supportive work environment and a comfortable learning atmosphere can enable it (see section 4.5.). Since it has not been established whether teachers in Austria teach creatively and for creativity, this study also examines whether teachers associate the former with the use of a variety of materials and tasks which have specific characteristics (e.g. differentiated, freedom of choice, etc.) (see section 4.5.) and whether they associate the latter with allowing students to learn

how to learn (e.g. autonomous work), giving students the chance to take risks, be imaginative, apply knowledge, think critically, discover and solve problems, and make cross-curricular connections (see sections 4.5.).

In addition to teachers' beliefs, this research study also seeks to address how students in Austria view creativity. This study aims to determine whether students define creativity in relation to a thinking process and means of expression (see section 4.7.1.), whether creative individuals are perceived as intelligent, confident, unique, artistic, funny, hardworking, and having many interests (see sections 4.7.2.) and whether they associate creativity with novelty, fun, and a variety of methods. Since the studies cited in this literature review did not provide information on what learners perceive as enablers and disablers, and how teachers' and students' beliefs compare, this research study aims to shed light on these points.

5. Empirical study

In the previous section, I have shown that specific areas regarding teachers' and learners' beliefs about creativity have been established but not yet in an Austrian context. Therefore, the aim of this study is to describe and analyze lower and upper secondary in-service English language teachers' and students' beliefs about creativity and creative teaching practices in Vienna, Austria, explore the factors which influence these, and describe any similarities and/or differences between teachers' and students' beliefs. The methodology employed to achieve these goals is presented in this chapter which is organized into five sections: design of the study, selection of participants, data-collection instruments, data analysis, results, discussion, and limitations.

5.1. Design of the study

This is a qualitative study which made use of the phenomenological case study approach to gather data. Since creativity in the Austrian classroom had not, to the best of my knowledge, been researched before, a qualitative approach was taken to explore a new area and get a deep understanding of the teachers' and students' beliefs about creativity in the English classroom. Since the focus was on understanding and not generalizing, this approach seemed to be appropriate (Eisenhardt 1989: 534). To achieve this goal, interviews, and focus group discussions, which are common in a phenomenological research project, were conducted (Lunenberg & Irby 2008: 90) with five in-service teachers and four focus groups with the students of the interviewed teachers.

5.1.1. Selection of participants

The purposive convenience sampling approach was used for this research project. Five in-service English teachers were selected based on three criteria for the interviews: in-service English teacher, school type, and grades they teach. The two latter criteria were chosen since it was hypothesized that the beliefs would differ depending on the school type and the age of the students. Although these set criteria were considered, the participants were also chosen according to availability (Lunenberg & Irby 2008: 96). As a result, the following teachers were selected: one female and one male AHS teacher, one female and one male MS teacher and one male BHS teacher. These teachers taught a wide range of grades (see Table 4) and had between one and 20 years of experience at the time of the interview.

Table 4 Background information of interviewees

Participant	Years of practice	School type	Subjects (qualified to teach)	Classes	Date/duration of the interview
T1	13	MS	English, geography and economics	grade 6, 7, and 8	5.11.2019 60 minutes
T2	1	MS	English, Spanish	Primary school, grade 5 and 6	7.11.2019 67 minutes
T3	9	AHS	English, geography and economics	grade 7, grade 9, 10, and 12	12.11.2019 59 minutes
T4	20	AHS	English and German	grade 8 and 11	14.11.2019 90 minutes
T5	2.5	BHS	English, physical education	grade 9 and 10	21.11.2019 55 minutes

For the focus group interviews, the teachers were asked to select one boy and one girl from each grade they taught. Although T3's students could not take part in the interview, the other teachers managed to select 16 students in total based on a set of predetermined criteria: They were students of the teachers who were interviewed, they could use a smartphone or a computer in a quiet space, they had the ability to take part in an interview, i.e., they did not have any behavior issues, and they were willing to talk about creativity to strangers. These students were divided into four groups (see Table 5): two lower secondary and two upper secondary groups. They were then contacted via email to schedule an interview. Although a reminder was sent a day prior to the scheduled time, three students did not participate as they had forgotten about the interview. As a result, there were 13 participants in total.

Table 5 Lower and upper secondary focus groups

Group	Participants	Date/duration
Female lower secondary group	1 female student (S2) (T4 AHS **grade 8**) 2 female students (S1 and S3) (T1 MS **grade 6 and 7**)	22.05.2020 62 minutes
Male lower secondary group	1 male student (S1) (T2 MS **grade 6**) 1 male student (S2) (T4 AHS **grade 8**) 2 male students (S3 and S4) (T1 MS **grade 6 and 7**)	28.05.2020 66 minutes
Female upper secondary group	1 female student (S1) (T4 AHS **grade 11**) 2 female students (S2 and S3) (T5 BHS **grade 9 and 10**)	26.05.2020 73 minutes
Male upper secondary group	2 male students (S1 and S2) (T5 BHS **grade 9 and 10**) 1 male student (S3) (T4 AHS **grade 11**)	12.06.2020 72 minutes

In the end, four groups consisting of three to four students from different grades and schools were created instead of 13 groups with students from each of the teachers' classes for reasons provided by Vaughn, Schumm and Sinagub (1996: 132-133). In their view, focus groups should consist of five to six participants who do not know each other and who do not have an age difference of more than two years to ensure that the language used is suitable for all the participants. Therefore, no groups with grade 5 and grade 12 students were made. Furthermore, groups with same-sex students were created to ensure that students stayed focused, felt comfortable expressing their opinions, and provided honest answers.

5.1.2. Data-collection instruments

This study was conducted using two data sources: semi-structured interviews and focus groups. Both were chosen to gain a better understanding of teachers' and students' views on creativity and to triangulate the results (Patton 2015: 316). Open-ended questions were formulated as they give interviewees the possibility to provide elaborate and in-depth answers. To encourage the participants to provide additional details about certain issues, follow-up questions were also devised (Dörnyei 2007: 136).

5.1.2.1. Semi-structured interviews

An interview guide for the semi-structured interviews was developed according to a five-step process: First, interview questions are formulated. Second, these are reviewed by an expert. Third, participants are selected. Fourth, pilot interviews are conducted. Fifth, any modifications are reported (Majid et al. 2017: 1075). The questions were formulated in English

and German based on interview frameworks used in previous studies about creativity in the EFL classroom or classroom in general (AlKhars 2013: 263-4; Dishke Hondzel 2013: 157; Henriksen & Mishra 2015: 45; Fitriah 2017: 261-263) (see appendix A). These questions were divided into three main categories which had a direct correlation to the research questions: C. creativity in general, D. creative teaching practices, and E. creative teachers and factors that influence teachers' beliefs about creativity (see Appendix A). At the beginning of the interview guide in section B. "establishing rapport with the participant" (see Appendix A: B1-9), factual and basic questions focussing on the teacher's background were included to make the interviewee comfortable and incite them to speak openly (Dörnyei 2007: 137).

Within the three categories mentioned above, four of the six possible types of questions that can be used in an interview according to Patton (2015: 444-445) were asked. These included questions related to the teachers' experiences and behavior e.g., "What experiences have you had with creativity in your life?" (see Appendix A: C7), "Give an example of how you promoted creativity in the classroom." (see Appendix A: D7), and opinions and values e.g. "In your opinion, what is the purpose of creativity in language teaching?" (see Appendix A: D2), sensory information e.g., "Describe classroom practices which are, in your opinion, good examples of creative teaching." (see Appendix A: D6) and background information e.g., "Which subjects did you study and where did you complete your study programme" (see Appendix A: B1). Questions related to the two remaining categories, namely feelings and knowledge, were not included as the goal was neither to gather information about the teachers' feelings in relation to creativity nor give the interviewee the impression that there were correct or incorrect answers, which may have been the case if questions focussing on the participant's knowledge had been asked. The questions were often followed by probes to encourage the interviewee to elaborate on their responses or to clarify a statement (Patton 2015: 465-466). An example of such a question included "What does creativity mean to you in the general sense of the word?" (see Appendix A: C1). After the questions from the main categories were asked, the interviewees had the chance to have the final say as such a question tends to generate a rich amount of data (Dörnyei 2007: 138; Lunenberg & Irby 2008: 91-92). The interview was then closed by thanking the interviewee and clarifying a few issues such as contacting them for further information about the topic and their access to the interview transcripts and thesis (see Appendix A: F).

The interview guideline was then revised by my supervisor. At this point, a few changes were made to ensure that participants did not feel as though there was only one correct answer e.g., “What does it mean to you to be creative” (see Appendix A: C1) rather than ‘What does it mean to be creative?’. Leading questions were omitted (Dörnyei 2007: 138) e.g., “Do you think creativity is important in language teaching” (see appendix A: D1) rather than ‘How important is creativity in language teaching?’. In addition, a few questions were removed since they did not directly relate to the research questions, and a few were combined to encourage the participants to think of an example. To acquire more information about certain instances, further questions were asked as probes since individuals might find it easier to refer to an example e.g., “Give an example of how you promoted creativity in the classroom. (Probes: A. What changes could you observe in your students? What was achieved with these activities? B. What types of lessons or teaching practices did your students respond to very well? C. How did you come up with the creative idea for the lesson or teaching practice?” (see Appendix A: D7).

A pilot study was afterwards conducted with a participant who fulfilled most of the pre-determined criteria (see section 5.1.1.). While the participant was not an in-service English teacher at the time of the interview, she was almost finished with her teaching degree and had completed all her teaching placements. Since she had experience in the classroom to which she could refer, she was chosen for the pilot interview. Although most of the questions had been used in previous studies, a trial run was still necessary to ensure that they yielded in-depth answers and the conversation flow was not dominated by the questions (Dörnyei 2007: 137). The pilot interview proved that the questions yielded enough data, but that it would be necessary to try to seek a bit more specific information. This, of course, would depend on the interviewee’s answers and could not be planned prior to the interview. The questions also did not seem to dominate the flow of the conversations: If an answer to a later question was provided, it was simply omitted afterwards to avoid repetition, or a question related to it was then asked. Since the interview seemed to have the two most important features of a good qualitative interview, i.e. flows naturally and provides a large amount of detail, the interview guide could be used in the study without any modifications (Dörnyei 2007: 140).

The teachers chosen for the study were then sent a letter of information (see Appendix B). It informed them about the purpose, length, and recording of the interview. The letter also stated that their participation was voluntary, explained what their participation would entail, how the recorded data would be stored and used, and how confidentiality and anonymity would be ensured. It also provided a consent form (see Appendix B) as well as the contact information of my supervisor and myself, allowing the participants to ask questions (Lunenberg & Irby 2008: 91).

Once the above-mentioned steps were completed, the interview could be conducted. As Dörnyei (2007: 140) suggested, before the interview started, the participants were engaged in small talk to make them feel comfortable. When the interviewee was comfortable, they were asked if they were fine with the interview being recorded with a mobile phone. After the recorder had been switched on, the interviewees were greeted and thanked for their willingness to participate. They were also reminded of the purpose of the study and were told how the interview was structured. The interview was conducted and later transcribed.

5.1.2.2. Focus group interviews

An interview guide for the focus groups (see Appendix C) was also mostly developed according to the five-step process (Majid et al. 2017: 1075). It was devised based on the tips provided by Vaughn, Schumm and Sinagub (1996: 134-142), previous research (see section 4.6., 4.6.1., 4.6.2.) and the interview guide for the teachers. Asking both groups of participants similar questions ensured the comparison of their beliefs about creativity.

At the beginning of the interview, the participants' common trait was mentioned i.e., they are all in lower secondary, the purpose of the focus group was briefly explained, and the students were reassured that there were no incorrect responses and that their views mattered. Furthermore, they were encouraged to agree and/or disagree with participants' responses (Vaughn et al. 1996.: 135, 138, 139).

The interview guide was structured into four parts: warm-up, questions, wrap-up, member check, and closing statement. As a warm-up, the participants were asked to briefly introduce themselves (ibid.: 136-137, 139). These short introductions were followed by a basic question "Was ist euer Lieblingsfach? Warum?[17] (see Appendix C: B1) to make the students feel at ease

[17] What is your favourite subject? Why?

and to encourage them to open up (Dörnyei 2007: 137). Three of the six possible types of questions that can be used in an interview according to Patton (2015: 444-445) were asked. These included questions related to their experiences with creativity at school (see Appendix C: B6, 7) e.g., "In welchen Fächern könnt ihr kreativ sein? Gebt Beispiele.[18]", opinions and values about creative teachers and creativity (see Appendix C: B2, 3, 4, 5, 8) e.g., "Was versteht ihr unter Kreativität?[19]" and sensory information (see Appendix C: B6) "Welche Aktivitäten habt ihr schon im Englischunterricht gemacht, die euch ermöglicht haben, kreativ zu sein? Gebt bitte Beispiele und erklärt, was ihr gemacht habt.[20]" The main points were thereafter summarized in the wrap-up which was then followed by a final question inciting the students to express their stance on the points mentioned in the interview. After this, the students were thanked for their valued participation and reminded that their responses would not be shared with their teachers, parents, or peers.

A pilot study was conducted with a lower secondary female focus group which fulfilled most of the predetermined criteria (see section 5.1.1.). The chosen participants, namely three 8th graders and one 7th grader were given a consent form and were informed that the interview would take place in an online video call via JitsiMeet (see Appendix D). The pilot study revealed that, despite the use of an online format, students were willing to participate and interact with each other. While this could have been because they had been familiar with online lessons, the fact that two of the three 8th graders were from the same class might have also been a factor. Although focus groups should consist of participants who do not know each other (Vaugh et al. 1996: 132-133), it was not possible to adhere to this rule for the pilot study. Therefore, it could not be concluded that such a level of participation and interaction would be guaranteed in the other focus groups and that it would perhaps be necessary to actively ask the participants for their views on certain topics. For the most part, the questions appeared to be clear, except for #4 and #5 which were a bit too similar in meaning and later slightly modified to make the distinction clearer. Since they seemed to provide an abundance of information, a feature of a good quality interview, it was concluded that the interview guide could be used with the focus groups (Dörnyei 2007: 140).

[18] In which subjects can you be creative? Give examples.
[19] What does creativity mean to you?
[20] What activities have you already done in English class which allowed you to be creative? Please give examples and explain what you did.

Before the interviews could be conducted, the participants under the age of 18 were asked to have their parents/guardians sign a consent form in which the following was explained: the aim of the focus group interview, the reason why their child's participation was important and how anonymity would be maintained (Vaughn et al. 1996: 139). They were also informed that the interviews would be recorded and saved on my password-protected laptop for the duration of the study (see Appendix D). Once the consent forms were signed and received, the interviews were conducted and later transcribed.

5.2. Data Analysis

For the analysis of the collected data, reflexive thematic analysis, a method used to identify, analyze, and report patterns (themes) within data (Braun et al. 2006: 78), was applied. It was chosen for several reasons, one being its flexibility. It can be used with almost all theoretical frameworks e.g., phenomenology, and for different purposes such as answering questions related to people's beliefs and experiences (ibid.: 81). Furthermore, the themes as well as their prevalence can be identified in several ways (ibid.: 82) and there are no requirements for sampling (https://www.thematicanalysis.net/). In addition to its flexibility, it is also beneficial to researchers with little or no experience with qualitative research as it is quick and easy to learn and apply. Although it is simple to use, it has the potential to point out similarities and differences between the data items/cases and has the potential to reveal unexpected findings (Braun et al. 2006: 97). The results gathered from the analysis tend to be easily understood by an educated public and can inform policy development (Braun et al. 2006: 97).

The data underwent a five-step analysis using MAXQDA. First, the data was transcribed (see Appendix E) and read. During this process, thoughts and ideas were jotted down. Second, passages were marked, which were then used to generate codes. To begin, a data-driven coding approach, i.e., an inductive approach, was taken. In this step, the data were analyzed without a list of preconceived ideas or a list of codes so as not to force the data into an existing coding frame (Gibbs 2007: 26). After that, a concept-driven approach was used, meaning that the codes were developed with the help of previous studies, topics in the interview guides, my ideas, etc. (ibid.: 45). Though both steps were conducted individually in the beginning, the analysis later moved from concept-driven to data-driven and vice versa, which most researchers tend to do. Third, the codes were organized into potential themes (ibid.: 26) which were then reviewed to ensure that they corresponded to the coded extracts and the entire

data set (Braun et al. 2006: 87). Some of these themes were thereafter divided into sub-themes (Kuckartz 2018: 86 (see Tables 6-29)).

Table 6 Interviews with teachers: definition of creativity

Theme	Sub-theme	Codes
Definition of creativity (teachers)	Associated with the arts	produce an aesthetic product
	Variety	new and different methods
	Little c creativity	innovate, apply knowledge, imagine, invent, think divergently

Table 7 Interviews with teachers: characteristics of creative individuals

Theme	Codes
Characteristics of creative individuals (teachers)	extroverted, introverted, happy, passionate, non-conformist, open-minded, creative writer, inventive, reflective, authentic, honest, intelligent, creative thinker, flexible, risk-taker, divergent thinker

Table 8 Interviews with teachers: characteristics of creative teachers

Theme	Codes
Characteristics of creative teachers (teachers)	flexible, spontaneous, disorganized, risk-taker, artistic, creative, open-minded, divergent thinker, go beyond, interested in students' lives, language teacher, knowledgeable

Table 9 Interviews with teachers: further training

Theme	Sub-theme	Codes
Further training (teachers)	Focus	dual language education/content language and integrated learning, assessing English skills, fostering gifted students, first aid, new methods, new media
	PH courses	creative courses cancelled, useless, lack of motivation
	Knowledge acquisition	books

Table 10 Interviews with teachers: creative hobbies

Theme	Sub-theme	Codes
Creative hobbies (teachers)	Hobbies associated with the arts	singing, playing an instrument, listening to music, reading, going to the cinema, acting, creative writing
	Various activities	cooking, baking, travelling, watching talks, exercising

Table 11 Interviews with teachers: teaching creatively

Theme	Sub-theme	Codes
Teaching creatively (teachers)	Variety of methods and materials	games, storytelling, extra materials, movement, authentic material
	Variety of tasks	create a poster, give presentations, drawing tasks
	Characteristics of the tasks	personalized, take students' interests into account, freedom of choice

Table 12 Interviews with teachers: reasons for teaching creatively

Theme	Codes
Reasons for teaching creatively (teachers)	make tasks and lessons fun, engage students, break the monotony, help students understand/learn

Table 13 Interviews with teachers: teaching for creativity

Theme	Sub-theme	Codes
Teaching for creativity (teachers)	Understand	compare, interpret (texts), infer how something works, go beyond a topic, summarize texts, role-play
	Analyze	categorize vocabulary, organize ideas
	Evaluate	reflecting, collaboration with peers
	Create	creative writing, open-ended tasks
	Cross-curricular learning	projects
	Learn how to learn	use resources, collaboration with peers, autonomous work

Table 14 Interviews with teachers: reasons to teach for creativity

Theme	Sub-theme	Codes
Reasons to teach for creativity (teachers)	Make students think	make connections, reflect, challenge students, express their opinion, apply knowledge, learn how to use language
	Allow for creative behavior	build self-confidence, give students freedom

Table 15 Interviews with teachers: reasons not to foster creativity

Theme	Sub-theme	Codes
Reasons not to foster creativity (teachers)	**Personal-related reasons**	time consuming, laborious, personal preference, negative experiences
	Student-related reasons	students struggle with freedom

Table 16 Interviews with teachers: source of creative ideas

Theme	Codes
Source of creative ideas (teachers)	ideal lesson, external people, other teachers, personal experiences, university program, various media

Table 17 Interviews with teachers: enablers

Theme	Sub-theme	Codes
Enablers (teachers)	Work environment	open co-teachers, supportive administrators, supportive teachers, freedom, small classes, access to technology, class consistency
	Students	willing to be creative, critical thinking skills, level of English, student-teacher relationship
	Teachers	knowledge, good student-teacher relationship
	Education system	curriculum, coursebook

Table 18 Interviews with teachers: disablers

Theme	Sub-theme	Codes
Disablers (teachers)	Teachers	co-teachers, family life, lack of knowledge, lack of IT skills
	Students	age, uncritical, misbehaviour, no willingness, perception of creativity, lack of basics, unfamiliarity with methods

	Work environment	class size, school type, lack of time, lack of consistency, content, lack of material pool, text types, testing, assessment, limited resources
	Education system	curriculum, coursebook

Table 19 Interviews with teachers: uncreative methods

Theme	Codes
Uncreative methods (teachers)	lack of variety, worksheets, learn texts by heart, teacher-centered instruction

Table 20 Focus group interviews: definition of creativity

Theme	Sub-theme	Codes
Definition of creativity (focus groups)	Other	difficult to define, further learning
	Little c creativity	invent, innovate
	Creative thinking process	imagine, recognize and understand a problem, share ideas, implement ideas, teamwork
	Associated with the arts	famous artist, be artistic, experiment

Table 21 Focus group interviews: creativity in the classroom

Theme	Codes
Creativity in the classroom (focus groups)	low importance, high importance, lack of creativity

Table 22 Focus group interviews: creative subjects

Theme	Sub-theme	Codes
Creative subjects (focus groups)	Arts and humanities	languages, history, music, art
	Natural sciences	chemistry
	Other	math, hospitality, woodwork

Table 23 Focus group interviews: uncreative activities

Theme	Sub-theme	Codes
Uncreative activities (focus groups)	Speaking	photo description
	Writing	set topics, summaries
	Grammar	worksheets, focus on grammar

	Teaching style	teaching to the test, curriculum focused, no variety

Table 24 Focus group interviews: teaching for creativity

Theme	Sub-theme	Codes
Teaching for creativity (focus groups)	Understand	text interpretation, role-play, acting
	Analyze	make connections, solve a problem
	Evaluate	discussions, express one's opinion
	Create	transformation tasks, creative writing, make a movie/video
	Cross-curricular learning	interdisciplinary lessons
	Learn how to learn	open learning, collaborate with peers
	Apply	experiment

Table 25 Focus group interviews: reasons for teaching for creativity

Theme	Codes
Reasons for teaching for creativity (focus groups)	prepare students for real-life situations, different perspectives

Table 26 Focus group interviews: teaching creatively

Theme	Sub-theme	Codes
Teaching creatively (focus groups)	Variety of tasks/methods	presentations, read out dialogs, variety, watch a movie/video, watch a play, reading, writing, audio recording, drawing task, games, movement, visualization
	Characteristics of the tasks	freedom of choice, open-ended task, authentic, take students' interests into account

Table 27 Focus group interview: reasons for teaching creatively

Theme	Codes
Reasons for teaching creatively (focus groups)	make lessons/learning fun, engage students, help students learn, help students understand

Table 28 Focus group interviews: disablers

Theme	Sub-theme	Codes
Disablers (focus groups)	**School-related factors**	teachers, tasks with specific guidelines, school type, teaching to the test, text types, no freedom of choice, school leaving examination

Table 29 Focus group interviews: characteristics of creative teachers

Theme	Codes
Characteristics of creative teachers (focus groups)	laid back, funny, organized, spontaneous, empathetic, young, fun, nice, open-minded, sympathetic, authentic, effective explainer, interested in teaching, use a variety of methods, take students' interests into account, fluent, tolerant, allow room for mistakes

To get a better overview of which codes were found in which transcript and to summarize the coded text passages (Kuckartz 2018: 86), a table for each theme was created (see table 30, see appendix F: tables 31-83). Each table was divided into two columns: participant, and summary and text passages. The latter was then further divided depending on the number of sub-themes. This allowed for the separate analysis of the teachers' and students' responses and the comparison of the cases (Lunenberg & Irby 2008: 97).

Table 30 Summary of coded text passages: teachers' definitions of creativity

Definition of creativity		
Part.	**Summary and text passage(s)**	
T1	**Associated with the arts**	- produce an aesthetic product, for example in art class (He sometimes draws, but does not do this professionally. Creativity is about producing something without any instructions and using your imagination.) (177-179, 217-220) - associated with artists (394)
	Variety	- new and different methods (Creativity is associated with trying out various approaches.) (185)
	Little c creativity	- invent (Creativity is associated with creating something without any instructions, like writing a story.) (354-355)
T2	**Associated with the arts**	- produce an aesthetic product (art) (91-94)
	Variety	- new and different methods (Being creative is incorporating technology in lessons.) (317)

	Little c creativity	- innovate (Creativity is linked to being creative with words.) (159-160, 215-217, 368-370) - invent (Being creative is making up sentences and creating your own texts, pages, and videos on social media.) (159-160, 283-285) - imagine (Creativity is associated with creating a picture of characters, etc., in your mind while reading.) (447-453) - think divergently (Creativity is perceived as thinking outside the box.) (105-106)
T3		
	Associated with the arts	- produce an aesthetic product (art, music) (45-46) - language (Language can be used creatively.) (167-168) - music (Creativity is associated with musicians.) (114)
	Variety	
	Little c creativity	- innovate (Take something you know and turn it upside down.) (216-220) - invent (Creativity is about having original ideas and using your understanding of how something works to produce something original.) (50-52, 111-112) - think divergently (Creativity is associated with thinking outside the box to solve a problem, coming up with solutions no one else thought of, thinking differently, and using creative ways to get what you want.) (46-48, 104-106, 218-220)
T4	**Associated with the arts**	- produce an aesthetic product (Use what you have at hand but in a different way to produce art.) (159-163)
	Variety	
	Little c creativity	- apply knowledge (in different contexts) (157) - invent (Creativity is associated with coming up with your own sentences, which is a basic level of creativity.) (236-239, 330-331)
T5	**Associated with the arts**	
	Variety	- new and different methods (Come up with teaching methods and deliver content in a creative way.) (602-605)
	Little c creativity	- innovate (Develop something, find innovative ways to start a presentation, and come up with creative wordings and phrases.) (315-316, 431-435, 688) - think divergently (Compare unusual things in a writing task, find solutions for various problems, or think divergently to achieve a goal.) (177-178, 185-188, 315-316, 548-552)

5.3. The results

In this section, the results of the two analyses – teacher and focus group interviews – are presented. The first part focuses on the teachers. First, teachers' definitions of creativity are reviewed. This review is then followed by teachers' descriptions of creative individuals and teachers, their further training, as well as a list of their creative hobbies. After this, the ways they teach creatively and how they teach for creativity, and the reasons for (not) doing so are also presented. The source of their creative ideas, the enablers and disablers, and uncreative methods follow. The second part focuses on the views of the teachers' students. First, their definition of creativity and subjects which they believe are creative are brought to light. This is then followed by the role creativity plays in the classroom. After that, their views on teaching for creativity, teaching creatively and the reasons for doing both are presented. To finish, light is shed on what students consider to be disablers and uncreative activities as well as the characteristics of creative teachers.

5.3.1. Teachers' definition of creativity

The participants' definitions can be divided into three sub-themes: associated with the arts, variety, and little c creativity. Most of the teachers associated creativity with producing an aesthetic product (INTV T1: 177-179, 217-220, INTV T2: 91-94, INTV T3: 45-46, INTV T4: 159-163). For T1, this encompassed the ability to draw, that is, artists or students in art class (INTV T1, 177), but also the ability to use one's imagination and produce something without any instructions (INTV T1, 217-220). T4 stated that it is the ability to use an existing object differently to produce art (INTV T4, 159-163). In addition to art, creativity was also linked to music and musicians as well as language (INTV T3, 45-46, 114, 167-168).

Creativity was also defined as variety by T1, T2 and T5 who stated that using new and different methods was creative. To be more specific, T1 described creativity as trying out various approaches (INTV T1: 185) and T5 stated that it was also linked to delivering content in a creative way (INTV T5, 602-603). T5 also saw it as the act of developing new teaching methods (INTV T5: 603-604) and T2 viewed it as incorporating technology in lessons (INTV T2: 317).

Although creativity was not associated with the arts and variety by all the participants, all of them provided examples and statements which could be categorized as little c creativity. Four participants reported that creativity was linked to inventing (T1, T2, T3, T4), more specifically to producing something original (INTV T3: 111-112). This could be a story (INTV T1: 354-355), a text (INTV T2: 283-284) or sentences (INTV T2: 159-160, INTV T4: 236-238, 330-331).

In addition to invention, innovation was also linked to creativity (T2, T3, T4, T5). Being innovative was described as using words creatively (INTV T2: 159-160), developing something (INTV T5: 315-316), or using something that exists differently (INTV T3: 216-220). While these definitions of innovation focused on production, others focused on cognitive processes (T2, T3, T4, T5). These included imagining, i.e. the ability to create a picture of characters in one's mind while reading (INTV T2: 447-453), applying knowledge in different contexts (INTV T4: 157), thinking divergently (INTV T2: 105) to solve problems (INTV T3: 46-48, 104-106, INTV T5: 185-188), or comparing unusual things in a text (INTV T5: 548-549).

5.3.2. Teachers' beliefs about the characteristics of creative individuals

While a few of the characteristics of creative individuals provided by the participants reflect some of the definitions discussed in section 2, there are some discrepancies. Although creativity was linked to the arts by T1, T2, T3, and T4, only one participant (INTV T4: 140-141) described a creative individual as someone who possessed creative writing skills. Most of the participants that linked creativity with invention, that is T1, T2, T3, and T4, also provided examples that seem to infer that creative individuals are inventive (INTV T2: 214-217, 284-285, INTV T3: 104-106, 111-112, 217-220, INTV T4: 237-239, 331-333, INTV T5: 177-178).

Although T2, T3, and T5 linked creativity with divergent thinking, only T5 seemed to suggest that creative people are divergent thinkers (INTV T5: 193-194, 279-280, 430-431, 687-688). T4, who had not explicitly associated creativity with divergent thinking, described such a creative person as someone who thought outside of the box (INTV T4: 207-212). In addition to divergent thinking, critical thinking (T4, T5), e.g., the ability to critically reflect on information (INTV T4: 180-182), was also mentioned. In line with critical thinking, T3 used the term 'reflective' to describe creative individuals. In his opinion, these can reflect on decisions (INTV T3: 377-384).

The other characteristics identified in the interviews did not relate to the definitions of creativity. One characteristic which every participant mentioned was non-conformist. According to the participants, such individuals stick out from the crowd (INTV T1: 243), are non-mainstream (INTV T2: 106-107, INTV T3: 106-109), strange, and test limits (INTV T3: 108-109). They also think for themselves and do not copy others (INTV T4: 205-206). Other adjectives included authentic (INTV T3: 371-373), risk-taker (INTV T3: 65, 68-69, 100-101), flexible (INTV T3: 369-371, INTV T4: 184-186), happy (INTV T1: 243-244), extroverted (INTV

T3: 120-121), introverted (INTV T3: 98-99), passionate (INTV T3: 100-101), honest (INTV T4: 293-295), intelligent (INTV T5: 194-195, 198-200), and open-minded (INTV T5: 184-185, 194-195).

5.3.3. Teachers' beliefs about the characteristics of creative teachers

A few of the adjectives which were mentioned to describe creative individuals were also used to describe teachers. These include flexible (T2), i.e. being able to digress from the lesson plan (INTV T2: 144-148, 228), risk-taker (T3, T4, T5), more specifically being open to the outcome of a lesson when using new ideas, methods, and tasks (INTV T3: 338-339, INTV T4: 189-190, 343, INTV T5: 370-372, 377, 380-382), creative (INTV T3: 260-262, 471-473, INTV T5: 278, 381-382), artistic (T1, T2), such as an art teacher (INTV T1: 367, INTV T2: 116-121), open-minded (T2, T3, T5) towards teaching methods (INTV T2: 99-100, INTV T3: 176-178, 260-263, 399-401, 447-449, INTV T5: 213-214, 250-251, 363-364) and acquisition of professional knowledge (INTV T3: 345-347), and divergent thinker (INTV T5: 361).

Additional adjectives were used to describe creative teachers. They were often seen as spontaneous, i.e., they do not have a clear plan (INTV T1: 368, 364-365), they can react to what is happening in the classroom and adapt their teaching (INTV T2: 225- 228), and they have discussions with students without any preparation (INTV T4: 509-515). Two of the three teachers who used spontaneous to describe creative teachers also suggested that they were disorganized (T1, T2), meaning that they did not always have a lesson plan (INTV T1: 363-365, INTV T2: 110-111, 234) or short- or long-term goals (INTV T1: 363-365). They also tend to go beyond the coursebook (T2, T4, T5) by, for example, creating tasks (INTV T2: 225, INTV T5: 685- 689) or relating content to personal experiences or stories and by going beyond a topic rather than focusing on facts and the basics (INTV T4: 299-303, 343-345).

Although the participants were referring to language teachers when they listed adjectives, T2 and T5 explicitly expressed that language teachers were creative since they worked with language (INTV T2: 367-370, INTV T5: 230-231). Knowledgeable was another adjective used as a basis for being creative (T4). Creative teachers are informed about current affairs and possess cultural knowledge of the target culture (INTV T4: 345-350, 363-365, 371-374). In addition to being knowledgeable, creative teachers were also described as being interested in their students' lives (INTV T4: 356-362).

The teachers in this study reported gathering more knowledge by taking further training courses or reading specialist literature. The courses which were mentioned focused on content language and integrated learning (INTV T1: 112-113), new methods (INTV T1: 148-150, INTV T4: 63), and media such as movies and books (INTV T4: 60-62), first aid (INTV T2: 54-55), fostering gifted students (INTV T2: 63-64) and assessing English skills (INTV T5: 125-126). Though none of the teachers had taken creative courses, T5 was interested in taking some at the PH, but they had been cancelled due to too few participants (INTV T5: 136-137, 151-152). The lack of demand may be due to teachers' perception of PH courses as being useless (INTV T1: 140-141, 155-158) or their lack of motivation (INTV T4: 64). Rather than signing up for PH courses, T3 acquires more knowledge by reading books about economy, professional life and creativity (INTV T3: 350-351, 358).

5.3.4. Teachers' creative hobbies

When the participants were asked about their creative hobbies, the ones they listed were mostly related to the arts (T2, T3, T4). T2 revealed that she liked to sing and play the piano, though she had little time for both (INTV T284, 86), and T3 said that he enjoyed listening to music and singing with his children (INTV T3: 80-81). In addition to being interested in music, T3 also enjoyed producing creative texts such as letters, short stories, and songs (INTV T3: 73, 79, 86-87). T4 said she enjoyed reading, going to the cinema, and acting, which she did as a student (INTV T4: 86-88, 91, 218-219). Although T2, T3 and T4 mentioned hobbies associated with the arts, T5 did not. T5's creative hobbies included cooking, baking, and experimenting while exercising (INTV T5: 163-166, 171-172). Other creative activities included watching talks (INTV T3: 80-81) and travelling (INTV T4: 90-91).

5.3.5. Teaching creatively

In response to the questions about teaching creatively, the participants seemed to view this as the use of a variety of methods, materials and tasks which tend to possess certain characteristics. Examples of what was perceived as a new and different method were virtual and non-virtual games (T2, T5) such as pantomime, guessing games and Simon Says, which T2 usually played with primary school students (INTV T2: 125, 244-246, 326-329), Kahoot to introduce and/or test vocabulary in an unusual way (INTV T2: 308-315) and practice grammatical structures (INTV T5: 265-267), or "Vokabelkönig" (vocabulary king) to practice vocabulary (INTV T5: 541-543). Another method to teach creatively was storytelling, which

was only mentioned by T2. Though she had never used the method in the past, she saw the potential of introducing new grammatical structures through stories (INTV T2: 202-205). Having students move also appeared to be a way to teach creatively (T1, T2, T3) with the goal to cater to kinesthetic (INTV T1: 301-305) or younger students (INTV T2: 325-329). Running dictations (INTV T1: 187-188, 194-199, 253-254), inventing gestures to learn verb forms and new vocabulary (INTV T2: 123-124, 135-136, 251-254, 272-275) or moving to learn the difference between verb tenses (INTV T3: 135-137) were mentioned in this context.

The use of authentic material (T3, T4, T5), for example, videos (INTV T3: 133-134,INTV T4: 659-666, INTV T5: 602-604), movies (INTV T4: 73), sketches (INTV T4: 644), songs (INTV T2: 333-338, INTV T3: 133, 170-176, INTV T4: 644-645), newspaper articles (INTV T5: 411-419), and literature (INTV T2: 447-451, INTV T3: 182-186, INTV T4: 116-117, 409) were also perceived as ways to teach creatively. Authentic material appeared to be incorporated to, for example, present the content of novels (INTV T4: 416-417) or topics in coursebooks differently (INTV T3: 133-134, 170-176, INTV T5: 602-604), and to start (INTTV T4: 663-664) or end (INTV T2: 333) lessons.

In addition to various methods and materials, teaching creatively was also viewed as providing students with a variety of tasks. These included creating posters (INTV T5: 287), giving presentations (INTV T5: 431-432), and drawing tasks which incite students to illustrate their stories (INTV T1: 391-392) or vocabulary flashcards (INTV T2: 133-134) and check students' reading and listening comprehension skills (INTV T2: 118-120).

Based on the responses provided by the participants, tasks to teach creatively appear to possess specific characteristics. First, they seem to be personalized (T2, T4, T5). Examples of this would be asking students to write down unfamiliar words which they like (INTV T2: 374-381), having students take a picture of themselves outside of the classroom for a writing task (INTV T5: 570-573, 581-583) or including students' names in sentences which appear in tests and vocabulary checks (INTV T4: 231-233, 246-251, 331-332). Second, creative tasks seem to give students freedom (T1, T2, T4, T5). Teachers may, for example, have students complete a work plan at their own speed (INTV T1: 323-325), provide open writing tasks (INTV T1: 222-226, INTV T2: 210-212) or give them the chance to choose the topic for a presentation (INTV T5: 431-432). While T4 believes in giving students freedom, she thinks this should be done with caution to prevent the emergence of negative student behavior (INTV T4: 284-289, 335-

339). Third, these tasks seem to take students' interests into account by combining students' interests with the content of the course book (INTV T2: 287-293), focusing on topics in which the students show an interest (INTV T4: 305) and choosing books with characters to which students can relate (INTV T4: 225-227).

5.3.6. Reasons for teaching creatively

The reasons for teaching creatively are multifold. One of the major ones is to make tasks and lessons fun (INTV T1: 296-297, 274-277, INTV T2: 266-269, 324-326, INTV T3: 138-139, INTV T4: 198, 331, INTV T5: 237-238, 335, 354-355), especially grammar ones (INTV T2: 266-269, INTV T3: 139, INTV T5: 335). Another reason to teach creatively is to explain grammatical structures (INTV T1: 505-507) and help students remember them (INTV T2: 266-269), help students with different learning styles learn/understand (INTV T1: 270-271, 296-297, 303-304, INTV T2: 183-185, 200-201, 266-267, INTV T5: 186-188, 213-214, 250-257, 278), as well as increase their concentration levels (INTV T2: 324-326) and their interest in the language (INTV T2: 183) or the lesson (INTV T4: 532-533). Teaching creatively was also thought to be a way to break the monotony (T2, T4, T5) of working with coursebooks and worksheets (INTV T2: 185-189), the same repertoire of activities (INTV T5: 396-397), pre-made weekly schedules (INTV T4: 538-542) or a course which a teacher has often taught (INTV T5: 430).

5.3.7. Teaching for creativity

In addition to teaching creatively, the participants in this study mentioned several tasks and methods which can be categorized as teaching for creativity, many of which correspond to Bloom's revised learning taxonomies (see section 3.2). Some teachers seem to create tasks to promote students' lower-order thinking skills, namely understanding (T1, T2, T3, T5). Examples of tasks included comparing different things such as two different countries (INTV T5: 548-549), interpreting song texts (INTV T2: 291-293), taking on the role of a fictional book character in a role play (INTV T2: 439-443, INTV T4: 126-130, 424-425, INTV T5: 354-355, 508-512), inventing dialogs in a role play (INTV T1: 460-467), rewriting a text from another perspective (INTV T4: 322-327, 425), inferring how something works, e.g., the difference between the past simple and the past progressive (INTV T3: 149-152), summarizing texts by making a mind map (INTV T1: 430-438) and going beyond a given topic and the basics in the coursebook (INTV T4: 302-303), which can lead to a better understanding. Some of the mentioned tasks could be categorized as analytical ones, for example, making mind maps to

categorize vocabulary (INTV T5: 666), structure ideas for a writing task (INTV T5: 516-518), or brainstorm a new topic (INTV T5: 663-664). Others seem to incite students to develop their evaluative skills by having them reflect on specific issues (INTV T3: 193-201) or thought-provoking questions (INTV T4: 313-314) and having them justify their responses (INTV T4: 315-316).

Several activities were also mentioned which might help students create. Based on the responses, this takes the form of creative writing tasks (T1, T3, T4, T5), such as writing stories (INTV T1: 222-226, 351-352, 391-392, 444-448, INTV T3: 161-162, 253-256, INTV T5: 260-263, 265-266, 347-348, 571-573) or story continuations (INTV T5: 94-99, 504-506), and poems (INTV T3: 73-74), which T3 writes with his upper secondary students (INTV T3: 73-74), in order to encourage students to use newly learned grammatical structures or vocabulary (INTV T5: 265-266). Rewriting tasks were also mentioned in this context (T3, T4, T5). Students could be asked to make a text more positive (INTV T3: 180-182), rewrite a text from another perspective (INTV T4: 322-327, 425), or a YouTube video for a specific audience (INTV T5: 283-285). Another example of teaching for creativity activities were open-ended tasks, which provide few instructions (INTV T4: 284-285) or do not expect students to write according to a specific structure (INTV T2: 210-212) and which do not yield only one correct answer (INTV T5: 282, 295-296, 583). Although such tasks might help students create, T4 believes that they may be problematic for young students who may still need a lot of structure (INTV T4: 288-293).

Another example of teaching for creativity would be cross-curricular teaching (T1, T3, T5). To do this, T5 had his students do a project about the life cycle of a T-shirt (INTV T5: 401) which combines English and science. Other teachers (T1, T3) suggested devising projects which include aspects of their second subjects, such as geography (INTV T1: 562-563, INTV T3: 415-423), or other subjects which they do not teach, e.g., history (INTV T1: 571-576) and music (INTV T3: 415-417). These projects could, for example, incite students to design a marketing campaign for a specific culture (INTV T3: 418-419) or learn how to read a New York subway map and discover the New York music scene (T1: 562-563, 566-567).

Creativity could also be fostered by giving students the opportunity to learn how to learn (T1, T2, T4). This can be done by having them collaborate with their peers to complete a task (INTV T5: 303-304) or work autonomously, that is, manage their time (INTV T1: 188-189, 323-325), monitor their work (INTV T1: 189), discover which learner type they are (INTV T1: 234-237),

and keep a vocabulary log with words which they think sound nice (INTV T2: 375-381). Some teachers (T4, T5) also seem to think that students should learn how to use various resources, such as the E-zone, an online learning platform for coursebooks, and the online version of the coursebook to hone their English skills (INTV T4: 606-607, 622-625). Furthermore, some teachers (T2, T4, T5) think it is important to encourage students to use online dictionaries to look up unfamiliar words (INTV T2: 374-375, 379), find translations (INTV T5: 303) or synonyms to avoid repetition in a text (INTV T4: 646-649, 651-655), or use online resources to gather information about a specific topic (INTV T5: 560-561).

5.3.8. Reasons for (not) teaching for creativity

The teachers in this study reported teaching for creativity primarily to encourage students to think and exhibit creative behavior. They believe that students should have the opportunity to draw parallels between individual school subjects (INTV T1: 578-582), reflect (INTV T3: 378-382, INTV T4: 195-197, 425-426), be put in unexpected situations (INTV T3: 134-135, 138-142), have their views and opinions challenged (INTV T4: 536-537, INTV T5: 269-270) and apply their knowledge (T2, INTV T4: 157, 171-172, 177-178, 689-691, INTV T5: 431-435) by, for example, producing their own sentences (INTV T2: 165-166, 172-175), comparing and analyzing information (INTV T4: 679-684), creating things (INTV T5: 431-435), using language creatively (INTV T4: 141-143) or using language to create an impact (INTV T3: 278-280). In addition to the thinking aspect, other reasons for teaching for creativity included giving students freedom (INTV T2: 173-177, INTV T4: 210-213) and boosting their self-confidence (INTV T1 450-452, 457).

Although several reasons for teaching creatively and for creativity were provided, the participants also provided personal and student-related reasons not to foster creativity. These included, on the one hand, the large amount of time (INTV T2: 141-144) and work (INTV T5: 401-403) required to devise creative tasks, a personal preference for frontal teaching and negative experiences with open learning as a student and teacher (INTV T1: 97-99, 317-320, 328-330). On the other hand, students' struggle with freedom (INTV T1: 95-99, 101-102, 416-420, 424-428, INTV T2: 510-514) was provided as an additional reason.

5.3.9. Teachers' sources of creative ideas

The ideas for teaching creatively and/or teaching for creativity stem from multiple sources. These vary from one's university program (INTV T1: 482), personal experiences as a teacher

(INTV T1: 479) or lecturer for student teachers (INTV T3: 351-352), to one's perception of an ideal English lesson as a student (INTV T3: 207-208). Other sources of inspiration included other teachers (INTV T1: 479, 482-483, INTV T2: 464), more specifically co-teachers (INTV T1: 484-490, 589, INTV T2: 324, INTV T5: 387-388) or student teachers (INTV T4: 61-64), external people such as movie directors (INTV T4: 68-69), scientists and economists (INTV T3: 209-210), but also family members (INTV T4: 473-476). Various media, i.e., online resources (INTV T5: 501), resource books (INTV T2: 462-467, INTV T5: 240-241, 396-396), novels (INTV T4: 471, 473), newspaper articles and TedTalks (INTV T5: 385, 394, 501) also serve as sources of inspiration.

5.3.10. Teachers' beliefs about enablers

To promote creativity in the classroom, the work environment, students, and education system seem to play a role. In some schools, teachers work in teams, so co-teachers who are open to new methods and styles (INTV T2: 428-430) and who are younger (INTV T2: 394-396) appeared to enable the other teacher to foster creativity. But, for this to be possible, teachers reported that a good rapport with their classes (INTV T4: 271) and a sound knowledge of the subject and experience teaching it (INTV T5: 637-638, 645-646) were necessary. Other members of staff were also said to have the potential to be influential, such as teachers in a development group who focus on fostering creativity (INTV T3: 374-375) and supportive administrators (T2, T3, T5), who, for example, want teachers to show more creativity (INTV T2: 398-401), appreciate teachers' initiative to be creative (INTV T5: 469-470) or support teachers' decisions (INTV T3: 332-336). Not only do supportive administrators seem to enable the promotion of creativity, but so does having the freedom to work freely (T4, T5). This comes from not being observed (INTV T4: 564-565) or having fixed rules on how to cover the topics of the syllabus (INTV T5: 468-469). Other work environment enablers which are related to classes and the classroom were also mentioned. Teachers felt like they could foster creativity with small classes consisting of a maximum of 14 students which ensured lower noise levels (INTV T5: 474-477), but also with classes that they taught every year and were thus used to creative methods (INTV T1: 282-284, INTV T4: 388-389, 439-440). Having access to a projector, whiteboard, and computer (INTV T5: 474, 482-484) was also said to be an enabler.

Not only do teachers, administrators, classes, and classroom equipment seem to affect a teacher's decision to foster creativity, but so do the students. Their willingness to be creative

(INTV T3: 44-45, 448-452, INTV T4: 277-278, 299-301) may push teachers to provide opportunities to foster their creativity and go beyond what is offered in the coursebook which they can either accept or decline (INTV T3: 462-465, INTV T4: 282-283). Whether the students have an intrinsic motivation or not to be creative, most of the teachers (INTV T2: 214-217, INTV T3: 245-248, INTV T4: 279-282, 384-388, 466-469, INTV T5: 322, 398-399, 671) agreed that a higher a level of English was conducive to fostering creativity, which, according to T3, is the case from grade 6 and onwards (INTV T3: 245-248). In addition to possessing good language skills, T5 expressed that critical thinking skills were also required (INTV T5 672-673).

Aspects of the curriculum and coursebooks are also likely to encourage teachers to foster creativity. Even though the curriculum contains aims (INTV T2: 437-438, T3), broad topics (INTV T2: 433-434, INTV T5: 492-497), as well as skills and competencies (INTV T4: 587-589) which students are expected to acquire, teachers have the freedom to approach them the way they want (INTV T2: 434, 436-438, INTV T4: 589-594, INTV T5: 493-494) and choose the content on which they would like to focus (INTV T3: 391-393). In addition to the freedom it provides, it encourages teachers to incorporate literature, songs, and role plays in their lessons (INTV T2: 435-436). Coursebooks, which seem to fulfill many of the curriculum requirements, were also seen as enablers (INTV T1: 552-553, T4) as they contained good ideas which can be elaborated (INTV T4: 605-606) and many different topics (INTV T4: 591-592), some of which lend themselves well for project work (INTV T1: 552).

5.3.11. Teachers' beliefs about disablers

While teachers, the work environment, students, and the education system were said to have the potential to enable creativity, they can also present obstacles. Team-teaching, for example, can be a disabler. Co-teachers who used more conservative teaching methods and showed little interest in trying new ones (INTV T2: 391-392, 426-428), or who could not teach a lesson for administrative reasons (INTV T1: 612-617) were said to be factors which led to teaching lessons which were not so creative. However, family life (INTV T3: 327-329), the lack of knowledge about a subject one must teach (INTV T5: 640-643) or not knowing how to use a computer or type efficiently (INTV T2: 402-403) were also disablers.

Although teachers play a role in whether creativity is fostered or not, factors related to the work environment also come into play. These included, on the one hand, teaching in a classroom which is not properly equipped with conventional technologies (see section 2.2.)

such as WIFI, a projector, and screen (INTV T1: 596-599; INTV T2: 405-408). On the other hand, not working with the same students every year (INTV T5: 660-661), teaching big classes between 23 (INTV T4: 379-380) and 28 (INTV T5: 478) students who are usually loud (INTV T5: 479) also made fostering creativity difficult. As a result, it appeared that fewer speaking or creative tasks were used with big classes (INTV T4: 383-384) and that grammar lessons were sometimes preferred (INTV T5: 479-480). The topics in the higher grades were also not suitable for creative lessons as they were generally more difficult (INTV T5: 596-600, 603-605). Furthermore, not having access to a pool of material also made teaching creatively and for creativity more difficult (INTV T4: 628-630).

Not having enough time (T1, T3, T4, T5) due to exams and practicing text types was also mentioned as a disabler. On the one hand, the 50-minute lessons did not give students enough time to switch to creative mode (INTV T1: 531-535, 538-543), on the other hand, the few lessons a week (T1, T4, T5), for some three (INTV T1: 554, INTV T4: 568-569), did not allow for a sole focus on project work (INTV T5: 616-617) or many creative lessons due to the various text types which students learn to write in the upper secondary (INTV T4: 95-97, 569-571). The text types themselves were also considered to be disablers as they followed a specific move structure, did not reflect authentic texts and included fixed phrases (INTV T3: 162-163, INTV T5: 343-345). Preparing students for exams also led to fewer creative lessons, especially since the lessons prior to tests were mostly used to practice language skills and systems (INTV T2: 496-500, INTV T3: 302-305, 440-442). The fact that there are multiple tests a semester also led to not having enough time between exams to be creative (INTV T1: 533-534, 554-555). Tests, for instance, standardized school-leaving exams, did not encourage students to be creative (INTV T3: 302-305) or demonstrate their language skills (INTV T4: 97-99, 392-396). It was also said that the topics for the school leaving exam were generic and boring and did not include literature or culture (INTV T4: 97, 403-406). Furthermore, T4 stated that analyzing two pictures was boring (INTV T4: 405-406). Although the exams made it difficult for teachers to foster creativity, they allowed teachers to grade students, unlike project work, which T5 believed was not easily assessed (INTV T5: 617-618, 620).

Students may also influence teachers' decision to focus on creativity or not. This does not only appear to be more difficult with younger students who generally have difficulties working independently and become overwhelmed with extra material (INTV T4: 263-265, 288-292) or

middle school students who tend to have difficulties managing their time and self-regulating themselves (INTV T1: 188-190). It is also challenging with students who do not think critically (INTV T5: 188-190), or misbehave (T1, T2, T3, T4) by, for example, not being serious (INTV T3: 250-253), undermining the social structure of the class (INTV T3: 127-130), disrupting the class (INTV T2: 488-491), and becoming chaotic (INTV T4: 270-272) or loud (INTV T1: 272, 274, 289-290). Such a work atmosphere was not perceived as conducive to learning (T1: 270-272, 274-277) and resulted in teachers bringing creative tasks to a halt to continue working in the coursebook for the rest of the lesson (INTV T2: 491-492), to focus on the basics in the following lessons (INTV T3: 258-260), or to be creative less often (INTV T4: 270-272). In addition to students' misbehavior, their unfamiliarity with methods (INTV T1: 619-621, INTV T4: 379-382), negative views of creativity (INTV T3: 44-46), their lack of interest in doing more than necessary or going beyond a topic (INTV T4: 278-279, 299-301), their lack of basic grammar skills, which may force teachers to focus on filling their gaps of knowledge (INTV T4: 319-320, 384-386) also led to less creativity in the classroom.

Components of the education system also appear to hinder creativity. These include the curriculum (T1, T3), the content of which teachers are obliged to fulfill (INTV T1: 533), but whose relevance in the future is questionable (INTV T3: 359-361), the coursebooks (T3, T5), which contain few cross-curricular tasks (INTV T3: 427-433), few open tasks which accept more than one answer (INTV T5: 411), and few authentic or interesting tasks (INTV T5: 408-409, 411-412).

5.3.12. Teachers' beliefs about uncreative methods

The participants were also asked about methods which they thought to be uncreative. These methods included frontal teaching (INTV T1: 185-187), worksheets (INTV T2: 185, 502-503, INTV T5: 335), which were described as boring (T2, T5), only having one correct answer, and not encouraging students to think (INTV T2: 502-503), tasks in the coursebooks (T2: 413) and having students learn model texts by heart (INTV T2: 160-162).

5.3.13. Students' beliefs about creativity

In the female lower secondary group, creativity appeared to be defined as little c creativity and a creative thinking process, as well as associated with the arts. Although S1 stated that creativity was generally difficult to define (FGINTV1 S1: 114), she also associated it with innovating, more specifically reproducing an image and adding her personal touch (FGINTV1

S1 53-54). This, however, could also be associated with the arts as it is an artistic activity, just as drawing from one's imagination (FGINTV1 S1: 115, FGINTV1 S2: 55-57). S3 (FGINT1 138-140) agreed with S1 that creativity was associated with drawing. In addition to being artistic, engaging in the creative thinking process by using one's imagination (FGINT1 S2: 105) and implementing one's ideas (FGINT1 S2: 118-119), a statement which S3 agreed with (FGINT1 S3: 138-140), was also thought to be creative.

In the male lower secondary group, none of the participants stated that creativity was hard to define. Instead, one student associated it with the arts and the majority mentioned statements which could be categorized as the creative thinking process. One student, S4, did not have anything to say about this. For S1 (FGINT2: 54-55), creativity is experimenting with colors in art or woodwork class. In addition to this, S1 (FGINT2: 97-99) stated that it was also implementing ideas without being restricted to guidelines, which may be part of the creative thinking process. S3 also mentioned that creativity was about imagining what you want to do and implementing your own ideas (FGINT2 S3: 89-92). S2 agreed with both statements (FGINTV2 S2: 96).

Although two students in the female upper secondary group stated that creativity was difficult to define (FGINTV3 S1: 123-124, 182; FGINTV3 S3: 184-185), creativity generally appeared to be associated with the arts and perceived as little c creativity and/or a creative thinking process by all the participants. For these students, creativity was about being artistic, more specifically writing texts (FGINTV3 S1: 136), drawing something from one's imagination (FGINTV3 S1: 173, 175-176) or reproducing a picture and adding one's personal touch (FGINTV3 S3: 201-203), creating artwork and cooking (FGINTV3 S1: 136), and experimenting with food ingredients (FGINTV3 S1: 87, FGINTV3 S2: 89). The statements that could be categorized as little c creativity included innovating, mores specifically reproducing a picture by adding a personal touch (FGINTV3 S3: 201-203) – a statement with which S1 agreed (FGINTV3 S1: 207) – creating things such as dishes (FGINTV3 S1: 134, 137), and finding unique solutions to problems (FGINTV3 S2: 188-190). Activities which may be part of the creative thinking process included using one's imagination (FGINTV3 S1: 124-125), sharing ideas (FGINTV3 S1: 125; S3: 142-143) – which could imply teamwork (FGINTV3 S3: 145) – implementing ideas (FGINTV3 S1: 125; S2: 128-130; S3: 112, 114-118), and recognizing and

understanding a problem in order to solve it (FGINTV3 S1: 207-209; S3: 210, 212). S1 also stated that acquiring more knowledge in a specific field was creative (FGINTV3 S1: 179-180).

Despite creativity being a term which all the participants in the male upper secondary group found difficult to define (FGINTV4 S1: 105-106; S2: 113; S3: 96), statements could be identified which could be categorized as little c creativity and associated with the arts. One student, however, stated that defining creativity would be imposing a definition on others (FGINTV4 S3: 97-98). The activities which can be seen as little c creativity included inventing something (FGINTV4 S1: 124-127), innovating, e.g. coming up with methods to expand a business and gain more customers (FGINTV4 S1: 124-127), creating questions for a quiz (FGINTV4 S2: 159-160), making an activity more fun (FGINTV4 S2: 114-115), changing the purpose of an object to solve a problem (FGINTV S2: 117-119), or doing something, e.g. an activity, differently than you would normally do it (FGINTV4 S2: 114-115). In addition to these, activities associated with the arts were mentioned: drawing or painting (FGINTV4 S1: 107) – the product of which is usually famous or unique (FGINTV S1: 121-122) – and being a famous artist, such as a musician or a painter (FGINTV S2: 123).

These results show that while creativity may generally be associated with little c, the arts or the creative thinking process, there seem to be differences between the male and female students' definitions. While the female students (lower and upper secondary) as well as the male upper secondary students associated creativity with inventing and innovating, the lower and upper secondary female students mostly associated creativity with the arts. Regarding the creative thinking process, both female and male lower secondary students seemed to view creativity as using one's imagination and implementing ideas whereas only upper secondary female students mentioned these elements as well as others.

5.3.14. Students' beliefs about creative subjects

The subjects which were described as creative by the participants in the female lower secondary group can be categorized into two categories: humanities and other. The first one includes language subjects such as English and German, especially text writing (FGINTV1 S2: 60), a statement with which S1 agreed (FGINTV1 S1: 62), art (FGINTV1 S2: 56-57), and music, especially when one must come up with a rhythmic pattern (FGINTV1 S2: 104-105). The second category includes woodwork, which all three students mentioned. Although they think of it as a creative subject, both S1 (FGINTV1 S1: 82-83) and S2 (FGINTV1 S2: 78-81) stated that

they could not be creative very often as they mostly had to reproduce objects. Both felt that any deviation would be positively or negatively perceived depending on the teacher (FGINTV1 S1: 96-98; FGINTV1 S2: 88-89). Although S1 and S3 had the same teacher, S3 said that they had more freedom during the creation process (FGINTV1 S3: 73, 75-76).

The participants in the male lower secondary group also mentioned subjects which could be categorized as humanities subjects and other, but also natural science. Art (FGINTV2 S1: 50, 54-55; S2: 66-67; S3: 73) and languages such as English (FGINTV2 S1: 51; S3: 75) – e.g., learning tenses with formulas (FGINTV2 S1: 57-58, 60), reading and writing stories (FGINTV2 S3: 77-78, 79-80) – were seen as creative humanities subjects. Woodwork, a subject categorized as other, was seen as creative by S1, S2, and S3 (FGINTV2 S1: 50, 54-55; S2: 66-67; S3: 73). The natural science subjects included math (FGINTV2 S1: 56-57) and chemistry (FGINTV2 S4: 82).

The students in the female upper secondary group also mentioned subjects which can be included in the humanities and other category. The first one includes art (FGINTV3 S1: 49; S3: 50), languages such as English, especially when writing poetry (FGINTV3 S1: 51, 53) or essays (FGINTV3 S2: 58) or when the topic is interesting (FGINTV3 S2: 61, 63-66; S3: 60, 70-71), and German when they talk about books, movies, etc. (FGINTV3 S1: 91-93). In addition to these subjects, hospitality, which is categorized as other, was also perceived as creative (FGINTV3 S1: 83-84; S2: 83, 85) since one can be creative when plating food (FGINTV3 S3: 74-75, 77), experimenting with herbs (FGINTV3 S2: 89), and altering recipes (FGINTV3 S1: 87).

The same two categories were used for the statements uttered by the participants in the male upper secondary group. Although S3 stated that none of the teachers allowed him to be creative in any of the subjects (FGINTV4 S3: 59-64), the others mentioned subjects which can be included in the humanities category such as history, which exposes students to various opinions (FGINTV4 S1: 75-78), languages such as English and German, when writing texts (FGINTV S2: 56-57; S1: 78-79), art (FGINTV4 S2: 54), and music when they come up with rhythmic patterns (FGINTV4 S2: 55). In addition to those subjects, S1 stated that they could be creative in hospitality as the end-product, which was based on the same recipe, may differ from chef to chef (FGINTV4 S1: 73-74).

Based on these results, it appears that students' definitions of creativity correspond, to a certain extent, to the subjects which they find creative. Unsurprisingly, the subjects which the

female students (lower and upper secondary) categorized as creative were ones related to the arts, e.g., languages, art, and music. Although the male students did not mention many aspects related to the arts when they defined creativity, they stated that language subjects were creative, which is in line with their view that creativity is associated with using one's imagination, for example, while writing. The fact that upper secondary (male and female) students mentioned hospitality and female lower secondary students listed woodwork as creative, provides additional support to how they view creativity as inventing and innovating. The creative thinking process was also emphasized in the definitions, however, only male lower secondary students said that math and chemistry were creative subjects in which problem-solving skills are required, skills which only female upper secondary students viewed as creative.

5.3.15. Students' beliefs about creativity in the classroom

All three participants in the female lower secondary group expressed that creativity was important in the classroom (FGINTV 1 S1, S2, S3: 200) for various reasons. Not only does it make learning more fun, it makes learning and concentrating easier (FGINTV1 S1: 205-206; FGINTV1 S2: 202). The fun factor seemed to be especially important for S3 who grew up speaking English (FGINTV1 S3: 212-213). Despite the high importance attributed to creativity, S1 said that though they played Kahoot, they did not write open-ended stories, which she would like to do (FGINTV1 S1: 292-293).

In the lower secondary male group, S1, S3, and S4 said that creativity was important whereas S2 viewed it as less important. In S2's opinion, it is only necessary to have creativity to learn vocabulary (FGINTV2 S2: 144-145). He seems to think that the incorporation of creativity would be too time-consuming. By not including it, students would perhaps have less homework (FGINTV2 S2: 171-173). S1 did not share the same opinion and said that not including being creative in the classroom would be a loss (FGINTV2 S1: 176-177). In fact, S3 stated that both creativity and homework were important (FGINTV2 S3: 179). For S4, it helped one learn and have fun doing so (FGINTV2 S4: 360-361).

All the participants in the female upper secondary female group attached high importance to creativity. S3 stated that creativity was important as it made learning more fun (FGINTV3 S3: 283, 285-286). Both S1 (FGINTV3 S1: 287-288) and S2 (FGINTV3 S2: 290-291) agreed with this statement. S1 added that variety made lessons more fun (FGINTV3 S1: 294).

Two of the three participants (S1 and S2) in the male upper secondary group viewed creativity as important despite the lack of it in class, but S3 did not see it as being too important. In S1's opinion, creativity should be encouraged and fostered to ensure that students are more successful in life and give them the tools they need to be creative, invent something, and have more fun (FGINTV4 S1: 530-536). Not only is creativity important for the future, but also in the classroom to make lessons less boring (FGINTV4 S2: 303), and to have fun while learning (FGINTV4 S2: 525-527). Although these students see it as important, they revealed that there was generally a lack of it at an upper secondary level (FGINTV4 S1: 361-366; S2: 378-379). Although it is not too problematic for S2, he would appreciate more of it (FGINTV4 S2: 381). S3, who thinks that too much creativity is undesirable (FGINTV4 S3: 241), also thinks there is a lack of creativity in class and would like to be creative at school (FGINTV4 S3: 327-329). However, he thinks that this can be compensated in his spare time at home (FGINTV4 S3: 239-240).

Regardless of the student's age, creativity is viewed as an important element in lessons. These results suggest that the major reason for the incorporation of creativity in the classroom is to make learning more fun.

5.3.16. Students' beliefs about teaching for creativity

Some of the creative activities which the female lower secondary group mentioned can be categorized as teaching for creativity. Many of these have the potential to develop their higher-order thinking skills (see section 3.2.) and help them learn how to learn. One activity which would help them create is story writing. According to S1, this would make English lessons more creative (FGINTV1 S1: 145-146), an activity which S3's class often did (FGINTV1 S3: 175). Another task, which would simultaneously help them to create and develop their understanding skills included interpreting texts by drawing a picture after reading a chapter of a book or writing a sentence, both of which S2 did in German (FGINTV1 S2: 230-233). Open learning, which would help students to learn how to learn, was mentioned as well. For S2, this means receiving or choosing a topic, and deciding what you work on first and how you want to complete a task (FGINTV1 S2: 144, 159-164).

The activities which can be regarded as teaching for creativity by the male lower secondary group are slightly different and involve more interaction with peers. One activity, role-plays (FGINTV2 S1: 388-390), would help develop students' understanding, a lower-order thinking

skill (see section 3.2.). Some of the activities mentioned by them would also develop their higher-order thinking skills, namely evaluating by discussing topics which are dealt with in the coursebook (FGINTV2 S4: 252-255) and applying by experimenting with new elements in chemistry (FGINTV2 S4: 84). One activity which they mentioned would help students create: creative writing which allows them to write what they want about a given topic (FGINTV2 S2: 233, 235-236). Another activity mentioned was collaborating with peers by sharing their ideas and deciding how to complete a task, e.g., a story (FGINTV2 S2: 243-244, 247-249), which has the potential to help them learn how to learn.

The teaching for creativity activities which the female upper secondary participants mentioned could develop their lower- and higher-order thinking skills and help them learn how to learn. Role-play, for instance, which is often incorporated in lessons after reading novels (FGINTV3 S1: 350-351), is a task which would help them understand a character's point of view. Another lower-order skill, namely applying, would be developed by having students solve a problem, something which S2 said they did in class. To be more specific, they had to determine what weapon was used in a murder mystery story (FGINTV3 S2: 216-219). Several of the other activities that could be identified may develop higher-order thinking skills. These include analyzing, to be more specific, making connections by writing essays in which they relate a coursebook topic to their world (FGINTV3 S1: 332-336), evaluating, by, for example, discussing topics in the coursebooks and expressing their opinion in a spoken (FGINTV3 S1: 338-340; S2: 482; S3: 341-342, 344) or written form (FGINTV3 S2: 346-347), and talking about books they read (FGINTV3 S2: 377-378), something which S1 said they did in German class (FGINTV3 S1: 91-93). Creating is another skill which would be fostered by having students engage in creative writing, e.g. writing poems (FGINTV3 S1: 51-53), a new story ending (ibid.: 101-102), a script (ibid.: 156), and essays (FGINTV3 S2: 58-59; S3: 60), or the production of a movie/video, which S1 did in English as an elective (FGINTV3 S1: 156-157) and S2 in their regular English class after the lockdown (FGINTV3 S2: 267-268). All three participants mentioned another activity which could help them learn how to learn, namely collaborating with peers in English as an elective subject while sharing their ideas about the video they had to produce and writing a short script (FGINTV3 S1: 156-157), and in the regular English lessons while making a poster for a presentation (FGINTV3 S2: 163-166) or simply preparing a presentation (FGINTV3 S3: 154), or while playing Quizizz (FGINTV3 S2: 369-370).

The male upper secondary male participants also mentioned several activities which can foster students' lower- and higher-order thinking skills and encourage them to think in a cross-curricular manner. Students can develop their understanding skills through role-play activities that simulate real-life situations and require students to improvise; a skill which S1 thinks is essential to possess (FGINTV4 S1: 142-157). S2 agreed with S1 that role-plays allowed students to practice everyday situations, especially if students are obliged to come up with the roles and ideas (FGINTV4 S2: 163-165). In fact, S2 thought that it was the most creative activity you could do in class (ibid.: 160-161). S3 mentioned dialogs (FGINTV4 S3: 416), but it is unclear whether these refer to the role-plays which incite students to invent their own dialog. A few other activities which were mentioned can foster students' higher-order thinking skills. A few activities could help students develop their evaluation skills. S1, for example, mentioned expressing one's opinion about a topic in a presentation, which he thought would be suitable in history (FGINTV4 S1: 84-85) or in a text, something which they did in English class (FGINTV4 S1: 344-345). Discussing a current topic with a classmate and/or teacher in a structured manner would be another example (FGINTV4 S3: 196-201, 415-417). A few other activities that could be identified could help students to create. These included creative writing, e.g., writing or completing a story (FGINTV4 S2: 375-378), or transformation tasks, more specifically transforming texts into presentations or explanations (FGINTV4 S3: 417-418). In addition to these tasks, cross-curricular lessons, which S3 witnessed in other subjects (FGINTV4 S3: 192-194), were also perceived as creative.

One female lower secondary student (FGINTV1 S2), two female upper secondary students (FGINTV3 S1, S2), and two male upper secondary students (FGINTV4 S1, S2) believed there were good reasons for teaching for creativity. This appeared to be a way to prepare students for real-life situations, more specifically to use the target language in authentic situations (FGINTV1 S2: 402-403, FGINTV4 S1: 142, 316-317, S2: 163) and take on different perspectives, for instance, while reading novels (FGINTV3 S1: 421-428, S2: 434-437).

The results presented in this section highlight that the students in this study seem to have a similar understanding of which activities can be used to develop their creativity albeit with a few differences. These seem to encourage students to create, use lower- (understanding and applying) and higher- (evaluating and analyzing) order thinking skills, learn how to learn, and think in a cross-curricular manner.

5.3.17. Students' beliefs about teaching creatively

According to the students in the female lower secondary group, teaching creatively is associated with using a variety of tasks which possess specific characteristics. These tasks include giving presentations (FGINTV1 S1: 65-71, S2: 217-218), reading out dialogues (FGINTV1 S1: 326-327, S2: 330-332, S3: 313-324) to practice their grammar, pronunciation (FGINTV1 S1: 388-392), and speaking skills (FGINTV1 S3: 342-343), writing (FGINTV1 S1: 62, S2: 60), reading (FGINTV1 S2: 377-379, S3: 176, 185-189), drawing pictures to represent a story (FGINTV1 S2: 230-233), and games such as Kahoot and "Vokabelkönig" to revise content such as vocabulary and grammar (FGINTV1 S1: 253, S2: 247-250, S3: 241-243, 252), which S3 thinks would make learning easier and more fun (FGINTV1 S3: 253). According to this group of students, creative tasks are open-ended, varied, and give students freedom of choice. S1 would, for example, enjoy writing about topics of her choice without having to include specific elements (FGINTV1 S1: 150-152, 155-157). For example, she would like to write stories (FGINTV1 S1: 292-293), a writing task which S2 often had the chance to do (FGINTV1 S2: 295). S1 additionally associated teaching creatively with incorporating new elements into lessons and allowing students to choose the topic they want to deal with and choose how they present it (FGINTV1 S1: 65-71, 209).

The male lower secondary students also linked teaching creatively with the use of a variety of tasks and methods. These included reading out dialogues (FGINTV2 S1: 110-111, 319, S2: 116-117, S3: 115, 212-217, S4: 119), writing (e.g. stories and emails) (FGINTV2 S1: 127-132, FGINTV2 S2: 116-117, 119-124), watching videos and then re-enacting and summarizing them (FGINTV2 S1: 198-207), reading stories and imagining them in their head (FGINTV2 S3: 77-78), and learning with formulas to, for example, learn the tenses (FGINTV2: S1: 57-64).

For the female upper secondary students, teaching creatively was associated with using a variety of tasks which possess two specific characteristics. For them, such activities are writing (FGINTV3 S1: 96-97), playing games – such as Kahoot (FGINTV3 S1: 364, 377, FGINTV3: S3: 379) to revise content (FGINTV3 S3: 385-387), Taboo (FGINTV3 S1: 394-396), Quizizz to practice vocabulary (FGINTV3 S2: 369-373, FGINTV3 S3: 391-392), Who Am I? (FGINTV3 S2: 482-484), and murder mystery (FGINTV3 S2: 216-219) – reading books about topics covered in the coursebooks (FGINTV3 S1: 421-424, S2: 434-436), watching movies (FGINTV3 S1: 92-93, 453-454) to learn everyday English (FGINTV3 S1: 448, 450-452, FGINTV3 S3: 449) and to learn

more about topics in the coursebook (FGINTV3 S3: 458-464), drawing pictures to accompany a story, making audio recordings about specific topics (FGINTV3 S2: 270-272), giving presentations (FGINTV3 S2: 163-166, FGINTV3 S3: 357-360), and moving around to complete tasks at different stations or to communicate with other students to conduct a survey (FGINTV3 S3: 307-314). In addition to incorporating a variety of activities (FGINTV3 S2: 264, S3: 33, 261-263, 525), teaching creatively was also associated with taking students' interests into account (FGINTV3 S1: 242, S2: 245, S3: 237-241), incorporating their ideas into lessons (FGINTV3 S3: 33-34, 147-150), and giving them freedom of choice (FGINTV3 S2: 63-64), e.g. writing about a topic of their interest (FGINTV3 S2: 128-130).

The male upper secondary students also viewed teaching creatively as the incorporation of a variety of tasks which share specific characteristics. For these students, teaching creatively was associated with giving presentations (FGINTV4 S1: 79-80) to advertise a product (FGINTV4 S1: 350-351), present a famous person (FGINTV4 S1: 357-358), or express their opinion (FGINTV4 S1: 84-85), writing (FGINTV4 S1: 77-80), playing games (e.g. Kahoot) (FGINTV4 S1: 173, 175, 177), doing quizzes (FGINTV4 S2: 159-160, 171-172), watching a play and re-enacting it (FGINTV4 S1: 359-360), and implementing various tasks (FGINTV4 S2: 223-224). In their opinion, creative tasks give students the freedom of choice (FGINTV4 S1: 353), are open-ended (e.g., students do not have to adhere to a template) (FGINTV4 S1: 354-355) and authentic, for example, field trips and language-learning trips to speak with native speakers (FGINTV4 S1: 177-179) and use English in everyday situations (FGINTV4 S1: 213-214, S3: 187-189). They also take students' interests into account (FGINTV4 S3: 185-186) and are connected to their personal lives (FGINTV4 S3: 203-208).

The reasons why teachers should teach creatively were quite consistent across all interviews. All the female and male lower secondary students said that it would make lessons and learning more fun (FGINTV1 S1: 205-206, 262-263, 281-282, S2: 451-454, S3: 212-213, 457; FGINTV2 S1: 138-140, 265-266, 353-356, S2: 364-365, S3: 154-156, 187, S4: 163-164, 360-362). However, too much could be counterproductive (FGINTV2 S2: 364-365). The upper secondary students also in general emphasized the fun aspect, with few exceptions (FGINTV3 S1: 288, 292-294, S2: 289, 408-410, S3: 285-286, 411-412); FGINTV4 S2: 114-115, 525-527). Teaching creatively was also seen as a way to engage students so they can concentrate better (FGINTV1 S1: 202-203, 270-273), be more motivated (FGINTV4 S1: 310; S2: 308), and complete tasks

(FGINTV4 S1: 392-395). Furthermore, teaching creatively helps students not only learn vocabulary (FGINTV2 S2: 272-282, FGINTV4 S1: 392-394, 398-399, 400-401) and grammar (FGINTV4 S1: 446-449, 451-453), but also understand the content presented in the coursebook (FGINTV3 S3: 459-462).

In sum, the students in this study seem to see teaching creatively as the incorporation of a variety of tasks which possess specific characteristics. Though they share this understanding, there are differences between the sexes and lower and upper secondary. Writing, for example, appeared to be the only activity which female lower and upper secondary students mentioned. Playing games and giving presentations were also mentioned by most lower and upper secondary students, with the exception of, male lower secondary male students. Interestingly, reading and drawing pictures were only mentioned by female lower and upper secondary students, and re-enacting videos or movie scenes was only mentioned by male lower and upper secondary students. Regarding the characteristics of the tasks, the male and female upper secondary and the female lower secondary students seemed to agree that they should give students freedom of choice, and the female lower secondary and the male upper secondary stated that they should be open-ended. The female upper secondary students added that they should consider students' interests and ideas whereas male upper secondary students added authenticity.

5.3.18. Students' beliefs about disablers and uncreative activities

Although most of the students viewed creativity as an important element in lessons, they believe that there are several disablers which make it more difficult for them to be creative in the classroom. According to a student in the female lower secondary group, some teachers do not appreciate it when students add their personal touch to something they must reproduce (FGINTV1 S2: 88-89) or write slightly off-topic exam texts (FGINTV1 S2: 91-92). The upper secondary students provided more school-related disablers. For them, creativity was impeded by the focus on the curriculum and grammar (FGINTV3 S1: 216-217, 389-390) as well as school leaving exams which resulted in teachers incorporating more practice tasks (FGINTV3 S1: 249-250), putting a stronger focus on text types (FGINTV4 S3: 70-71) and being stricter (FGINTV4 S3: 70-71). In addition, woodworking (FGINTV3 S1: 82-85, S2: 84, 86), writing (FGINTV4 S1: 257-259; FGINTV4 S3: 66-68) and speaking tasks (FGINTV4 S3: 282-290) with specific guidelines, and not being able to choose when to be creative (FGINTV4 S3: 248-251) or how

to complete a task (FGINTV4 S1: 255-257, 394-395) were also viewed as disablers. In addition, teachers that are not creative (FGINTV4 S1: 389-390) or do not appreciate creativity (FGINTV4 S3: 62-64) were also said to make it more difficult for creativity to exist in class. The school type also appeared to be a determining factor. According to one male upper secondary BHS student, professional colleges, which offer hands-on experiences, were more creative than AHS schools, which focused more on theory and the final leaving exam (FGINTV4 S1: 259-263). A male upper secondary AHS student seemed to share a similar opinion as he thought that school was too conservative, i.e., it adhered to strict conventions which made it difficult to develop freely (FGINTV4 S3: 59-60). From these examples, it can be concluded that upper secondary students mostly felt that creativity could not be developed due to school-related disablers.

It appears many of the disablers mentioned above are like the uncreative activities which the upper secondary students mentioned. For them, lessons without variety (FGINT4 S2: 223-224), focused on revising content (FGINT3 S1: 292-293), especially with worksheets, are boring and uncreative as they only incite students to practice what they should know (FGINTV4 S1: 252-254, S2: 304, S3: 189) or help them pass an upcoming test. According to one student, this is something senior teachers do (FGINTV4 S1: 216-217). Having to write summaries (FGINTV4 S2: 375) or about a specific topic and bullet points (FGINT4 S1: 312-313) and describing a photo were also labelled as uncreative tasks (FGINTV4 S2: 374, S3: 189).

5.3.19. Students' beliefs about creative teachers

When the students were asked to describe creative teachers, they all had a few characteristics to list. For the female lower secondary group, such teachers used a variety of methods to expose them to the English language, show them that language learning is fun (FGINTV1 S1: 405, S2: 400-401, S3: 405), and show them how important it is to speak a foreign language (FGINTV1 S1: 409, S2: 406-407). They were also described as funny (FGINTV1 S1: 423, 425, S2: 423-424, S3: 421-422), tolerant – more specifically they did not become angry easily (FGINTV1 S2: 415-416) – and explained in an understandable way (FGINTV1 S3: 420-421).

The male lower secondary group mentioned many of the same characteristics but added a few more. In their opinion, creative teachers are tolerant – but do not compromise classroom management (FGINTV2 S1: 298, 307-308, S2: 323) – they have a sense of humour (FGINTV2 S1: 302, S2: 304), are empathetic – that is they put themselves in their students' shoes,

understand what they enjoy (FGINTV2 S1: 309-310), and ensure that the lessons correspond to their level of knowledge (FGINTV2 S3: 368-371) – and allow students to make mistakes when they speak (FGINTV2 S1: 300-301, S2: 304). Furthermore, such teachers use a variety of methods – more specifically they are imaginative (FGINTV2 S1: 301, S2: 304) and incorporate creative activities such as dialogues and movies (FGINTV2 S4: 327-328). They are also nice (FGINTV2 S3: 323), laid back, or in other words not too strenuous (FGINTV2 S3: 323-325, S4: 327), and authentic; they are unafraid of implementing their ideas (FGINTV2 S1: 297).

According to the female upper secondary group, creative teachers take their students' interests into account, use a variety of methods, are fluent, organized, and spontaneous. To be more specific, creative teachers try to incorporate topics (FGINTV3 S1: 491-493, S2: 497, S3: 525-526) and books that could interest students (FGINTV3 S1: 417-419) and try to consider their ideas for activities (FGINTV3 S1: 531, S3: 147-150, 496). They also use an array of methods (FGINTV3 S2: 480-481), speak the target language fluently, which is helpful for speaking tasks (FGINTV3 S2: 481-482), and plan each lesson in detail (FGINTV3 S3: 468-472), yet take the time to answer students' questions (FGINT3 S3: 477-478).

The male upper secondary students perceived creative teachers as those who are open to new ideas and experiences, take students' interests into account, are sympathetic, empathetic, young, fun, funny, authentic, spontaneous, use a variety of methods, and are interested in teaching and in their students. In S1's opinion, creative teachers tend to be more open and as a result incorporate a variety of methods and topics (FGINTV4 S1: 494-496). They also ask their students which topics interest them and try to incorporate them into their lessons to facilitate their learning (FGINTV4 S1: 498-502). Such teachers are also sympathetic (FGINTV4 S1: 491) and empathetic, e.g., they support the students who want to succeed but lack the abilities to do so (FGINTV4 S1: 471-472). All three male students agreed that creative teachers were young (FGINTV4 S1: 212-214, S2: 221-222, S3: 215). S1 and S2 both believed that creative teachers used a variety of methods, did not only teach to the test (FGINTV4 S1: 431-433, 491, S2: 437), were not too serious and did not get angry when students sometimes made a joke (FGINTV4 S1: 458, S2: 456-457). S2 added that they made jokes (FGINTV4 S2: 478-479) and had no problem letting their personality shine through in class (FGINTV4 S2: 479). Although S3 only agreed that creative teachers were young, he added that they were intrinsically

interested in teaching (FGINTV4 S3: 483-484) and building a rapport with their students (FGINTV4 S3: 486-487), and were spontaneous (FGINTV4 S3: 184).

To conclude, it appears as though there are a few overlaps in the use of adjectives to describe creative teachers. Both the lower and upper secondary groups mentioned the use of a variety of methods. While the female and male lower secondary students additionally mentioned funny, and tolerant, the upper secondary students listed taking students' interests into account. Furthermore, the female lower and upper secondary students seemed to focus on professional characteristics (e.g., good explanation and organizational skills), whereas the male lower and upper secondary students seemed to put emphasis on their personal skills (e.g., authentic, empathetic, nice, fun, etc.).

5.4. Discussion

This qualitative study, as was shown in the previous chapter, yielded a wealth of insights into teachers' and students' beliefs about creativity in the EFL classroom, the ways it can be promoted, as well as the factors which influence teaching practices. The main findings will now be further analyzed by considering the research questions as well as the previous research, and then compared.

5.4.1. Teachers' beliefs about creativity

The first question this study aimed to answer focuses on EFL teachers' beliefs, more specifically about creativity, creative individuals, and creative teachers. The way creativity was defined by the teachers in this study was in line with results from previous studies. In line with Diakidoy and Kanari (1999: 230), Davies et al. (2004: 11), Dishke Hondzel (2013: 55), and Turner (2013: 28) (see section 4.1.), creativity was generally associated with producing aesthetic products (T1, T2, T3, T4), which corresponds to the sectorial definition of creativity, according to which creativity is generally perceived as being associated with the arts (NACCCE 1999:28) (see section 2.).

In addition to creativity being linked to the arts, some teachers perceived creativity as a cognitive skill. In fact, some of the results suggest that creativity may be partially defined as little c (Robinson 2011: 17) (see section 2.). A few teachers (T2, T3, T5) associated it with thinking divergently, results which are in line with the ones provided by Aish (2014: 78) and Nedjah & Hamada (2017: 358-359) (see section 4.1.). Furthermore, T4 and T5 linked creativity with innovation and T1, T2, T3, and T4 associated it with invention, which supports the results provided by Turner (2013: 28) and Gralewski (2016: 303) (see section 4.1.), studies in which creativity was often linked to the above-mentioned terms. Although it was rarely associated with creativity in Nedja & Hamada's (2017: 359) study (see section 4.1.), applying knowledge from different fields was also thought to be creative by T4. Other cognitive skills such as evaluating and interpreting ideas as well as critically solving issues were not mentioned in relation to creativity by the teachers in this study although they had been in previous ones (Diakidoy & Kanari 1999: 230; Aish 2014: 78; Nedjah & Hamada 2017: 358-359) (see section 4.1.). This may be because the focus was on English, a subject in which teachers might not see many opportunities to have students engage in such cognitive processes.

Based on these results, creativity does not only appear to be associated with being artistic, but also with being innovative, inventive, applying knowledge, and thinking divergently. These various states can be the result of the creative thinking process, which is a structured and higher-order thinking skill (Puccio and Keller-Mathers 2007: 288) (see section 2.1.). Creativity, therefore, seems to be perceived as a skill. This validates the results of Cachia's et al. (2010: 5, 22) study in which creativity was seen as a skill, such as creative problem-solving, and essential for students to be confident, learn, and contribute to society (see section 3.).

Although only the HLW curriculum includes the development of student's creative thinking skills (see section 3.1.), the AHS and MS curricula do not appear to focus on the creative thinking process. They do, however, encourage teachers to fulfill some creative aims, i.e., the incorporation of creative writing tasks role-plays, and theater performances, but also cross-curricular lessons (see section 3.1.), which correspond to teachers' beliefs that creativity is linked to being artistic and thinking divergently. It can thus be concluded that teachers' beliefs about creativity do not fully align with the way it is used in the curricula.

5.4.1.1. Teachers' beliefs about creative individuals and teachers

The way the teachers in this study define creativity seems to be mostly consistent with the characteristics they ascribe to creative individuals, albeit with a slight difference. Unlike the larger focus on art in the definition of creativity, this term, when it is used to describe a person, appears to be less associated with the arts but rather more with little c creativity, i.e., a cognitive skill or product. This is surprising as the teachers in Aish's (2014: 86) study generally described creative individuals as those who have an aesthetic eye or who are original, whereas these attributes could not be identified in this study. Only one teacher (T4) described a creative individual as someone who can write creatively, which, in my opinion, can be linked to being original. The fact that such terms and similar ones were not used might indicate that these teachers also use the term creativity in relation to the notion of high creativity (Craft 2001: 46) (see section 2.) or the Big C definition (Beghetto 2007: 104) (see section 2.), according to which fewer or specific people can be described as creative.

Creative individuals were rather described as possessing a variety of cognitive skills. In line with Diakidoy & Kanari's (1999: 231) results, creative individuals are sometimes perceived as intelligent and having the ability to think divergently (Sternberg & Lubart 1993: 230; Diakidoy

& Kanari 1999: 231; Runco 2007: 185; Aish 2014: 86), characteristics which T4 and T5 explicitly mentioned. Other cognitive skills include critical thinking (T4, T5), which teachers in previous studies only used to describe creative pupils (Diakidoy & Kanari 1999: 232; Aish 2014: 87), as well as inventive (T2, T3, T4, T5) and reflective (T3), which did not appear in any of the studies. Although elaborating and solving problems were considered divergent thinking skills in a previous study (Aish's 2014: 86), these characteristics were not attributed to creative individuals by the teachers in this one.

In addition to characteristics related to the arts and cognition, many personal attributes which did not appear in previous studies (see section 2.2.) were listed. Though adjectives such as non-conformist (T1, T2, T3, T4, T5), risk-taker (T3), and unafraid of failure (T3) are consistent with previous results found in Diakidoy & Kanari (1999: 232), Aish (2014: 86, 87) and Fürst (2014: 103), this analysis revealed additional ones, namely: authentic (T3), flexible (T3, T4), happy (T1), extroverted (T3), introverted (T3), passionate (T3), honest (T4) and open to experiences (T5), some of which can lead to creativity and help during the creative phase. Openness, for example, was found to have the highest ability to predict whether an individual is creative or not (Puryear's et al 2019: 238). Both openness and extroversion are said to be helpful during the generation process (Fürst et al. 2014: 103; Puryear et al. 2019: 241) and extroversion during the production phase Puryear et al. 2019: 239). Being passionate has also been positively associated with being creative (Amabile 1998: 18). These results suggest that though some teachers share the same understanding of a creative individual, a creative person is still not characterized consistently.

Not only is there a difference in how teachers describe creative individuals, there also appears to be a difference between how they characterize creative individuals and creative teachers. In contrast to the description of creative individuals, creative teachers appeared to be described according to the sectorial definition of creativity (NACCCE 19999: 28) (see section 2.). Although the term creative was mostly used in a general way (T3, T5), which was also the case in Gralewski's (2016: 318) (see section 4.4.) study, T1 and T2 made the connection with art more explicit by using the adjective artistic to describe such teachers. In addition to being associated with art, it was also linked to the broader concept of the arts. For example, being creative was linked to language teachers (T2, T5) and creative writing (T3), which is in line with the writing and poetry mentioned by participants in Henriksen and Mishra's (2017: 29) study

(see section 4.4.), as well as cinema (T4) and acting (T4), which did not appear in previous studies. Being creative was also directly linked to having hobbies related to music, namely singing (T2, T3), playing the piano (T2), and listening to music (T3), which partially corresponds to the music- and art-related hobbies that were mentioned by teachers in Henriksen and Mishra's (2017: 28) (see section 4.4.) study. In addition to these, cooking and baking were also perceived as creative hobbies by T5, both of which appeared in previous research (Henriksen and Mishra 2017: 29) (see section 4.4.). These results suggest that creative teachers are seen as artistic in the broad sense of the word.

Unlike the description of creative individuals, creative teachers are, in addition to being seen as artistic, described as knowledgeable. In line with previous findings which revealed that many teachers believed it was necessary to possess knowledge to be creative (Al-Nouh et al. Taqi 2014: 81; Fitriah 2017: 112) (see section 4.4.), T3 and T4 expressed that creative teachers should possess various types of knowledge. More specifically, they should be familiar with their students' interests, be up to date with current affairs, possess cultural knowledge, which can be acquired while traveling (a creative hobby mentioned by T4 and teachers in Henriksen and Mishra's (2017: 29) study) and professional knowledge, which was the focus of some further education classes that a few teachers took (e.g. CLIL (T1) and assessing English skills (T5)). The belief that knowledge may be necessary to be creative seems to be, however, in contradiction with Aish's findings (2014: 88-90) which revealed that most elementary teachers did not believe that creativity was dependent on one's depth of prior knowledge.

To possess such knowledge, teachers must be willing to acquire it. In fact, according to results in previous studies, creative teachers tend to be open to learning new things and broadening one's knowledge (see Craft 2011: 249; Fitriah 2017: 144; Henriksen and Mishra 2017: 20) (see section 4.4.). Since a few teachers took further training courses (T1, T2, T5) and T5 watched talks, it can be assumed that some of the teachers in this study are open to broadening their knowledge and learning new things about specific topics, which, according to professional regulations, they are expected to do (see section 3.6.1.). Although the teachers in this study did not explicitly state that being knowledgeable about creativity was essential for teachers to be creative, which is in contrast with the results in Aish's study (2014: 96) (see section 4.4.), the fact that T5 wanted to take a course about creativity and T3 read books about this subject matter suggests they might think it is helpful. While being knowledgeable was used to describe

creative teachers in this study as well as previous ones, being intelligent was not. This is in contradiction with the results of Fitriah's (2017: 144) study (see section 4.4.) and the results of this study in which teachers used it to characterize creative individuals. However, the ability to apply knowledge to think divergently was (T5).

In addition to being artistic and knowledgeable, creative teachers were also described as risk-takers (T4, T5), a personal attribute used to characterize creative individuals as well. This adjective was, in fact, also used by other teachers in various studies (Craft 2011: 249; Fitriah 2017: 144; Henriksen and Mishra 2017: 20). Other adjectives which could be directly linked to being willing to take risks were also used: unafraid of failure (T3), flexible (T2), disorganized (T1, T2), and spontaneous (T1, T2, T4, T5). These, however, were not used by the teachers in the previous studies cited in section 4.4. Two of these were also mentioned by teachers in this study to describe creative individuals: unafraid of failure and flexible.

Based on these differing results, it can be concluded that creativity is defined in a broad sense, depending on which group of people is being referred to. When creativity is used in relation to individuals in general, it appeared to be mostly related to little c creativity, whereas creative teachers were generally characterized according to the sectorial definition. The fact that the teachers in this study were English teachers, a subject essentially related to the arts, could be a possible reason for this. While creative individuals were characterized as intelligent, creative teachers were rather seen as knowledgeable. Despite the differences, there were some similarities regarding the personal attributes used to describe both creative individuals and teachers. Both were described as risk-takers, unafraid of failure and flexible. The evidence gathered points to an inconsistency in how the adjective creative is used.

5.4.2. Teachers' ways of promoting creativity

The aim of the second research question was to determine whether and how English teachers promote creativity, that is, how they teach creatively and teach for creativity (NACCCE 1999: 102-103; Jeffrey & Craft 2004: 84) (see section 4.5.). Even though teachers in Europe were said to conform to a rigid education system rather than diverging from the norm (Cachia et al. 2010: 25) (see section 3.1), it seems that conforming may not necessarily lead to less creativity in the classroom. Many of the teachers in this study reported trying to achieve goals in the EFL section of the curricula: They implemented various creative and cross-curricular activities (BGB1. II Nr. 1 2023a: 57, 142; BGB1. II 2023b: 38) and developed students' critical and creative

thinking skills (BGBI. II 2015b: 2) (see section 3.1). This shows that conforming to the education system has the potential to lead to the promotion of creativity in the classroom. This, however, appears to be in contradiction with the belief that the curriculum is an inhibitor (T1, T3), a finding which may need to be treated with caution. Since these teachers specifically mentioned the content of the curriculum (T1) and its future relevance (T3), it is possible that they were referring to coursebooks as the curriculum does not contain specific content that needs to be covered. Since T3, but also T5 stated that coursebooks were inhibitors due to their lack of cross-curricular (T3), open (T5), authentic or interesting (T5) tasks, elements which appear in connection with the promotion of creativity in the AHS and middle school curriculum, it is possible that curricula and coursebooks were used interchangeably. However, it is also possible that their beliefs are not reflected in all the curricular aims (see section 5.4.1.).

5.4.2.1. Teaching creatively

According to the results, teaching creatively appears to be linked to making lessons fun, taking students' interests and learning style into account, personalizing tasks, giving students freedom of choice, using authentic material and creating authentic learning experiences, all of which mostly supports previous findings in literature. Like the teachers in Fitriah's (2014: 173) study (see section 4.6.) who stated that teaching creatively involved making lessons fun, the teachers in this study also appeared to want to achieve this. While this goal was not explicitly mentioned, some of the teachers reported using a variety of offline and online vocabulary games (T2, T5) such as Kahoot, which makes use of interactive technology (see section 2.2.), and thus has the potential to encourage students to participate in a lesson (Fitriah 2014: 170) (see section 4.6.). In addition to games, teachers in this study reported using other interactive and conventional technologies (see section 2.2.), such as songs (T2, T), videos (T3, T5), and movies (T4), forms of entertainment that could help teachers achieve the goal of motivating students to learn (Turner 2013: 28) (see section 4.6.) and using activities which address various senses (BGB1. II Nr. 1 2023b: 38; BGB1. II Nr. 1 2023a: 57) (see section 3.1.). The use of technologies in lessons is in contrast with previous study results which revealed that these were mostly used to devise creative tasks, acquire more content and pedagogical knowledge (Cachia et al. 2010: 38; Fitriah 2017: 191, see section 2.2.).

To keep students motivated, teachers in a previous study expressed wanting to deal with topics that relate to students' lives (Turner 2013: 28) (see section 4.6.), a statement in line with teachers' belief that teaching creatively means taking students' interests into account when working with the coursebook (T2, T4) and novels (T4). The analysis furthermore revealed that task personalization (T2, T4, T5) is a way to teach creatively. This finding did not appear in the previous studies (see section 4.6.), but according to Schleicher (2012: 36) (see section 3.2.), teachers should teach in a personalized way to foster creativity. Another way to teach creatively and possibly motivate students to learn could be by giving students freedom (T1, T2, T4, T5), e.g., by having them complete a work plan at their own speed (T1), or do open writing (T1, T2) or speaking tasks (T5). This seems to lend support to previous findings (Dishke Hondzel 2013: 55; Al-Nouh et al. 2014: 83; Fitriah 2017: 101) even though it was also found that not all teachers shared this opinion (Aish 2014: 78). This may be due to the fact, as T4 explicitly mentioned, that too much freedom may be too overwhelming for younger students.

In addition to being entertaining, these media are also viewed as authentic, a characteristic that was associated to teaching creatively by teachers in this study (T3, T4, T5) and previous ones (Dishke Hondzel 2013: 55; Al-Nouh et al. 2014: 83; Henriksen & Mishra 2017: 21) (see section 4.5). Not only does the incorporation of such activities help teach creatively, but it also fulfills the aim mentioned in the middle school and AHS curriculum – albeit not the professional college curriculum – to provide students with the opportunity to become aware of how English can be used in different contexts (BGB1. II Nr. 1 2023b: 38; BGB1. II Nr. 1 2023a: 57). (see section 3.1.). Motivating students might also be achieved by differentiating their teaching so students with different learning styles can learn more easily (Turner 2013: 28) (see section 4.6.). In this study, examples of differentiation included running dictations (T1), having students invent gestures to learn verb forms and new vocabulary (T2) or move to learn the difference between verb tenses (T3).

Teaching creatively was also associated with providing students with authentic learning experiences by, for example, exposing them to and having them use the target language (Nowreyah et al. 2014: 83) while practicing various skills (Fitriah 2014: 124) (see section 4.6.) such as reading comprehension, oral and writing skills. Art and drama activities may achieve this goal (Aish's 2014: 95) (see section 4.6.). In fact, this would correspond to some of the creative activities referred to in this study, namely drawing (T1, T2), role plays (T4, T5), skits

(T4, T3), dialogue writing (T1), and poster presentations (T5). By incorporating these into lessons, the aim of the academic secondary and middle school curriculum to create a learning environment conducive to helping students use the target language in a free manner (BGB1. II Nr.1 2023b: 36; BGB1. II Nr. 1 2023a: 55) (see section 3.1) could be fulfilled.

All in all, the results indicate that teachers believe that using a variety of methods and activities is a way to teach creatively. This seems to be in line with Schleicher's (2012: 36, 38, 45) (see section 3.2.) view that using an array and/or a combination of pedagogical methods and strategies, differentiating and personalizing, as well as engaging students are ways to teach creatively.

5.4.2.2. Teaching for creativity

Many of the methods and strategies used to teach for creativity mentioned in this study also lend support to previous findings. It appears that teachers believe that teaching for creativity is equivalent to giving students the chance to take charge of their learning process (Cachia et al. 2010:24) (see section 4.6.) and develop their interpersonal knowledge (McKenzie 2005: 6) (see section 3.3.). This is done by allowing students to learn how to learn (T1, T2, T4), as was also found in Cachia et al. (2010: 24, 33) (see section 4.6.), monitor their work (T1) – which may imply correcting their mistakes (Diakidoy & Kanari 1999: 233) (see section 4.6.) – and use online resources such as online dictionaries (T2, T4, T5) and search engines to gather information (T5). In addition to giving students an active role in their learning process, the two last tasks also have the potential to fulfill the first of the seven standards, namely empowered learner (ISTE 2021) (see section 3.3.). It can also develop their interpersonal knowledge as students are expected to actively select and assess the information they find (see McKenzie 2005: 6) (see section 3.3.), something which has not played much importance in the traditional classroom (McKenzie 2005: 14) (see section 3.3.), but which seems to be addressed in Austrian curricula (BGB1. II 2015b: 11; BGB1.II 2015a: 12; BGB1. II Nr. 1 2023a: 9; BGB1. II Nr. 1 2023b: 5, see section 3.3.). These examples suggest that teachers strive to give students more independence. However, such learning opportunities may occur seldomly in the classroom (Fitriah 2014: 170) (see section 4.6.) as some teachers (T1, T2) believe that students struggle with too much freedom.

Not only should students be given the freedom to learn at their own pace, but they should also have the chance to regularly develop their thinking skills (Cachia et al. 2010: 24, 33;

Nowreyah et al. 2014: 82) (see section 4.6.). Though previous studies revealed that primary school teachers focused more on fostering this skill than high school teachers (Cachia et al. 2010: 33), two elementary school teachers (T1, T2), one grammar school, (T3), and one professional college school teacher (T5) mentioned that they created tasks which appear to develop students' lower- and higher-order thinking skills. Based on Krathwohl's and Churches taxonomy (Churches 2008: 6; Krathwohl 2012: 215) (see section 3.2.), the ones which could be categorized as lower-order thinking skill tasks included interpreting song texts (T2), inferring how something works (T3), summarizing texts by making a mind map (T1) and applying knowledge (T2, T4, T5). The other ones seemed to develop students' higher-order thinking skills: comparing and contrasting (T4, T5) – though according to Krathwohl (2012: 215) (see section 3.2.) it is a lower-order skill – mind mapping (T1, T5), reflecting on specific issues (T3) and questions (T4), and providing justified answers (T4) during a discussion, challenging students' views (T3, T4, T5) – all of which would encourage students to think critically (Gralewski 2016: 313) (see section 4.6.), autonomously, and deeply about topics (Nowreyah et al. 2014: 82) (see section 4.6.). Writing original sentences (T2), using language creatively (T3, T4), collaborating with other students to work on a task (T5), and doing perspective writing (T4) could also be categorized as such.

Based on these examples, it seems as though the teachers' lessons aim to develop various intelligences (see section 3.3.). Students' existential intelligence might be applied while students' views are being challenged (T3, T4, T5) and their intrapersonal intelligence can be developed by having students justify their responses (T4). Perspective writing (T4), producing original sentences (T2), and using language creatively (T3, T4) can be good for their verbal intelligence. Collaborating (T5) can foster students' interpersonal intelligence and comparing (T4, T5) might require the use of their naturalist intelligence (see Table 2 in section 3.3.). Although all three domains (analytic, introspective, and interactive) (see Table 2 in section 3.3.) are represented in these examples, not all teachers mentioned tasks from each domain. An ideal lesson, however, should focus on one intelligence per domain (McKenzie 2005: 28) (see section 3.3.). If there is a lack of tasks belonging to the analytic domain, for instance discovering or solving problems, students may not necessarily develop their creative thinking skills (Nowreyah et al. 2014: 83; Gralewski 2016: 309) (see section 4.6.). This may be the case as the creative thinking process generally consists of identifying a problem, analyzing new

ideas and implanting these new ideas or solutions (Puccio and Keller-Mathers 2007: 285) (see section 2.1.). For this process to succeed, however, it is necessary for students to use collaboration strategies such as asking students to find a solution to a problem together (de Souza Fleith 1998: 150; Diakidoy & Kanari 1999: 233; Dishke Hondzel 2013: 73; Nowreyah et al. 2014: 82), which could not be identified in the interviews. According to the curriculum for the professional college of economy, it is important to give students the opportunity to use their critical and creative thinking skills to better prepare them for the challenges, problems, and decisions that they might face outside of the classroom (BGBI. II 2015b: 2) (see section 3.1.).

In order to deliver lessons that develop students' multiple intelligences (Gardner 1999: 33-44) (see section 3.3.), teachers can and should teach in a cross-curricular manner. Although the middle school and AHS curriculum generally states that students should do cross-curricular activities (BGB1. II Nr. 1 2023a: 57; BGB1. II 2023b: 38) (see section 3.1.), only one middle school teacher (T1), one AHS teacher (T3) and the professional college teacher (T5) mentioned making connections between subjects. Though teachers in previous studies seemed to combine subjects with the arts or music (Diakidoy & Kanari 1999: 233; Dishke Hondzel 2013: 63; Aish 2014: 84, see section 4.3.; Henriksen & Mishra 2017: 24, see section 4.4.), T1, T3, and T5 appeared to have a broader understanding of creativity as they suggested combining aspects of their second subject, geography (T1), as well as their interests such as history (T1), music (T3) and geography (T5).

According to these teachers, teaching in a cross-curricular manner could be achieved by having students do project work. This would fulfill the aim of the AHS, middle school, and HLW curriculum which stated that teachers should devise project-based learning tasks (BGBI. II Nr. 1 2023a: 14; BGB1. II Nr. 1 2023b: 4, 9; BGBI. II 2015b: 11-12) (see section 3.1.) and would also have the potential to develop students' collaboration skills, another important 21st-century skill (Gardner 1999: 33-34) (see section 3.3.). By combining English and history or geography, intelligences from all three domains could be fostered (see Table 2 in section 3.3.). Since English requires students to, for example, write texts, collaborate with other students during group projects or justify their opinions, the focus could be on the following intelligences: verbal (interactive), interpersonal (interactive), and intrapersonal (introspective) in English. In history, a subject in which students might be asked to reflect on historical events and question

political decisions, they could have the chance to apply their existential (introspective) and logical (analytic) intelligence. In geography, students may also be incited to reflect, but more so on the relationship between people and their environment and compare, for example, how various cultures interact with their natural environment. This subject, therefore, has the potential to focus on the existential (introspective) and naturalist (analytic) intelligence. By combining English and history or geography, teachers could deliver lessons that focus on one intelligence per domain, which Mckenzie (2005: 28) (see section 3.3.) claimed to be ideal.

In addition to providing students with the opportunity to be in charge of their learning, and develop their thinking skills and multiple intelligences, it was found in previous studies (see section 4.6.) that they should also be incited to take risks (Nedjah & Hamada 2017: 359), show ingenuity and originality (Turner 2013: 28; Aish 2014: 80) as well as use their imagination (Nedjah & Hamada 2017: 358). Although few of these aims could be fulfilled with the tasks that were identified in the interviews, the two latter ones may be achieved through creative writing tasks (T1, T3, T4, T5) which may be open-ended (T4, T5). However, it is uncertain as to whether such tasks have the potential to develop students' creativity (Aish 2014: 95) as they might only be a successful way to learn how to work independently (de Souza Fleith 1998: 150; Nowreyah et al. 2014: 86; Gralewski 2016: 307).

These results have shown that some of the creative tasks mentioned by the teachers have the potential to teach for creativity. This may be done by encouraging students to take charge of their learning process, develop their lower- and higher- order thinking skills as well as multiple intelligences, show ingenuity and originality, as well as use their imagination. Interestingly, these tasks appear to address various aspects mentioned as creativity (see section 5.3.1.), namely thinking divergently and displaying other cognitive skills such as evaluating, interpreting, solving issues, and applying knowledge. These results suggest that the teachers in this study do not delimit creativity from other teaching approaches and thus do not appear to have a dichotomous view that creativity and the use of cognitive skills are unrelated.

5.4.3. Factors that influence teachers' teaching practice

The third research question focused on how fostering creativity is influenced by several enablers and inhibitors. In line with previous studies (see Al-Nouh et al. 2014: 87; Fitriah 2017: 176 in section 4.4.), there seems to be a slight preference for small classes, i.e., between 13 and 15 students. Big classes, which were not defined consistently by all teachers, appeared to

limit the possibilities to foster creativity. According to the teachers in this study, such a class was made up of 23 (T4) to 28 (T5) students, whereas teachers in Al-Nouh's et al. (2014: 86) study stated that a classroom with 30 to 35 students was too big. Perhaps this slight discrepancy lies in the teachers' aims or teaching style. Teachers who want to have regular speaking lessons (T4) might be more likely to state that a class with more than 23 students is too big as it tends to get loud (T5). However, this preference could also be influenced by other factors which can negatively impact creativity such as misbehavior in the classroom, which both teachers in this study (T1, T2, T3, T4) as well as in previous ones stated (Aish 2014: 93; Al-Nouh et al. 2014: 81) (see section 4.4). In the case teachers need to teach big classes, they may opt for a more frontal approach by delivering lessons that focus on grammar (T3, T5) or the coursebook (T2) without being creative (T4). This is in line with Gralewski (2016: 304, 317) and Furman (1998: 263) who stated that teachers might opt to teach in a frontal manner when students' behavior does not allow for the further use of a creative method to maintain control of the classroom (see section 4.5. and 4.6.). Middle school teachers, who generally work in a team, may also opt to teach in such a manner when their co-teacher is required to substitute in another class, which T1 stated happened frequently. Although the teachers may, in such cases, distribute worksheets and have students do drill work, it does not appear as though they are incapable of incorporating new and different methods, as was the case for some teachers in de Souza Fleith's (1998: 150) study (see section 4.4.). They simply opt for more conservative methods when the classroom does not allow for more creative tasks.

The environment in which one works also seems to play an important role. Like the teachers in Dishke Hondzel's (2013: 95, 100) and Henriksen and Mishra's (2017: 37) study (see section 4.4.), creativity is likely to be fostered if one's colleagues and principals are supportive (T2, T3, T5) of their decisions to be creative (T3, T5). Teachers in an Austrian school context who wish to be creative are likely to be supported since they appear to have the freedom to fulfill the aims (T2, T3), skills, and competencies (T4) set in the curriculum, and are free to choose which topics they wish to cover (T2, T5) and how (T5). Although the teachers in Dishke Hondzel's (2013: 95, 100) and Henriksen and Mishra's (2017: 37) study (see section 4.4.) explicitly stated that parents' support was also important, there was no mention by the teachers in this study as to whether students' parents should be supportive or not. This could imply that cooperating with parents might not be viewed as essential to promote creativity, which has, however, been

described as problematic for some teachers in a previous study (Al-Nouh et al. 2014: 86) (see section 4.4.). Thus it appears that with the support of principals, co-workers, and/or parents, teachers may be more likely to succeed at fostering creativity, that is, creating a work environment that motivates students to acquire more knowledge, take risks, innovate, create, apply and transfer new knowledge, not be afraid of failure and view mistakes as a chance to grow (Hargreaves 2003: 9, 10) (see section 4.4.).

The learning environment, which can be influenced by a teacher's personality or teaching methods (Cachia et al. 2010: 25; Aish 2014: 91) (see section 4.4.), also has the potential to have a positive or negative effect on the fostering of creativity. For example, as T4 mentioned in her interview, a bad student-teacher rapport can result in a lack of creativity in the classroom. Students who feel connected with their teachers are perhaps more likely to view the implementation of new methods with a more open mindset and thus more willingly partake in new activities, which can, as a result, lead to fewer misbehavior issues. Furthermore, a good student-teacher rapport might prevent students from being afraid of sharing their ideas more openly, as was mentioned by Gralewski (2016: 317) (see section 4.4.).

Though it was not mentioned in any of the literature reviewed in section 4.4., teaching younger students were seen as inhibitors by some of the teachers in this study. T1 and T4 expressed that their younger students were unable to work independently since they found it difficult to manage themselves and their time (T4, T1). Since these students do not appear to possess the typical characteristics of a creative student – someone who can set their own objectives and is both autonomous and independent (Diakidoy & Kanari 1999: 232; Aish 2014: 87) (see section 4.2.) – T1 and T4 might be deterred to foster creativity. Perhaps the reason for their lack of independence stems from the methods and teachers to which they were exposed at a primary or secondary school level, as was suggested by T1 and T4 who stated that students' unfamiliarity with methods was an inhibitor. Students may, as a result, be seen as an inhibitor, when, in fact, their prior experiences as students may be to blame. They may, therefore, need clear guidelines to ensure the success of such tasks (Simplicio 2000: 677-678, see section 3.2.).

Regardless of whether students possess these characteristics, their learning behavior may still inhibit teachers' attempts to foster creativity. For example, they may simply not wish to put effort into thinking or innovating (Gralewski 2016: 317) (see section 4.4.), perhaps because

they may think negatively of creativity (T3) or not be interested in going beyond a topic (T4). They may also only wish to communicate in their native language (Fitriah's 2017: 130-131) (see section 4.4.) due to a lack of basic language skills, which was sometimes the case in T4's class. In addition to this, students might not want to participate in class when new teaching methods are used (Fitriah 2017: 130-131) (see section 4.4.) since they may be unfamiliar with such methods (T1). By giving them time to adjust to a new teaching style, which is likely to be easier if teachers have the possibility to continuously teach the same class, an opinion shared by T1 and T4, this problem may be counteracted. Although challenging, it may still be possible to promote creativity in classrooms with students who have little desire to think, innovate, use the target language, or be exposed to new methods by creating an open conversation environment to allow students and teachers to understand their views and find ways to make certain methods work.

Based on the results, it appears that not only should students possess certain characteristics to make the promotion of creativity more successful, but so should teachers. Even though it was only mentioned by one participant (T5), it is believed that teachers should possess in-depth content knowledge of the subject they have to teach, which would imply that teachers who teach subjects they haven't studied may have more difficulties being creative. In addition to being knowledgeable about the subject one teaches, it was found in previous studies that knowing how to make students interested in learning, choosing materials that correspond to students' level of language, and using technology to create cross-curricular lessons, was also relevant (see de Souza Fleith 1998: 150; Cachia et al. 2010: 30, 32; Fitriah 2017: 130, 176) (see section 4.4.). Interestingly, none of the teachers mentioned the importance of these in the interviews, perhaps because this knowledge, especially the one about students' interests and language level, is generally important for any lesson, regardless of whether the aim is to promote creativity. The fact that technological knowledge was not mentioned could indicate that it is not perceived as necessary when creating cross-curricular lessons or that teachers are unfamiliar with its potential for such lessons.

To ensure that teachers foster creativity using technology, teachers should possess technological and pedagogical knowledge (Koehler and Mishra 2008: 62) (see section 2.2.). For example, since a classroom equipped with Wi-Fi (T1), a projector (T1, T5), a whiteboard (T5, T2), and a computer is seen as an enabler (T5) – which is in line with Cachia et al. (2010:

25) and Al-Nouh et al. (2014: 87) (see section 4.4.) who stated that classrooms that were not equipped with technology were inhibitors to creativity – teachers should not only have a basic understanding of how they work but also know how to use them to deliver lessons which foster creativity. However, according to T1, some teachers do not know how to use a computer or type. As a result, they may experience less success at fostering creativity than those who are also capable of using digital technologies (Simplicio 2000: 678) (see section 3.3.). Despite this disadvantage, teachers may still be able to develop students' multiple intelligences with non-digital technologies (McKenzie 2005: 36, 38) (see section 3.3.). The possible downside of only using non-digital technologies is not creating learning opportunities that students are likely to encounter outside of the classroom, such as writing e-mails and using search engines.

Teachers may possess the required content, technological and pedagogical knowledge to foster creativity, but whether they can apply it may depend on their co-teacher, as appears to be the case for middle school English teachers who work in a team. According to some teachers, a co-teacher's openness (T2) and young age (T2), for example, may lead to more creativity. Though young teachers may be willing to try out new methods, they may be more likely to do so because they have just finished their teaching degree and are eager to test the ones they learned about. This openness may diminish over time but could be maintained by making it mandatory for all teachers, regardless of the school type in which they teach (see section 3.6.), to take part in further education programs which focus on the skills required today. The Ministry of Education would, however, need to set a focus on creativity (see section 3.6.) to ensure that teachers realize the importance of this skill and prevent a lack of demand of courses about creativity, as T5 mentioned and as was shown in section 3.6. By making it obligatory for teachers to invest time in further education and increasing the offer of courses to help teachers teach creatively and teach for creativity, it may be possible to ensure that more courses have enough participants. Since the courses offered by the PH have been described as useless (T1), the interest could be further increased by offering professional training programs and action research projects (Schmich & Schreiner 2009: 34) (see section 3.6.). These may also encourage teachers who lack motivation (T4) as such projects would allow teachers to focus on a specific creativity-related issue which is relevant for their classroom.

Further training may also be useful for teachers to learn how to network. Although Hargreaves (2003: 5, 10) stated that teachers should show interest in sharing their methods virtually or in person as networking has the potential to motivate teachers to try new methods (Hargreaves 2003: 6) (see section 3.5.), it did not seem as though the teachers in this study shared materials via a platform. While some of them discovered new ideas by either observing their colleagues (T1), working with student-teachers (T4) or devising a task together (T5), sharing materials via a platform such as Microsoft Teams or the Moodle platform (www.eduvidual.at) (see section 3.5.) did not appear to be common. In fact, one teacher (T4) revealed that most of her colleagues did not, but that the younger teachers were starting to introduce this culture. Perhaps this is not widely practiced by all teachers as they are unaware of the possibility or unfamiliar with how online sharing works. In contrast with what Cachia et al. (2010: 36) stated in section 3.5. – that teachers would have to take training courses to learn how to share their ideas and methods with teachers abroad – it appears that it would be necessary for teachers to first learn how to start networking with colleagues within and outside their school using the above-mentioned online platforms to ensure that teachers share their views, knowledge, and experiences (Simplicio 2000: 680) (see section 3.5.).

If teachers were aware of how they could easily share material and ideas, they would perhaps be more likely to try a new activity or method without having to invest too much time in preparation. In fact, lacking time appeared to prevent creativity from being fostered (T1, T3, T4, T5), which is consistent with previous studies (de Souza Fleith 1998: 150; Cachia et al.2010: 24; Dischke Hondzel 2013: 88-89; Aish 2014: 91,92; Al-Nouh, Abdul-Kareem, Taqi 2014: 81; Gralewski 2016: 318) (see section 4.4.). Although one teacher mentioned family life (T3) as a reason for not having enough time to be creative, the main reason seemed to be the exams for which students need to prepare (T1, T2, T3), but also the 50-minute lessons (T1) and few lessons a week (T1, T4, T5). These factors were also mentioned by teachers in previous studies, who, however, added the curriculum, structure of lessons as well as bureaucratic tasks (de Souza Fleith 1998: 150; Al-Nouh et al. 2014: 80, 86; Gralewski 2016: 303, 317; Henriksen and Mishra 2017: 37; Nedjah & Hamada 2017: 360) (see section 4.4.). Although it was found in Cachia et al. (2010: 32) that testing played an especially big role at a secondary level (see section 4.4.), all teachers in this study shared the opinion that tests at a lower and upper secondary level had a negative impact on creativity in the classroom. While it is uncertain as

to whether teachers feel pressured to ensure that their students succeed and therefore dedicate a major part of their lessons to focus on the basic skills which the students need to pass the test, as was found by (Dishke Hondzel 2013: 55; Aish 2014: 92) (see section 4.4.), T1, T2, T3, T5 revealed that the lessons before a test were used to practice the various skills and competences.

In addition to the preparation process which can lack creativity, the tests may also not foster this skill. Although regular English tests may not achieve this goal as they usually assess whether students can use newly learned grammatical structures and vocabulary and may be based on memorization and knowledge acquisition (Cachia et al. 2010: 26) (see section 4.4.), standardized tests have also been described as not being able to foster creativity (Aish 2014: 91) (see section 4.4.), an opinion shared by both T3 and T4. Since upper secondary students need to learn various text types which were also seen as disablers (T3, T4, T5), it is unsurprising that the writing tasks of the standardized Matura exam[21], e.g., analyze two pictures, were said to be boring (T4). Even though tests seem to generally inhibit creativity, it appears as though teachers still tend to prefer this method of assessment rather than project work as tests allow them to easily grade students (T5). None of the teachers, however, explicitly mentioned that creativity could not be assessed, which many teachers did in Cachia's et al. study (2010: 32) (see section 4.4.). The fact that another form of assessment was mentioned by one teacher (T5) reveals that some teachers may be aware of different forms of assessment, even though it was found in Cachia's et al. (2010: 33) study that some teachers were unaware of other types (see section 4.4.).

5.4.4. Comparison between teachers' and students' beliefs about creativity

The fourth research question aimed to identify similarities and differences between teachers' and students' beliefs about creativity, creativity in the classroom, teaching for creativity and creatively, disablers, and characteristics of creative teachers and individuals. Like the students in a previous study (Delany et al. 2019: 56-57, see section 4.6.1.), many of the students associated creativity with creating as a means of self-expression, i.e., writing, drawing, creating a novel product such as artwork and dishes. These results are in fact consistent with teachers' views that creativity is associated with producing an aesthetic product without any

[21] secondary school exit exam

instructions or using an existing object differently to produce art. Both students and teachers additionally associated creativity with the arts, namely experimenting with colors, drawing, and painting.

In addition to creating, students and teachers appeared to associate creativity with innovating. While upper secondary students mentioned reproducing a picture and adding their own touch, creating dishes, and making an activity more fun, teachers mentioned using words creatively, developing something, and using something that exists differently. Inventing was also explicitly mentioned by both groups, but teachers elaborated by stating that it was producing something original e.g., a story, text, or sentences. One student did, however, mention creating questions for a quiz in this context.

Students and teachers also seem to view creativity as akin to various intelligences (McKenzie 2005: 14, see section 3.3.). While upper secondary students seemed to focus more on existential intelligence (see section 3.2.), namely recognizing and understanding a problem in order to solve it and find unique solutions, teachers emphasized logical intelligence (see section 3.3.): divergent thinking to solve problems. Though the upper secondary student did not explicitly mention this, changing the purpose of an object to solve a problem, which may be the result of the combination, exploratory, or transformational creative thinking process (Robinson 2011: 158, see section 2.1.), concurs well with this. Upper secondary students also associated creativity with interpersonal intelligence, i.e., sharing ideas which can imply teamwork, but teachers did not, which may confirm that it is often not a focus in the traditional classroom (McKenzie 2005: 14, see section 3.3.). Instead, one teacher associated creativity with naturalist intelligence, namely comparing (see section 3.3.).

It can be concluded that teachers and students generally define creativity similarly but with a few differences. Though both groups associated it with self-expression, the arts, innovation, invention, and various intelligences, the differences mostly lie in the latter. Teachers seemed to focus more on logical and naturalist intelligence whereas students emphasized the existential and interpersonal one.

5.4.5. Comparison between teachers' and students' beliefs about teaching for creativity

Teachers and students appeared to have a similar understanding of teaching for creativity. Although they all mentioned activities to help students create and develop their

understanding, analytical, and evaluative skills, one student listed an activity to foster students' ability to apply knowledge. The activities which students thought could help them create included creative writing. The teachers also thought so, but they were more specific and mentioned stories, story continuations, poems, rewriting tasks, and open-ended tasks. Developing students' understanding also seemed important. Both students and teachers believed that role-plays and interpreting texts were creative, but only teachers added comparison tasks – which one male upper secondary student explicitly mentioned was useless – inferring how something works, and summarizing texts by making mind maps. Activities to develop students' analytical skills were also mentioned. While the teachers' activities related more to categorizing vocabulary, structuring ideas, or brainstorming a new topic, the one mentioned by an upper secondary student referred to making connections while writing essays, which was also considered to be creative by grade 10 and 11 students in Turner's (2013: 32-33) study (see section 4.6.1.). Regarding tasks that can develop students' evaluative skills, students and teachers focused on discussing and reflecting on topics and expressing one's opinions. Activities that can develop students' ability to apply knowledge were mentioned by lower secondary students and included solving problems and experimenting with new elements, which can help students remember new content and concepts (Turner 2013: 32, see section 4.6.2.). All these skills, as well as different levels of intelligence, could be strengthened in cross-curricular lessons (McKenzie 2005: 13) (see section 3.3.), which both upper secondary students and teachers said could promote creativity.

Activities that help students learn how to learn were perceived as creative by all groups. More specifically, both teachers and students thought that this involved collaborating with peers to complete a task. In addition to group work, teachers also mentioned activities that involve autonomous work such as managing one's time and keeping a vocabulary log. Teachers also put a focus on equipping students with essential skills such as using online resources, search engines, and dictionaries.

Based on these results, it can be said that teachers and students seem to, for the most part, view teaching for creativity in similar ways, but with slightly different foci. They also seem to agree on why it is important. According to responses in the upper secondary group, students think it is important to be prepared for the future and be exposed to different perspectives. Since teachers believe that students should be given freedom, have their views and opinions

challenged, learn how to draw parallels between subjects, reflect, apply their knowledge, create things, and use language creatively to create an impact, it can be deduced that teachers are doing exactly that.

5.4.6. Comparison between teachers' and students' beliefs about teaching creatively

There were several similarities between teachers' and students' associations with teaching creatively, however, there were differences regarding specific tasks and ideas. Both teachers and students mentioned games to practice or revise vocabulary and grammar, speaking tasks (e.g., presentations, audio recordings), and drawing tasks, which many students tend to find enjoyable (de Souza Fleith 200: 151, see section 4.6.2.). Teachers and students also seem to attach importance to the use of authentic material such as watching videos and/or movies and reading stories and/or books, the latter being among the list of students' favorite activities in de Souza Fleith's (2000: 151) study (see section 4.6.2.). Getting up and moving appeared to be another way to teach creatively, albeit not for lower secondary students. They also stated that such tasks are open-ended, offer freedom of choice, and take students' ideas/interests into account, the latter only being referred to by upper secondary students. The only additional one that was mentioned by a teacher was task personalization. Although the students and the teachers brought up a variety of similar tasks and methods, there were some differences. Lower secondary students associated reading dialogues and using grammar formulas to help students learn tenses as creative, though these were not mentioned by teachers. One teacher, however, did mention moving to learn the difference between verb tenses, a method that caters the kinesthetic learners.

The reasons to teach creatively were also quite similar across the two groups. For example, making lessons and learning fun was seen as one of the main reasons by the students and teachers. The upper secondary students and teachers furthermore mentioned the increase in concentration levels, which may be associated with breaking the monotony of working with coursebooks, worksheets, and the same activities, which teachers also thought was important. Increasing students' motivation was seen as another reason by upper secondary students. They also stated that it helped to learn vocabulary and grammar and understand the content presented in the book, which lends support to the finding in Turner's (2013: 32-33) study in which it was found that games and various strategies help students understand difficult concepts (see section 4.6.2.). Teachers also seemed to think that way since they stated

that teaching creatively not only helped them to explain grammatical structures but also help students with different learning styles understand.

In sum, teachers and students seem to have similar views about what is considered creative teaching and why it should be done. They believe that games, speaking and drawing tasks, authentic material, and movement are creative activities that have the potential to make lessons fun, increase students' concentration and motivation, and help students learn.

5.4.7. Comparison between teachers' and students' beliefs about disablers

The major disabler seems to affect the upper secondary school level. Teachers and students seem to agree that school leaving examinations, teaching to the test, and the focus on specific text types are disablers. Students furthermore mentioned tasks with specific guidelines and a lack of freedom of choice, which are most likely related to exam preparation. Teachers added the curriculum and the coursebooks. The fact that upper secondary students and teachers felt that exams and text types were disablers seems to lend support to the finding in Turner's (2013: 32-33) study (see section 4.6.2.) that there are generally fewer chances for students to be creative as they go through school. However, this may already be the case in lower secondary as lower and upper secondary students said that some teachers did not appreciate creativity, which confirms the findings in de Souza Fleith's (2000: 151) study in which was found that teachers did not always welcome creative behavior and that they sometimes punished students for exhibiting it (see section 4.6.2.). Perhaps this type of behavior is linked to using conservative teaching methods and/or having little interest in using new ones, a characteristic that T2 viewed as a disabler. As a result, teachers may show little appreciation for students' efforts to be creative.

5.4.8. Comparison between teachers' and students' beliefs about creative teachers

Teachers and students mentioned some characteristics of creative teachers which are similar, but also many that are different. Students stated that such teachers used a variety of methods and were imaginative, which is in line with teachers' view that they are open-minded towards teaching methods and go beyond the tasks and topics in the coursebooks. Although teachers characterized creative teachers as knowledgeable about their field, current affairs, and the target culture, students did not explicitly mention this or their willingness to continue to learn although students had in Fitriah's (2017: 185) study (see section 4.6.1.). Instead, explaining in an understandable manner and being fluent in the target language were brought up, which

can be linked to being knowledgeable as possessing a breadth of knowledge of the target language may help one to explain grammatical structures and new vocabulary more effectively. Possessing enough knowledge may also make it possible for teachers to be spontaneous, which upper secondary students used to describe creative teachers. Teachers listed other characteristics which can be categorized as such e.g., not having a clear plan, reacting to what is happening in the classroom, and engaging in spontaneous discussions with students. However, these attributes could be linked to being disorganized as well i.e., not having a lesson plan or short- or long-term goals.

Compared to the teachers in this study, the students seemed to focus on personal characteristics whereas the teachers emphasized intellectual abilities. Based on the adjectives listed, creative teachers are perceived as nice: They are laid-back, tolerant, empathetic, sympathetic, and fun. Even though friendliness was not explicitly stated, one teacher mentioned happiness, which is related to being nice; all of which is in contrast with Kwan Ng and Smith's (2004: 97) findings that creative individuals tend to be less friendly (see section 1.1.). Students additionally associated authenticity i.e., being unafraid of implementing ideas, which is like other characteristics used in previous studies by other students: individualistic and unconventional (Luescher et al. 2016: 38, see section 4.6.1.). Although students generally focused more on personal characteristics, teachers and students included being interested in students' lives and being funny, the latter being a characteristic used by students in other studies to describe creative teachers (Luescher et al. 2016: 38; Delany et al. 2019: 56, see section 4.6.1.). In contrast, teachers seemed to think that creative teachers and individuals possessed several intellectual abilities. In their opinion, such individuals think divergently, outside the box, and critically.

This comparison has shown that teachers and students have slightly divergent opinions about what a creative teacher is. Although they both seem to see them as open to using various methods, funny and interested in students' lives, teachers tend to characterize them as knowledgeable, intellectual, and spontaneous or disorganized whereas students seem to focus on their niceness and authenticity.

5.4.9. Limitations

The results presented in this study need to be viewed in light of some limitations. First, my lack of experience with focus group interviews and the small groups may have negatively

impacted the generation of information. According to Lunenberg & Irby (2008: 92), "[t]he less experienced the interviewer, the more people in the group may be likely to be frustrating or unwieldy; however, the less experienced the interviewer, the fewer people may be likely not be encouraged to generate the information needed that a few more in a group could generate." Although I had initially planned to have between five to six participants per group as per suggested by Vaughn, Schumm and Sinagub (1996: 132-133), a few students had forgotten about the interview despite a friendly reminder sent the day prior. Second, the accuracy of the results was not checked. More specifically, no observations were done to identify whether teachers' beliefs and teaching practices aligned. Third, the sample represents a minor part of the population and therefore the results generated in this small qualitative study cannot be generalized. To overcome such limitations in the future, a few steps could be taken. Researchers could plan to have a few more students than necessary, they could observe multiple lessons or, if this is not possible, send their preliminary results to the participants to have them confirm the accuracy and/or explain what they meant by a certain statement. This, however, would only work if they received the transcripts in a timely manner to ensure that they do not forget what they meant. To increase the generalizability of the results, a mixed method research, more specifically the use of questionnaires prior to the interviews, could be used.

6. Conclusion

This paper has investigated teachers' and students' beliefs about creativity, more specifically their beliefs about creativity in general and its role in the classroom, creative individuals and teachers, the way it can be fostered in the EFL classroom as well as the enablers and disablers that come into play. The results of this study suggest that though both teachers and students linked creativity to being artistic, it was also associated with the little c definition and described as a thinking skill. Although the participants seemed to have a broader understanding of creativity, it did not entirely match how the term was defined in the curricula, which, in fact, were sometimes seen as disablers. Though there appeared to be a focus on the sectoral and little c definition when creativity was generally defined, the former was more evident when teachers described creative teachers, which corresponds more to how creativity is used in the curricula. Teachers furthermore perceived them as knowledgeable. In fact, not having enough knowledge about one's subject, creativity, or technology was seen as a disabler by teachers. To counteract this issue, teachers could take further training courses offered by the PH, but these were often described as useless and the courses with a focus on creativity were oftentimes canceled.

Despite creative teachers being described as artistic, the teachers in this study did not only seem to focus on the arts when fostering creativity in the classroom. The methods and activities that the teachers and students mentioned could be categorized as teaching creatively and teaching for creativity, both of which are necessary to promote creativity, and which can be done separately or simultaneously (Jeffrey & Craft 2004: 84). The former was mostly associated with being open to and using a variety of methods and activities – which teachers and students perceived as enablers – to make tasks and lessons fun, increase students' concentration and interest, differentiate to suit different learning styles, and help students learn. The latter seems to have the potential to develop students' creativity and prepare them for the outside world. This can be concluded since they incite students not only to take charge of their learning process, show ingenuity and use their imagination but also to develop their lower- and higher-order thinking skills and multiple intelligences. This, however, may only be possible in small classes with an absence of misbehavior, a supportive team, a good student rapport – which both teachers and students think can be attained by showing interest in students' lives – a teaching material sharing culture and a decreased focus on

exams. The latter would especially benefit upper secondary students as they believed that school leaving examinations, teaching to the test, focusing on specific text types and tasks with specific guidelines, and a lack of freedom of choice were disablers.

In my view, the results of this study and the research done about this topic have gone some way toward enhancing our understanding of creativity in the EFL classroom. Understanding that creativity, in addition to being artistic, entails using various thinking skills as well as activating multiple intelligences to produce original and/or valuable outcomes or solutions is one step towards being able to prepare students for the world outside the classroom. I have shown that creativity is not solely associated with the arts and that it is helpful to possess and combine technological, content, and pedagogical knowledge to foster creativity. If teachers are also aware that creativity can be fostered by, for example, considering Bloom's taxonomy of thinking skills, creating cross-curricular lessons and project-based learning to develop students' multiple intelligences, and encouraging students to collaborate, this goal can be achieved. To ensure that teachers possess this knowledge as well as technology knowledge to promote creativity, a focus needs to be put on it in the pre- and/or in-service teacher education programs. Furthermore, adding creativity as a skill in the EFL curricula and not only emphasizing the arts could give this skill the attention it deserves as creativity "[…] is as important in education as literacy, and we should treat it with the same status." (Sir Ken Robinson: Do schools kill creativity?: 2006).

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Appendix A: English and German semi-structured interview guides

English version:

A. Beginning of the interview

- Greet the interviewee and thank them for their interest.
- Explain the purpose of the study.
- Explain the outline of the interview.

B. Establishing rapport with the participant

1. Which subjects did you study and where did you complete your study programme?
2. Which subjects do you teach/are you teaching this year?
3. What motivated you to become a teacher?
4. How many lessons do you teach? How many English lessons do you have?
5. How long have you been teaching? How long have you been teaching at this school?
6. Have you taught or do you teach at any other school(s)? If so, what type(s)?
7. What do you think makes a lesson or a teaching practice successful for you?
8. Have you taken part in professional development courses for teachers? If so, which ones? (Possible probe: Did any focus on developing creativity in the classroom?) Have they helped you improve your teaching skills? If so, in what way? If not, why?
9. Do you have any interests or creative pursuits that you spend time on outside of your professional life? (Possible probes: Tell me a little more about these hobbies. What do they mean to you, or how have they enriched your life?)

C. Creativity in general

1. What does it mean to you to be creative? (Possible probe: What does creativity mean to you in the general sense of the word?)
2. How important is creativity to you? Why?
3. How would you characterize creative people?
4. What experiences have you had with creativity in your life? (Possible probes: as a teacher, positive and negative ones)

D. Creative teaching practices and creative teachers

1. Do you think creativity is important in in language teaching? (Possible probes: Why/why not? What can creative teaching practices allow you to achieve in the EFL classroom?)
2. In your opinion, what is the purpose of creativity in language teaching?
3. What do you think is the meaning of creativity in the field of English language teaching?

4. What are the aspects of English language teaching which require creativity? (Possible probes: teaching grammar, vocabulary, pronunciation, collocations, developing reading, listening and speaking skills, motivation, etc.) Why?
5. How would you characterize creative EFL teachers?
6. Describe classroom practices which are, in your opinion, good examples of creative teaching. Why do you think they are creative?
7. Give an example of how you promoted creativity in the classroom. (Probes:
    a. What changes could you observe in your students? What was achieved with these activities?
    b. What types of lessons or teaching practices did your students respond to very well?
    c. How did you come up with the creative idea for the lesson or teaching practice?
8. Do your activities or creative work outside of teaching influence what you focus on in class? If so, how do they influence your classroom practices?

E. Factors that influence teachers' beliefs about creativity

1. What motivates you to be creative in your teaching? Are there any factors that encourage you to be more creative in your English language teaching?
2. Does your school allow you to nurture creativity in the classroom? If yes, how? If not, why?
3. Does the English curriculum allow you to nurture creativity in the classroom? If yes/no, could you say something more about that?
4. Are there any resources that help you develop creativity in the classroom? (Probes: online tools, books, talking to colleagues, apps, etc.). Do you often utilize these resources? If yes, in what way? If not, why? How about the use of technology? Do you often use it in your teaching? If so, how? If not, why?
5. What are the factors which suppress your creativity in the English language classroom?
6. How can English language teachers overcome such obstacles to be creative?

Is there anything you would like to add?

F. Thank the interviewee

- Thank the interviewee for their time.
- Invite the interviewee to contact you after the interview should they have more ideas about creativity they would like to share.
- Ask the interviewee if it would be possible to contact them for further information about the topic.

- Ask the interviewee if they would like to have access to the interview transcripts and thesis or if they'd like a summary of the thesis.

Adapted from (Fitriah 2017:261-263/Alkhars 2013:263-4/Dishke Hondzel 2013:157/Henriksen & Mishra 2015:45)

German version:

A. Beginn des Interviews

- Grüß den/die Interviewpartner/in und dank Ihnen für Ihr Interesse.
- Erklär das Ziel der Studie.
- Erklär wie das Interview aufgebaut ist.

B. Ein Verhältnis mit dem/r Interviewpartner/in

1. Welche Fächer hast du studiert und wo hast du dein Studium abgeschlossen?
2. Welche Fächer unterrichtest du? Welche unterrichtest du dieses Jahr?
3. Was hat dich dazu motiviert, Lehrer zu werden?
4. Wie viele Unterrichtseinheiten hast du? Wie viele davon sind Englischunterrichtseinheiten?
5. Wie lang unterrichtest du schon? Seit wann unterrichtest du an dieser Schule?
6. Hast du schon an einer anderen Schule unterrichtet oder unterrichtest du an einer anderen Schule? Wenn ja, welcher Schultyp?
7. Deiner Meinung nach was ist für eine erfolgreiche Unterrichtsstunde oder Unterrichtsmethode wichtig?
8. Hast du an Weiterbildungskurse für LehrerInnen teilgenommen? Wenn ja, welche? (mögliche Zusatzfrage: Haben diese einen Fokus auf die Förderung von Kreativität im Klassenzimmer?)
    i. Haben diese Kurse dir geholfen, deine Lehrkompetenzen zu entwickeln? Wenn ja, in welcher Weise? Wenn nicht, warum?
9. Hast du Interessen oder kreative Tätigkeiten mit denen du dich außerhalb deines Berufslebens ausübst? (mögliche Zusatzfragen: Sag mir ein bisschen mehr über diese Hobbies. Welche Bedeutung haben diese für dich oder wie haben diese dein Leben bereichert?)

C. Kreativität im Allgemeinen

1. Was heißt es für dich, kreativ zu sein? (mögliche Zusatzidee: Was bedeutet Kreativität für dich im allgemeinen Sinne?)
2. Wie wichtig ist Kreativität für dich? Warum?
3. Wie würdest du kreative Personen kennzeichnen?

4. Welche Erfahrungen hattest du in deinem Leben mit Kreativität? (mögliche Zusatzidee: als Lehrkraft, positive und negative Erlebnisse)

D. Kreative Unterrichtsmethoden und kreative Lehrkräfte

1. Glaubst du, dass Kreativität im Sprachunterricht wichtig ist? (mögliche Zusatzideen: Warum/warum nicht? Was heißt es für dich?)
2. Deiner Meinung nach, welche Bedeutung hat Kreativität im Englischunterricht?
3. Deiner Meinung nach, was ist das Ziel von Kreativität im Sprachunterricht?
4. Welche Aspekte des Englischunterrichtes verlangen nach Kreativität? (mögliche Zusatzideen: Vokabeln, Grammatik, Aussprache unterrichten, Kollokationen, Sprechen, Schreiben und Hören trainieren, Motivation, etc.)
5. Wie würdest du kreative Englischlehrkräfte kennzeichnen?
6. Beschreib Unterrichtspraktiken, welche, deiner Meinung nach, gute Beispiele vom kreativen Unterrichten sind. Warum glaubst du, dass sie kreativ sind?
7. Gib bitte ein Beispiel wie du Kreativität im Unterricht gefördert hast. (mögliche Zusatzideen:
    a. Welche Änderungen konntest du in deinen SchülerInnen beobachten? Was konnte mit diesen Aktivitäten im Unterricht erreicht werden?
    b. Welche Unterrichtspraktiken oder Typen von Unterrichtseinheiten wurden von deinen SchülerInnen gut angenommen?
    c. Wie entstanden deine kreativen Ideen für diese Unterrichtsstunde oder Unterrichtsmethode?
8. Haben deine Hobbies oder kreative Tätigkeiten außerhalb der Schule einen Einfluss darauf, worauf du im Unterricht Wert liegst? Wenn ja, wie beeinflussen diese deine Unterrichtspraxis?)

E. Faktoren, welche einen Einfluss auf die Überzeugungen der LehrerInnen in Bezug zur Kreativität

1. Was motiviert dich, kreative Methoden im Unterricht anzuwenden? Gibt es Faktoren, welche dich ermuntern, kreativer im Englischunterricht zu sein?
2. Ermöglicht dich deine Schule, Kreativität im Unterricht zu fördern? Wenn ja, wie? Wenn nicht, warum?
3. Ermöglicht dir der vorgesehene Stoff für Englisch, Kreativität im Unterricht zu fördern? Wenn ja/nein, könntest du ein bisschen mehr dazu erzählen?

4. Gibt es Ressourcen, welche dir helfen Kreativität im Klassenzimmer zu entwickeln? (Mögliche Zusatzideen: Online Ressourcen, Bücher, Gespräche mit KollegInnen, Apps, usw.) Verwendest du diese Ressourcen oft? Wenn ja, inwiefern? Wenn nicht, warum? Ist Technologie im Unterricht inkorporiert? Wenn ja, inwiefern? Wird sie oft im Unterricht eingesetzt? Wenn ja, inwiefern? Wenn nicht, warum?
5. Deiner Meinung nach welche Faktoren verhindern die Kreativität oder kreative Unterrichtsmethoden in der Klasse?
6. Wie können EnglischlehrerInnen diese Hindernisse überstehen, um kreativ zu sein?

Würdest du noch gerne etwas hinzufügen?

F. Bedanke dich beim/bei der Interviewpartner/in

- Bedanke dich dafür, dass dein/e Interviewpartner/in die Zeit für das Interview genommen hat.
- Fordere dein/e Interviewpartner/in auf, dich nach dem Interview zu kontaktieren sollten sie zusätzliche Ideen über Kreativität haben.
- Frag den/die Interviewpartner/in, ob es für dich möglich wäre, sie zu kontaktieren, solltest du zusätzliche Information brauchen.
- Frag den/die Interviewpartner/in, ob er/sie gerne Zugang zu den Transkripten, zur Arbeit oder Zusammenfassung haben wollen.

Adapted from (Alkhars 2013: 263-4; Dishke Hondzel 2013: 157; Fitriah 2017: 261-263; Henriksen & Mishra 2015: 45)

Appendix B: Letter of information/informed consent form for teachers

LETTER OF INFORMATION/INFORMED CONSENT FORM

Creativity in Austrian EFL classrooms: Exploring teachers' beliefs and practices, and students' perceptions

November 22nd, 2019

Researcher:
Erica Savoie
a1013480@unet.univie.ac.at

Supervisor:
Univ. –Prof. Mag. Dr. Julia Hüttner, MSc
julia.huettner@univie.ac.at

Dear Participant,

My name is Erica Savoie and I am a Master of Education student (English and French) at the University of Vienna. As a requirement to complete my degree, I am conducting a research project exploring creativity in Austrian English as a Foreign Language (EFL) classrooms. I chose this topic since there has been a growing interest in creativity and no one, to the best of my knowledge, has focussed specifically on how Austrian teachers view creativity. With this research project, I, therefore, aim to explore Austrian teachers' beliefs about creativity, describe how they promote creativity and describe students' perceptions of creativity and creative teachers. Since you are an experienced BHS English teacher, I have selected you to take part in my research.

Although I would very much appreciate your help, I would like to stress that your participation in this study is voluntary. You have the right to refuse participation, refuse any question and withdraw at any time without any consequence whatsoever.

Taking part in this research will involve an approximately one-hour audio-recorded interview in a semi-public place scheduled at your convenience, classroom observations and an audio-recorded focus group interview with students at your school. The teacher interview will focus on creativity, creative teaching practices and creative teachers, as well as factors that influence teachers' beliefs about creativity. The focus group interview with six to ten students will focus on how they perceive creative teachers. The transcripts of these interviews will be published in my Master's thesis. To ensure your confidentiality and anonymity, your name, school name and any other descriptive data you mention will not be

used. Non-anonymized data such as the signed consent form and audio recordings will, however, be collected and retained as part of the research process. This data will be stored on my computer and only be accessible to me and my supervisor.

Should you have any questions or like more information, please contact me or my supervisor by e-mail a1013480@unet.univie.ac.at or julia.huettner@univie.ac.at**.** If you are ready to participate in this project, please complete and sign the attached Consent Form. You will have the chance to do so before the interview.

Thank you.

Erica Savoie

CONSENT FORM

Study title: Creativity in Austrian EFL classrooms: Exploring teachers' beliefs and practices, and students' perceptions

Researcher's name: Erica Savoie

Please initial the box(es) if you agree with the statement(s):

I have read and understood the information sheet and have had the opportunity to ask questions about the study. ☐

I agree to take part in this research project and agree for my data to be used for the purpose of this study. ☐

I understand my participation is voluntary and I may withdraw at any time without my legal rights being affected. ☐

Data Protection

I understand that information collected about me during my participation in this study will be stored on a password protected computer and that this information will only be used for the purpose of this study. All files containing any personal data will be made anonymous.

Name of participant (print name)……

Signature of participant……..

Date……

Appendix C: Focus group interview guide

Einleitung
Hallo, mein Name ist Erica Savoie und ich bin Studentin an der Universität Wien. Ich interessiere mich für eure Erfahrungen in der Schule. Ihr seid alle in der Unterstufe/Oberstufe aber in anderen Klassen. Ich werde euch ein paar Fragen zu euren Erfahrungen im Englischunterricht stellen. Es gibt keine richtige oder falsche Antwort. Ich will nur eure Einschätzungen und Meinungen hören. Eure Antworten werden auf keinen Fall bewertet und eure LehrerInnen, Eltern und Klassenkameraden werden keine Information zu euren Antworten bekommen. Wenn ihr Fragen dazu habt, bitte jetzt aufzeigen.
Nur damit es klar ist: Wenn ich eine Frage stelle, ist es nicht notwendig, dass ihr aufzeigt. Es ist aber wichtig, dass ich und die anderen eure Antworten verstehen und deshalb bitte ich euch nur dann anzufangen, wenn eine Person fertig ist oder, wenn ich euren Namen aufrufe. Noch etwas, bevor wir beginnen: Es kann sein, dass ihr mit den anderen einer Meinung seid oder eine eigene, andere Meinung habt. In beiden Fällen teilt mir das bitte mit. Es ist wichtig für mich, zu wissen, worin ihr übereinstimmt und wo es unterschiedliche Ansichten gibt. Gibt es Fragen dazu?
(Vaughn et al. 1996: 136)

A. Aufwärmung/Vorbereitung
Ich bitte euch, dass ihr euch kurz mit eurem Vornamen und Klasse vorstellt.

B. Fragen
1. Was ist euer Lieblingsfach? Warum?
2. In welchen Fächern könnt ihr kreativ sein? Gebt Beispiele.
3. Was versteht ihr unter Kreativität?
4. Wie kann man im Englischunterricht kreativen Unterricht gestalten (Methoden und Aktivitäten)?
5. Wie wichtig ist es euch, im Englischunterricht kreativ zu sein? Warum?
6. Welche Aktivitäten habt ihr schon im Englischunterricht gemacht, die euch ermöglicht haben, kreativ zu sein? Gebt bitte Beispiele und erklärt, was ihr gemacht habt.
7. Inwiefern haben diese Aktivitäten euch beim Englischlernen geholfen?
8. Wie würdet ihr eine kreative Englischlehrperson beschreiben?

C. Abschließende Zusammenfassung
Leider ist die Zeit fast aus und daher würde ich gerne die Hauptpunkte zusammenfassen.

D. Abschließende Worte von den TeilnehmerInnen
Ich würde euch jetzt gerne fragen, wie ihr zu den Themen, die in dieser Diskussion erwähnt wurden, steht. Wir werden über diese Themen nicht wie die Fragen diskutieren, sondern ich will nur wissen, welche Meinung ihr dazu habt.

Schlussbemerkung
Ich danke euch vielmals für eure Bereitschaft, mit mir über Kreativität zu reden. Eure Antworten haben mir einen besseren Einblick in eure Sichtweise gegeben. Ich versichere euch noch einmal, dass alles, was ihr mit mir geteilt habt, nicht an eure LehrerInnen, Eltern und Klassenkameraden weitergegeben wird. Habt ihr Fragen?
(leicht adaptiert: Vaughn et al. 1996: 137)

Appendix D: Letter of information/informed consent form for students

Informationsschreiben/Einverständniserklärung

Kreativität im Englischunterricht in Österreich: Erforschung der Glaubensansätze von LehrerInnen und SchülerInnen

Forscherin:
Erica Savoie, BEd
a1013480@unet.univie.ac.at

Betreuerin:
Univ. –Prof. Mag. Dr. Julia Hüttner, MSc
julia.huettner@univie.ac.at

Sehr geehrte Eltern und Erziehungsberechtigte,

ich bin Studentin an der Universität Wien und arbeite momentan an meiner Masterarbeit zum Thema Kreativität im Englischunterricht in Österreich mit einem Fokus auf den Perspektiven der LehrerInnen und SchülerInnen. Mit der Englischlehrkraft Ihres Kindes durfte ich schon ein Interview führen und jetzt würde ich gerne ein Gruppeninterview mit Ihrem Kind führen, um seine Perspektive kennenzulernen. Die im Interview gestellten Fragen dienen der Erhebung wissenschaftlicher Daten für den praktischen Teil meiner Arbeit und alle Informationen zur Person Ihres Kindes werden anonymisiert. Dieses Interview wird im Mai online auf der Plattform Jitsi Meet geführt und wird ca. 50 Minuten dauern. Um teilzunehmen, ist Folgendes erforderlich: ein Smartphone mit der App Jitsi Meet oder ein Laptop mit einer Kamera, eine Internetverbindung und ein ruhiger Ort, an dem ihr Kind während des Interviews ungestört teilnehmen kann. Der Termin, der außerhalb der Unterrichtszeit stattfinden wird, wird zu einem späteren Zeitpunkt mit allen TeilnehmerInnen vereinbart.

Ich bitte Sie um Ihr Einverständnis und ersuche Sie, den unten angefügten Abschnitt auszufüllen und der Klasselehrkraft zukommen zu lassen.

Vielen Dank für Ihre Mithilfe!

Erica Savoie

Appendix E: Transcripts

"Creativity in Austrian EFL classrooms: Exploring teachers' and students' beliefs"

Participant: T1

Years of practice: 13

Subjects: English, geography and economics

Date: 5.11.2019

Duration: 60 minutes

Transcription signs:

Sign	**Meaning**
[…]	Content deleted
[?]	Incomprehensible
[U]	Unterbrochen (interrupted)
[nicht vervollständigt]	Nicht vervollständige Aussage (unfinished statement)
I	Interviewer
T1	Teacher 1 (interviewee)
K1	Kollegin 1 (co-teacher 1)

Accuracy of text capture

In the transcript below, the name of the interviewee was abbreviated with T1 to protect the participants' anonymity. The German grammar and punctuation rules were adhered to. Paralinguistic expressions were omitted since they appeared to be irrelevant for the analysis.

I: Ok gut, danke noch einmal, dass du die Zeit genommen hast, dieses Interview zu machen. Das Ziel der Studie hast du bereits gelesen und wie das Interview aufgebaut ist, habe ich auch bereits erklärt. Gut, also dann können wir gleich anfangen.
T1: Gerne.
Q1: Welche Fächer hast du studiert?
T1: Englisch und Geografie.
adQ1: Okay, und wo hast du dein Studium abgeschlossen?
T1: Auf der Pädagogischen Hochschule in Graz.
I: Okay. Aja in Graz. Da habe ich auch einen Bezug dazu. Da habe ich auch studiert. Schöne Stadt.
T1: Ja, allerdings, gemütlich.
Q2: Welche Fächer unterrichtest du, und welche unterrichtest du dieses Jahr? Also, die Fächer, die du [U].
T1: Ja ja, also dieses Jahr habe ich Englisch und Geografie, klarerweise, und zudem noch Turnunterricht und technisches Werken und als Klassenvorstand diese Berufsorientierungsstunden.
I: Okay, ich wusste gar nicht, dass du Turnen hast.
T1: Ja, meine Klasse habe ich in Turnen, also diese drei Burschenstunden.
I: Ah, okay, super. Also breit gefächert.
T1: Ja, schon.
Q3: Was hat dich dazu motiviert, Lehrer zu werden?
T1: […] Ich meine, ich hatte einige sehr gute Lehrer und ein paar weniger gute und ich wollte die [nicht vervollständig]. Ja, eigentlich aus dem Grund der weniger guten Lehrer, weil ich wollte es besser machen als die. Ja, es gab damals schon viele, die nicht allzu gut waren und, um da das Verhältnis vielleicht ein bisschen ausgeglichener zu machen – gute und schlechte Lehrer – war eigentlich eine der Hauptmotivationen.
I: Und kannst du dich noch daran erinnern, was an diesen Lehrerinnen schlecht war? Also, weil du nicht wie diese Lehrkräfte sein willst. Also was ist ein schlechter Lehrer?
T1: Na, ein schlechter Lehrer, der einfach demotiviert in die Schule geht, überhaupt keinen Bezug zu Schülern findet und nicht einmal möchte, sondern einfach nur vorne sitzt und seine Pflicht quasi erfüllt und dann geht. Also null Bezug zu irgendetwas.
I: Okay. Also dieses Verhältnis, also Bezug zu den Schülern.
T1: Bezug zu den Schülern, ganz genau. Ja, und überhaupt die gesamte Einstellung und die Herangehensweise wie er unterrichtet hat und wie er auf alles zugegangen [ist].
I: Also wie er unterrichtet hat. Kannst du da vielleicht kurz [U].
T1: Wie er unterrichtet hat?
I: Ja. Gab es Methoden, die du jetzt gar nicht verwenden würdest?
T1: Gute Frage. […] Also ich kann mich wirklich an kein konkretes Beispiel erinnern. Aber das Gesamtpaket.
I: Es ist auch lange her.
T1: Schon länger zurück.
Q4: Kein Problem. Wie lange unterrichtest du schon?
I: In diesem Haus zwölf Jahre, und habe ein Jahr davor in Großbritannien, in Birmingham auch Deutsch unterrichtet, allerdings als Native Speaker an zwei High Schools.
I: Ah, wie war das?
T1: Das war sehr spannend. Also, da habe ich eine ältere Altersgruppe unterrichtet, nicht wie hier, sondern die waren so von Year nine bis Maturanten und die habe ich eben einerseits auf diese GCSE Prüfungen vorbereitet und andererseits auf die Matura.
I: Das musste eine nette Herausforderung gewesen sein.

T1: Ja schon, das war so in Kleingruppen, mit denen ich da arbeiten musste. Und das Angenehme war, dass ich im Grunde keine Verantwortung hatte für eine gesamte Klasse, sondern einfach nur in diesen Kleingruppen meine Aufgabenbereiche gemacht habe. Das war eine super Zeit eigentlich.
I: Schön. Also für ein Jahr?
T1: Für ein Jahr und dann zwölf Jahre als regulärer NMS Lehrer eben, an dem Standort sogar.
I: An dieser Schule?
T1: Ja, genau.
I: die ganze Zeit.
T1: Ja, genau.
I: Also Erfahrungen an anderen Schulen [U].
T1: Ja, [ich] hatte nebenbei auch noch einmal an einer jüdischen Privatschule unterrichtet. Und das war eigentlich komplett ganz was anderes. […] Ja, es war für zwei Jahre.
I: Okay. Und was war ganz anders?
T1: Na ja, es waren einfach streng gläubige Kinder und überhaupt. Das Unterrichten mit jetzt beispielsweise Geografie Büchern, die zensiert werden mussten. Es war mit Öffentlichkeitsrecht die Schule, schon, aber die zensierten Bücher, einfach falsch zu unterrichten, nur damit es auf deren Glauben zugeschnitten war, es war ein bisschen eigenartig.
I: Okay, interessant.
T1: Es war falsch für unsere Sichtweise.
Q5: Das stelle ich mir schwierig vor, wenn man sowas machen muss. Also wie viele Unterrichtseinheiten oder Unterrichtsstunden hast du jetzt?
T1: Heuer habe ich recht viel, also 21 bin ich an und für sich mit voller Lehrverpflichtung, plus fünf Mehrdienstleistungen heuer. Und jetzt bekomme ich noch eine sechste dazu. Also sind es dann 27 Stunden, vorübergehend. Im zweiten Semester wird es reduziert wieder auf normale 21.
adQ5: Wie viele Englischstunden hast du?
T1: Englischstunden habe ich momentan […] fünfzehn Stunden.
I: Okay, so recht viele. Wie ist es dann, mit so vielen Englischstunden?
T1: Na ja, es ist einfach viel Korrekturarbeit einerseits. Und das Andere, mit diesen Teamlehrern - ich meine, es ist recht interessant, weil ich bin ja auch der Englisch-Fachkoordinator und bin heuer zum ersten Mal mit jedem einzelnen Englischlehrer gemeinsam in der Klasse und da kann man so mit anschauen, wie jeder unterrichtet, das ist ganz spannend.
I: Aber man lernt auch viel von anderen und ja, es ist interessant zu sehen, wie sie dann unterrichten.
T1: Richtig, ja.
Q6: Ja und als Fachkoordinator kann man viel davon lernen, vielleicht. Was ist für dich eine erfolgreiche Unterrichtsstunde?
T1: […] Einerseits, wenn man das Geplante auch durchbringt, und andererseits, wenn man sieht, dass der Outcome aus den Schülern positiv ist. Also das Gelernte, dass sie das auch wiedergeben können und, dass sie das irgendwie vielleicht auch mit Freude, wenn möglich. Ich meine, du kannst jetzt nicht hundertprozentig jedem Recht machen, aber wenn du siehst, okay, es hat ihnen Spaß gemacht und auch dabei was gelernt, also das ist im Grunde eine erfolgreiche Stunde.
I: Mhm ja. Kannst du vielleicht sagen was eine erfolgreiche Unterrichtsmethode wäre?
T1: […] Ja, es kommt, ich denke mir, es ist ein bisschen abhängig, wann du das beim welcher Tageszeit du das machst. Also in der Früh die ersten Stunden vor 11 beispielweise es ist überhaupt kein Problem frontal Sachen beizubringen und es geht auch ziemlich viel rein meiner Meinung nach. Ich habe auch in Zeiten freie Unterrichtsmethoden versucht und aus Erfahrung irgendwie war der Outcome recht mager bei den Schülern.
I: Was genau meinst du mit freiem Unterricht?

T1: Wenn man so Stationenbetriebe beispielweise anbietet, sitzen viele da und warten mal ab und in den letzten paar Minuten versuchen sie ein bisschen dann doch zu erledigen. Das heißt, wenn du den Schülern zu viele Freiräume lässt und zu wenig zeitlich eingrenzt, dann passiert nichts. Also so meine Erfahrung auch meine persönliche als Schüler von früher. Ich brauchte eine Vorgabe ganz gezielt und dann ist es passiert und ansonsten eher nicht.
I: Also ganz strukturiert also mit Zeitangabe und mit klaren Zielen.
T1: Ja, genau, und das finde ich vor allem im NMS Bereich ganz wichtig, dass sie ganz strukturierte Angaben bekommen ansonsten funktioniert es nicht.
I: Kannst du da vielleicht ein bisschen mehr sagen? Also du hast gesagt an einer NMS ist es besonders wichtig.
T1: Ja, weil die Kinder sehr unstrukturiert sind ja im NMS Bereich darum sitzen auch viele da. Gerade an diesem Standort haben wir im Grunde das Glück, dass sie von der Intelligenz einige ja auch AHS schaffen könnten, einige nicht, Mehrheit, aber einige, aber die nur wegen ihrem Ordnungsrahmen dann bei uns sitzen und deswegen finde ich es ist auch wichtig ist, dass alles ganz strukturiert und alles vorgegeben wird sodass sie sich dann auf die eigentliche Sache konzentrieren können.
Q7: Mhmm, OK. Also du unterrichtest schon mehrere Jahre. Hast du schon an Weiterbildungskurse für LehrerInnen teilgenommen?
T1: Ja, also ich habe eine Zusatzausbildung gemacht für diese DLP, also DLP Ausbildung oder CLIL. Somit kann ich oder darf ich die Geographiestunden auf Englisch halten, was ich auch mache. Es ist in meiner Klasse dieses Jahr nur mehr eine Stunde, sonst waren es mehrere Klassen. Momentan mache ich gerade eine Weiterbildung zum Schülerberater, das ist auch eine viersemestrige Geschichte. Da bin ich jetzt im dritten Semester und ja.
I: Und was macht man als Schülerberater?
T1: […] Es ist ein bisschen übergreifend. Einerseits, wenn man sich darauf konzentriert als Schülercoach für Berufsorientierung oder auch im psychologischen Bereich. Da gibt es eben diese Schulpsychologen. Da decke ich auch viel ab, dass ich zum Beispiel unsere Schulpsychologin einige Dinge oder Schüler quasi abnehme und schon irgendwie versuche weiter zu vermitteln wo sie Anlaufstellen haben.
I: Alles klar. Ja, eine ganz wichtige Rolle eigentlich.
T1: Ja, also das ist momentan das was ich mache, abgesehen von diesen fachspezifischen Fortbildungen, die sowieso 15 Stunden pro Jahr zu machen sind als Pflichtschullehrer.
I: Also diese, die du gerade erwähnt hast sind so als zusätzliche Ausbildungen oder nicht als Teil der 15 Stunden?
T1: Diese 15, ja gut. Das zähle ich einfach darein. Es ist extrem umfangreich. Das ist wöchentlich mehrere Stunden, ja ich glaube 30 ECTS […].
I: Also eigentlich eine Menge Arbeit.
T1: Eigentlich schon. Ich muss dann noch eine Abschlussarbeit schreiben. Ich glaube 20 Seiten muss das Ganze sein, auch mit Zitiere. Also es ist keine Bachelorarbeit aber halt sollte schon was hermachen.
I: Ja, eine umfangreiche Seminararbeit.
T1: Ja es ist sehr umfangreich.
adQ7: Haben einige deiner Weiterbildungskurse einen Fokus auf die Förderung von Kreativität gehabt?
T1: Weniger.
adQ7: Okay, mhmm. Haben diese Kurse deine Lehrkompetenzen entwickelt?
T1: Manche vielleicht schon aber die meisten PH Seminare sind eher, wie soll ich es sagen, nicht so aufgebaut, dass man allzu viel mitnehmen kann.
I: Okay, schade.

T1: Ja, es gibt Ausnahmen aber man muss sich dann auch rechtzeitig anmelden und dann was meistens noch rüber bleibt ist nicht so brauchbar leider.
I: Aber du hast gesagt, dass ein paar dir schon geholfen haben, deine Lehrkompetenzen zu entwickeln. In welcher Weise?
T1: Ja, Lehrkompetenzen. Na ja man bekommt immer wieder neue Ideen wie man vielleicht das Eine oder Andere umsetzen kann im Unterricht. Ich denke ganz konkret an eine Geographiefortbildung, wo so einem ganz nette Methoden beigebracht haben wie man die diversen Thematiken im Unterricht integriert auf spielerisch Art und Weise. Und ja eine Ideensammlung auf jeden Fall. Und man kann halt ansatzweise versuchen, es umzusetzen in manchen Klassen. Es ist jede Klasse halt unterschiedlich, sehr individuell und man kann versuchen, das Eine oder Andere zu verwenden oder auch nicht.
I: Ja und gab es einige mit einem Fokus auf Englisch?
T1: In Englisch habe ich ehrlich gesagt weniger Fortbildungen gemacht, weil die ich davor besuchte unbrauchbar waren und dann habe ich mir gedacht, es ist schade um die Zeit und habe ich mich nicht mehr eingeschrieben für diese Englischfortbildungen. Möglicherweise hatte ich Pech, keine Ahnung, aber auf jeden Fall meine waren unbrauchbar.
I: Kannst du dich noch daran erinnern welche Kurse diese waren?
T1: In der letzten ging es darum, wie, es ginge nicht um Unterrichtsmethoden oder dergleichen […] sondern es ginge darum, wie man die Schularbeiten damals wie die Umstellung von KMS auf NMS war, wie die Schularbeiten neu auszusehen haben und da konnte uns beispielweise niemand helfen. Da war die Aufgabe in Kleingruppen sich zusammenzufinden, eine Schularbeite zusammenzustellen so wie wir glauben, dass sie aussehen sollte, dann vorstellen und das war's.
I: Ohne Rückmeldung?
T1: Es war absurd. Es war absolut zu vergessen.
I: Schade, weil so viel mehr könnte damit gemacht werden.
T1: Könnte, ist nicht passiert.
Q8: Weil ich Kreativität früher erwähnt habe. Hast du eventuell Interessen oder kreative Tätigkeiten, mit denen du außerhalb deines Berufslebens ausübst?
T1: Kreative Hobbies, kreativ, privat weniger.
I: Oder vielleicht nicht privat?
T1: […] Na, privat, also kreativ, weiß es nett was da alles rein fällt.
I: Was fällt dir ein?
T1: Kreativität im Alltag?
I: Ja, was du eventuell machst, dass du glaubst OK, dass würde dazu passen.
T1: Das ist sehr kreativ? Ja, Kreativität ist für mich primär [?] Zeichnen, BE, ja das schon aber ich übe das nicht wirklich irgendwie professionell aus aber ich zeichne z.B. wenn mal ein Seminar langwierig wird, ja, habe ich schon einige genossen, fange ich zu zeichnen an.
I: Ja, warum nicht. Also Zeichnen. Gibt es noch etwas vielleicht, dass du machst?
T1: Na, weniger.
Q9: Okay, kein Problem. Du hast schon angefangen, darüber zu sprechen was für dich kreativ ist. Also vielleicht kannst du da ein bisschen vervollständigen. Was heißt es für dich, kreativ zu sein? Also im allgemeinen Sinne.
T1: […] Vielleicht andere Herangehensweisen zu versuchen, ja nicht immer nur das Eine. Wir haben schon vorher das Frontalunterrichten angesprochen. Also ich habe es kurz angesprochen und, wenn man kreativere Unterrichtsmethoden verwenden möchte, sei es ein running dictation oder solche Dinge, also das finde ich, ist ein kreativer Unterricht. Die können […] die Zeit vielleicht eher ein bisschen selber einteilen, Selbstkontrolle und so weiter. […] Wir sind noch einmal bei dem Punkt an NMSen, vielleicht ein bisschen schwieriger ist als vielleicht in anderen Schulen.

I: Du hast running dictation erwähnt und, dass die SchülerInnen die Chance haben, ihre Zeit selber einzuteilen und solche Sachen. Inwiefern is running dictation für dich dann kreativ? Also was genau ist running dictation?
I: […] Da hängt man entweder am Gang oder irgendwo in der Klasse kurze Textpassagen auf. Die Kinder laufen oder gehen dorthin, merken sich die Passagen und müssen das dann möglicherweise dem Sitznachbarn [sagen]. […] Der muss das aufschreiben, der Läufer kontrolliert, ob es richtig geschrieben ist. Der sollte das Schriftbild richtig im Kopf haben und nach einer Zeit, wenn eine Passage fertig ist, steht der zweite auf, diktiert den zweiten Teil und somit entsteht eine gesamte Geschichte und quasi mit Selbstkontrolle, der Läufer jeweils.
I: Also das wäre ein Beispiel von [U].
T1: Einer kreativeren Stunde, ja finde ich schon.
I: Ok kannst du sagen warum das kreativer ist?
T1: Ja gut, weil vielleicht die Kinder, wie auch immer, ganz individuell Textpassagen, Wortbilder, längere, kürzere merken können.
I: Mhmm.
T1: Ja, keine Ahnung. Es ist schwer zu beantworten.
I: Also andere Fähigkeiten verwenden [U].
T1: Ja, vielleicht braucht das Kind, dass er sich den Text vielleicht kurz laut vorliest, dass er das auch hört, wie auch immer. […] In solchen offenen Unterrichtssequenzen, da ist sowieso ein bisschen unruhiger und wird da jeder murmelt und [?] vielleicht braucht er das und kann solche Dinge ausprobieren, denke ich mir.
I: Mhmm gut, ich glaube wir haben nicht sehr viel darüber gesprochen, was für dich kreativ ist. Oder doch, du hast gemeint, dass es ein Prozess [ist], in dem man verschiedene Weisen zu entdecken verwendet, oder?
T1: Mhmm kreativ.
Q10: Also was ist für dich im allgemeinen Sinne kreativ?
T1: […] Na gut, Zeichnen. Ja, einfach Dinge ohne irgendwelchen Weisungen zu machen, beispielweise ohne konkrete Vorgaben, einfach darauf los arbeiten.
I: Also die Fantasie ein bisschen loslassen.
T1: Fantasie ein bisschen loslassen, ja.
I: Mhmm Okay.
T1: […] Das hat eine Kollegin von mir gemacht. Das habe ich ganz nett gefunden. Die [K1]. […] Das war in meinen Anfängen, im ersten, zweiten Dienstjahr war ich bei ihr dabei und da hat sie so Geschichten geschrieben, auf Englisch ganz frei […]. Ich weiß es nicht mehr wie sie es genannt hat, storybook oder irgendetwas, und da konnte jedes Kind, es hat geheißen drei Minuten, und in dieses Buch ganz frei, was auch immer einem einfällt, ausschreiben.
I: Ah, schön.
T1: Ja, es war nett.
I: Und haben die Schüler das genossen?
T1: Einige schon, einige auch nicht aber wie gesagt, grundsätzlich glaube ich es war eine nette Idee.
I: Ja, also das wäre ein Beispiel, um deine Definition ein bisschen zu erklären?
T1: Ja, einfach Freiraum haben und damit irgendetwas anzufangen können
Q11: Mhmm gut. Wie wichtig ist Kreativität für dich?
T1: […] Es ist dahin gehend schon wichtig, dass halt jeder seinen eigenen, besten Lernstil findet ja. Wenn man mehrere Dinge ausprobiert und darauf kommt, OK vielleicht auf die Art und Weise lerne ich besser, auf die schlechter. Aus diesem Aspekt her finde ich es wichtig, dass man unterschiedliche Dinge ausprobiert. Also deswegen finde ich es schon wichtig.
I: Mhmm, also sich ein bisschen kennenlernen inwiefern man Sachen lernt.

T1: Ja, kann man so sagen.
Q12: Uhm wie würdest du kreative Personen kennzeichnen?
T1: Kreative Personen […], wie soll ich das sagen, sie stecken heraus aus der Masse.
I: Mhmm und welche Kennzeichnen haben diese Personen? Was steckt hervor?
T1: Ja, sie passen sich nicht ganz klassischen Verhaltensmustern an […] aber auch fröhlicher. Ja, ich stelle mir das an fröhlichen Menschen vor, das sich vielleicht nicht an alles hält aber glücklich ist, auf seiner Art und Weise zu leben.
I: Okay, mhmm.
[…]
Q13: welche Erfahrungen hattest du als Lehrkraft mit Kreativität?
T1: […] Ich konnte mir einige Unterrichtssequenzen anschauen, weil ich schon mit sehr vielen Lehrern zusammen gearbeitet habe, wie das Beispiel mit der [K1] vorhin, finde ich eine sehr kreative Methode eigentlich. Und uh wie war die Frage noch einmal? Ich habe mich verloren.
I: Welche Erfahrungen hattest du als Lehrkraft mit Kreativität?
T1: Na gut, wie gesagt, also diese Unterrichtssequenzen. Ein paar Dinge habe ich ausprobiert: running dictation oder auch im Zuge vom Studium gab es immer ein paar Unterrichtssequenzen, wo man diverse Dinge ausprobieren hat, sei es gehirngerechtes Lernen mit so Pendelgeschichten, wo sich die Kinder beispielsweise einerseits auf einen Textpassagen konzentrieren mussten oder auf Bilder und nebenbei aber die Pendelschläge mitzählen mussten und dann am Ende musste man herausfinden wer es schaffen konnte oder wer wie viel von diesem Bild noch weißt aber auch die Pendelanzahl und so weiter. Also so gehirngerechtes Lernen, so Sequenzen. Es war auch recht spannend und dann immer mehr ins Detail fragen was sie im Bild, also zum nächsten Mal welche Farbe […] und dann halt immer mehr bis man dann fragt: Okay, hielt diese Person auf dem Bild eine Zeitung in der Hand oder nicht? Oder wie auch immer und da sieht man wer ja wie gut arbeiten kann, also beide Gehirnhälfte arbeiten zusammen.
I: Ah okay, und das hast du mal im Unterricht ausprobiert.
T1: Ja ganz genau, schon länger her.
I: Ah okay, das musste schon lustig für die Kinder gewesen sein.
T1: Es ist lustig, ja.
Q14: Kannst du vielleicht über positive und negative Erlebnisse mit Kreativität berichten? Also als Lehrkraft.
T1: […] Dass es Spaß macht, das ganz sicher. Für einige ist es auch die richtige Unterrichtsform. Die merken sie sich auch viel aber es sind auch sehr viele, die damit weniger anfangen können und somit aufgrund dieser Unruhe dann gar nett mehr lernen können.
I: Also du meinst die Schüler.
T1: Genau es gibt dann viele, die damit nichts anfangen können, weil es zu unruhig wird. Dann können sie sich gar nicht mehr konzentrieren und da sind wir wieder bei dem Punkt wo wir angefangen haben, dass gerade die Kinder, finde ich, vor allem Ruhe brauchen, um zu lernen an diesem Standort.
I: Mhmm, mhmm.
T1: Und deswegen sind sie da.
I: Okay, also du glaubst, dass wenn eine kreativere Methode angewandt wird, dass die Kinder etwa unruhig werden.
T1: Ja, weil sie vielleicht von der Volksschule gewöhnt sind. [Wenn sie] bei uns von der ersten Klasse, bei uns weiter hinauf permanent solche Unterrichtssequenzen machen, funktioniert es möglicherweise aber wie gesagt, damit habe ich keine Erfahrungen, weil ich das nie durchgehend gesehen oder ausprobiert habe.

I: Mhmm, okay. Positive Erfahrungen. Du hast gesagt es gab ein paar positive. Meintest du die mit deiner Kollegin?
T1: […] Ja, zum Teil. […] In den Anfängen versucht man immer viel aus […] und sicher die Freude ist größer, wenn man solche Unterrichtssequenzen hält. Diese sind aber immer mit dieser Unruhe und Lautstärke gleichzusetzen. Na, ich weiß es nicht, ob das auf Dauer für die schwächeren Schüler, aber auch selbst als Lehrer dann überhaupt aushaltbar ist. Also, wenn man 40 Jahre immer in Unruhe arbeiten kann, glaube ich nicht.
I: Mhmm okay. Also für dich sind diese kreativen Methoden oft mit Unruhe verbunden.
T1: Ja, schon.
I: Mhmm, also das wären die negativen Erlebnisse.
T1: Ja und positiv, dass es schön ist. Es macht sicher Spaß und einigen hilft es und einige können vielleicht auch besser lernen. So außer Frage. Nur ist es mit dieser Unruhe und der Lautstärke dann [U].
I: Und wer könnte deiner Meinung nach besser lernen? Du hast gerade erwähnt, dass einige mit diesen kreativen Methoden besser lernen könnten. Welche Schüler deiner Meinung wären die?
T1: […] Genau die, […] [die] im Frontalunterricht gar nicht aufpassen können und sehr, sehr unruhig sind, die einfach Bewegung brauchen. Es gibt auch in Volkschulen dieses bewegte Lernen, ich weiß es nicht, ob du das schon mal gehört hast aber es gibt auch so Methoden, dass gerade diese unruhigen zappeligen Kinder in Bewegung Dinge lernen können. Und vor allem diese Kinder profitieren garantiert mit kreativen Unterrichtsmethoden.
I: Okay, also die passen nicht ganz im Schema sozusagen, also sie brauchen Bewegung und sie sind als kreative [U].
T1: Ja, also ich interpretiere das irgendwie so.
I: Also würdest du sie als kreative SchülerInnen bezeichnen?
T1: Mhmm ja, schon.
Q15: Mhmm okay, gut, dann gehen wir zu den kreativen Unterrichtsmethoden. Wir haben eh schon ein bisschen darüber gesprochen aber wir könnten weiter damit machen. Glaubst du, dass Kreativität im Sprachunterricht wichtig ist?
T1: Für einige Schüler ist es sicher gut, wenn man da kreativere Methoden verwendet, damit sie es auch nehmen aber ich denke mir für den Großteil der Schüler ist es nicht [?] so, meine Meinung.
I: Okay, also in dieser Schulform oder generell?
T1: Generell. Ich meine, ich selbst war nie Schüler in einer NMS. [Ich] bin von der AHS 1. bis 8. durch und da hatten auch Lehrer damals, die versucht haben, so freiere Arbeiten und es [hat] auch nie funktioniert. Also ich hab als Schüler und als Lehrer mit so freien Unterrichtsmethoden wenig gute Erfahrungen.
I: Mhmm. Und kannst du da vielleicht ein bisschen erklären was für dich als freie Unterrichtsmethode ist? Weil du z.B. offenes Lernen erwähnt hast. Gibt es noch etwas?
T1: Ja, genau, wo man sich die Zeit selbst einteilt, wo du vielleicht einen Arbeitsplan hast ja und an dem du dich schon halten muss aber, das vielleicht über mehrere Wochen erarbeitet werden muss. Ich glaub, dass das viele überfordert, weil sie da sich die Zeit nicht richtig einteilen können und einfach die Zeit dann vertrödeln, nichts machen oder Unfrucht treiben.
I: Mhmm und würde es vielleicht einen Unterschied machen, wenn sie das öfters machen?
T1: […] Wenn sie es öfters machen, würde es sicher besser funktionieren, also das auf jeden Fall. Nur wie gesagt, ich mache es selber selten, weil ich nicht so gute Erfahrungen damit machte als Schüler auch.
I: Wir könntest du dich als Schüler beschreiben?
T1: Ich mich als Schüler?
I: Wie warst du als Schüler?

T1: Ich habe es wirklich frontal am meisten gemocht, habe am meisten lernen können.
Q16: Mhmm okay. Welche Bedeutung hat Kreativität im Englischunterricht deiner Meinung nach, wenn du es anwenden würdest? Also welche Bedeutung hätte das im Englischunterricht?
T1: Wie meinst du welche Bedeutung?
adQ16: Also vielleicht die Wichtigkeit oder [U].
T1: Ja, ich meine, wie gesagt, es ist sicher für einige wichtig aber für die Masse nicht, also ich finde es nicht allzu wichtig.
Q17: Mhmm okay. Was wäre das Ziel von Kreativität im Sprachunterricht? Also du hast vorher gesagt, dass sie z.B. lernen können, ihre Zeit zu managen. Hättest du noch etwas dazu zu sagen? Also im Bezug zu den Zielen.
T1: […] dass halt die Schüler sich selbst testen können, schauen was passt für mich am besten, ja welche Art zu lernen.
I: Also für dich geht es Hand und Hand mit verschiedenen Lernmethoden.
T1: Ja, schon.
I: Die sie besser kennenlernen können.
T1: Schon, ja.
Q18: Deiner Meinung nach, welche Aspekte des Englischunterrichts verlangen nach Kreativität?
T1: Ja gut, ich meine Texte schreiben letztendlich. Also, wenn man Geschichte schreibt da ist es von Vorteil, wenn man kreativ ist.
I: Mhmm. Inwiefern? Also auf welcher Ebene?
T1: Auf welcher Ebene? Na ja, wenn man nicht kreativ ist, kann man auch keine Geschichten erfinden, denke ich mir.
I: Okay, also es geht in Richtung Fantasie, also die Imagination.
T1: Ja genau, also ich glaube man kann da am kreativsten arbeiten […]. Im Sprachunterricht mit Texten, ja.
I: Okay, also auf dieser Ebene mit der Imagination.
T1: Mhmm.
Q19: Wie würdest du kreative Englischlehrkräfte kennzeichnen? Also du hast gesagt, dass kreative Menschen ein bisschen herausstecken. Wie wäre es mit kreativen Lehrkräften?
T1: […] Es ist jetzt vielleicht ein Vorurteil von mir aber die sind vielleicht ein bisschen unorganisiert. […] sie haben vielleicht keine klaren Strukturen für sich selbst, auch nicht ja wo sie vielleicht hin wollen. Ja, sie schauen einfach was passiert.
I: Mhmm. Hast du da vielleicht Erfahrungen mit solchen KollegInnen?
T1: Ja, schon aber sie ist auch als Zweitfach Kunstlehrerin.
I: Okay, also ein bisschen unorganisiert und spontan.
T1: Ja, genau.
Q20: Also unterscheiden sich kreative Lehrkräfte mit kreativen Menschen?
T1: Na, das passt schon ins Bild.
Q21: Gut. Jetzt können wir vielleicht zu den Unterrichtspraktiken gehen. Also jetzt würde ich gerne, dass du Unterrichtspraktiken beschreibst, die deiner Meinung nach gute Beispiele vom kreativen Unterrichten sind. […]
T1: Mit diesem Geschichtebuch. Also das habe ich eigentlich ganz nett gefunden.
adQ21: Und kannst du da vielleicht sagen warum du das so gut gefunden hast?
T1: Ja, weil die Schüler vielleicht die Hemmungen verlieren, einfach die Sprache […] auf Papier zu bringen, ja ohne die Angst zu haben, einen Fehler zu machen, ja weil das wurde auch nicht irgendwie verbessert oder sonst was. Das blieb einfach so wie es geschrieben war und ich glaube sie da vielleicht einfach die Hemmung verlieren, einfach versuchen, das irgendwie auf Papier zu bringen,

also wirklich das Gelernte, wie auch immer, grammatikalisch richtig oder falsch, völlig egal einfach drauf loszuschreiben.
Q22: Ja, und hast du vielleicht etwas bemerkt bei Schülern, die vielleicht früher Schwierigkeiten hatten zu schreiben? Waren sie da umso motivierter, etwas zu schreiben?
T1: Ja also einige waren sehr motiviert und haben wirklich extrem ganz viel geschrieben. [Sie] wollten sie dann auch vorlesen. Sie waren stolz darauf. Andere wiederum halt nicht aber das ist eh in jeder Unterrichtsform derselbe.
I: Ja, klar. Gab es vielleicht andere Unterrichtspraktiken, die für dich gute Beispiele wären?
T1: Jetzt konkret im Englischunterricht?
I: Ja.
T1: […] Ja beispielsweise da wären wir wieder bei Texten, wenn wir beispielsweise eine kleine Geschichte schreibt und darunter vielleicht ein Bild malt, das zur Geschichte passt, zum Beispiel.
I: Mhmm und warum ist das für dich kreativ?
T1: Ich setze Kreatvität irgendwie mit Künstlern in Verbindung.
I: Mhmm also etwas produzieren?
T1: Ja, genau, genau.
Q23: Kannst du bitte ein Beispiel geben wie du Kreativität im Unterricht gefördert hast? Hast du da vielleicht etwas ausprobiert? Du hast am Anfang gesagt, dass du in deinen Anfängen viel ausprobiert hast.
T1: Ja, da habe ich viel ausprobiert. Ja, unterschiedliche Sachen wie ja diese Stationenbetriebe, beispielsweise, mit Selbstkontrolle, mit Selbst [nicht vervollständig], mit Einteilung wie lang sie brauchen. [Es] war eigentlich kaum was vorgegeben. Man hat gesagt, okay, am Ende der Woche muss das und jenes fertig schon fertig sein. Aber mit dieser Selbsteinteilung finde ich es hat nicht gut funktioniert, darum habe ich es net mehr oft probiert zu machen.
I: Mhmm, okay. Es hat nicht funktioniert weil [U].
T1: Ja, es war zu unruhig oder der Outcome war nicht da. Also ich hab das Gefühl gehabt sie haben nichts gelernt daraus.
I: Okay. Wie hast du das festgestellt? Wie bist du darauf gekommen?
T1: Ja, wenn man da vielleicht inhaltlich versucht hat, nachzufragen was das Ziel jetzt war oder was daraus gelernt wurde, sei es irgendwelche grammatikalischen Geschichten, war wenig da.
I: Okay, es war bei grammatikalischen [U].
T1: Bei der Grammatik beispielsweise auch.
I: Wie hat das ungefähr in diesen Stationen ausgesehen? Was mussten die Schüler machen im Endeffekt?
T1: Ja, im Endeffekt gab es eh ganz, ganz klare Vorgaben, welche Grammatikpunkte abzuhandeln sind. Ja, also es gab dann zum Teil auch, ich glaub ich hab da noch einmal kurz diese Grammatikerklräung hingelegt, falls es Schwierigkeiten gab, und dann das ausfüllen, nur sind dann viele dann einfach zum Lösungsblatt gegangen und haben das ohne zu probieren einfach abgeschrieben, so das richtig war abgehackt hat und fertig. Und ich glaube sie können da schwer damit umgehen, mit solchen Selbstkontrollen, und mit Lösungsblättern.
I: Mhmm.
T1: Sie versuchen es nicht. Es ist einfach der Weg des Krieges, Widerstandes, den die meisten gehen.
I: Mhmm, also es ist interessant, dass sie das gar nicht versuchen.
T1: Ja, manche schon aber viele nicht und es war eher die Mehrheit. […] Ich mein man sieht es auch jetzt, diese Workbooks, die wir verwenden.
I: Mhmm.
T1: Sind hinten die Lösungen drinnen und das wissen viele und du wirst eh wissen welche Schüler. Sie nehmen das immer von hinten.

I: Gibt es vielleicht noch Beispiele wie du Kreativität im Unterricht gefördert hast?
T1: Wie ich Kreativität im Unterricht gefördert habe? Na, vielleicht […] wenn wir irgendwelche Geschichten abgehandelt haben, im Erstellen von Mindmaps.
I: Mhmm.
T1: Wo sie zum Thema dann eine Mindmap erstellen mussten, einfach mit dem, was ihnen einfällt sodass, sie mit Hilfe dieser Mindmap dann quasi nach erzählen können, worum es da ging. Also solche Dinge habe ich gemacht.
I: Also nachdem sie eine Geschichte gelesen haben, ihre Ideen ein bisschen organisieren, oder?
T1: Genau oder wie wir gemeinsam ein Kapitel behandelt haben, wie auch immer, oder selbst gelesen, unterschiedlich. Und dann einfach zu dem […] eine Mindmap erstellt.
Q24: Mhmm okay. Wenn wir dieses Beispiel nehmen, welche Änderungen konntest du in deinen SchülerInnen beobachten?
T1: Änderungen? Was für Änderungen?
Q25: Uhm ich weiß es nicht. Vielleicht können wir so anfangen: was könnte mit dieser Aktivität erreicht werden?
T1: Ich glaub, dass es da einige Kinder dann auch wieder freier oder die Hemmungen verlieren jetzt richtige Satzstrukturen aufzuschreiben beispielsweise sondern einfach ganz frei da bloß ein paar Schlagwörter aufschreiben und können zum Beispiel Blumen dazu malen, wie auch immer, was sie damit halt irgendwie assoziieren und somit vielleicht mehr auf das Blatt bringen als wenn du sagst, okay, fasse ich zusammen.
I: Mhmm, okay. Also sie haben danach vielleicht so ein Gefühl, dass sie etwas erreicht haben
T1: Ja, genau. Es ist einfach mehr da und es kommt mehr raus vielleicht, weil sie keine Satzstrukturen, grammatikalischen Strukturen anwenden müssen, wo sie dann vielleicht Hemmungen haben, das hinzuschreiben, weil sie nicht wissen wie sie es formulieren sollen.
adQ24: Mhmm okay, also vielleicht kannst du jetzt die Frage antworten. Welche Änderung konntest du [sehen]?
T1: Ja, sie sind einfach entspannter.
I: Ja, mhmm, sie trauen sich.
T1: Ja, genau sie trauen sich mehr zu und, ja, gehen entspannter die Sache heran.
Q26: Mhmm, okay. Wenn du an deine Unterrichtspraktiken denkst, welche Unterrichtspraktiken oder Typen von Unterrichtseinheiten wurden von deinen SchülerInnen gut angenommen?
T1: […] Was sie gerne gemacht haben, sind zum Beispiel kleine Rollenspiele.
I: Mhmm.
T1: Sei es Dialoge vorspielen, das haben sie eigentlich immer sehr gern.
I: Okay, und wie hast du das genau gemacht? Also was war die Aufgabe?
T1: Ja, also wenn es Dialoge waren, beispielsweise, vielleicht in irgendwelchen neuen Thematiken, die in der Unit eben vorkommen, zum nächst einmal an Beispieldialogen gemeinsam und dann frei selbst einer zu schreiben mit Sitznachbarn und den dann vor der Klasse vorspielen. Also so was lieben die meisten.
I: Ja, also nicht kopieren, sondern etwas freier erfinden.
T1: Genau, etwas frei wieder sowie beim freien Text.
I: Mhmm, und das haben sie gut angenommen.
T1: Ja, das mögen sie sehr.
I: Und weißt du vielleicht warum sie das so sehr mögen?
T1: […] Ja, schwer zu sagen warum sie das so mögen, weil es vielleicht einige dann doch gerne im Mittelpunkt stehen und vorne an der Tafel irgendetwas vorspielen, […] vielleicht auch ihre Leistungen den anderen zeigen wollen, wäre auch eine Möglichkeit. Ja, weiß es nicht aber sie mögen es viele.

Q27: Ja, das ist wichtig. Wie entstehen deine Ideen für solche kreativen Unterrichtseinheiten oder Methoden?

T1: […] Aus Erfahrung, was ich gesehen habe von anderen, was ich selbst ausprobiert habe und, wenn es rein passt in die Thematik probiere ich es aus.

I: Mhmm. Von anderen meinst du von deinen KollegInnen, oder?

T1: Von KollegInnen oder von anderen Lehrern oder auch während des Studiums. Also alles was man halt an Ausdrücken sammeln konnte.

I: Mhmm. Also hast du das Gefühl, dass das Team-Teaching doch sehr hilfreich ist also in diesem Bereich, so Sachen zu lernen?

T1: Ist es sicher ja, weil man vielleicht wieder neue Dinge sieht oder vielleicht auch wieder alte in Erinnerung gerufen bekommt, die man einfach schon weglässt. Wenn man immer alleine seine Schiene fährt, wird es vielleicht ein bisschen monoton und darum ist es vielleicht ganz wichtig, dass man da andere Unterrichtsmethoden wieder sieht und vielleicht auch selber wieder ein bisschen einen Schubs kriegt, dass man wieder andere Dinge ausprobiert.

I: Ja, mhmm, also von deinen KollegInnen, deiner Erfahrungen.

T1: Genau.

I: Am Anfang haben wir darüber gesprochen, welche kreativen Hobbies du außerhalb des Berufs hast. Du hast das Kritzeln ein bisschen erwähnt.

T1: Ja, das bisschen zeichnen.

Q28: Jetzt wäre die Frage: Haben deine Hobbies, es muss nicht unbedingt kreativ sein, oder kreativen Tätigkeiten außerhalb der Schule einen Einfluss, worauf du im Unterricht Wert liegst?

T1: Mhmm, ja also jetzt zum Zeichnerischen wieder. Also […] weniger im Englisch aber mehr im Geographieunterricht, wenn man Skizzen macht, da gebe ich mir schon sehr Mühe, auch an der Tafel, dass es wirklich eine schöne Skizze wird und bis ins Detail und da lege schon Wert, dass die Schüler das auch machen und nicht irgendwie, irgendetwas hinschmieren, sondern, dass das was wird, was Brauchbares.

I: Und im Englischunterricht, baust du das irgendwie ein? So das Zeichnen oder [nicht vervollständig]?

T1: Weniger. Ich meine, wenn so grammatikalische Strukturen, beispielsweise, jetzt haben wir gehabt dieses past continuous, irgendwelche Zeitstrallen oder was auch immer, dass ich die ein bisschen bildlich darstelle. Da schon aber ansonsten im Englischunterricht weniger.

I: Mhmm, okay. Haben sonst andere Hobbies einen Einfluss worauf du Wert liegst im Englischunterricht?

T1: […] Na ja, ich meine ich reise gerne, das bringe auch gern im Geographieunterricht dann unter, an Beispielen und Geschichten.

Q29: Mhmm, okay, gut. Also jetzt haben wir über die kreativen Unterrichtsmethoden gesprochen jetzt würde ich gerne zu den Faktoren gehen, welche einen Einfluss auf die Überzeugungen der LehrerInnen in Bezug zur Kreativität haben. Also die erste Frage wäre: Was motiviert dich, kreative Methoden im Unterricht anzuwenden?

T1: […] Wenn ich sehe, dass zum Beispiel dieser Frontalunterricht, wenn es keinen Anklang findet, weil es ist ja von Klasse zu Klasse immer unterschiedlich aber, wenn ich merke okay da kommt keiner mit oder versteht keiner, es ist langweilig, dann versuche ich es auf andere Art und Weise zu machen, sie wieder motivieren, wenn ich sehe, dass es langweilig wird.

I: Also das Interesse der Schüler wäre ein Faktor.

T1: Mhmm, auf jeden Fall.

I: Gäbe es andere Faktoren?

T1: Na, mir ist das wichtig, das Interesse. Es ist der Hauptfaktor eigentlich, ja.

Q30: Mhmm. Deiner Meinung nach, ermöglicht dich deine Schule, Kreativität im Unterricht zu fördern?
T1: Die Schule weniger, eher weniger. Ich meine, du hast ganz klare, strukturierte Unterrichtseinheiten, 50 Minuten, und dann muss du pünktlichst über mehrere Stockwerke in die nächste. Also da bleib da wenig Zeit oder irgendwie auch wenig Platz, finde ich, für kreative Einheiten.
I: Mhmm, weil deiner Meinung nach bräuchtest du mehr Zeit?
T1: Ja, man bräuchte mehr Zeit. Ich meine, wenn man so Kreativtage, wie jetzt wir eben haben, ist es irgendwie einfacher zu handhaben aber ansonsten, mit 50 oder im Grunde sind es 45 Minuten, da geht kaum was, weil man den Lehrplan auch einhalten muss und die Schularbeiten, die knapp gesetzt sind. Also irgendwie bleibt es, finde ich, wenig Zeit für kreative Sachen. Ansonsten kommt man nicht weiter.
I: Mhmm, okay. Warum glaubst du, dass so viel Zeit für Kreativität gebraucht wird? Also ich meine [U].
T1: Na, ich weiß schon was du meinst. […] Ich denke das geht nicht so schnell oder man kann nicht sofort einen Schalter umlegen und sagen: jetzt sei kreativ, macht jetzt. Was das dauert, man muss sich da ein bisschen reinversetzen in die Sache und ja, man kann nicht sofort mit dem nächsten Kippschalter ins nächste Fach gehen und sei jetzt in die Richtung kreativ. Es geht irgendwie schwer finde ich, weil man muss sich länger mit irgendetwas beschäftigen und dann kann man sich da ein bisschen entfalten.
Q31: Ja, mhmm, okay. Ermöglicht dich der vorgesehene Stoff für Englisch, Kreativität im Unterricht zu fördern?
T1: Mhmm, Stoffgebiet, ja teils, teils. Man kann sicher einige Stoffgebiete als Projekt beispielsweise aufarbeiten. Also das ginge schon. […] wenn muss das die ganze Schule dann machen, weil ansonsten ist es wieder mühsam mit der Einteilung der Lehrer, weil ich fehle dann muss es aussuppliert werden. Das heißt es wird dann schwierig.
I: Okay. Kannst du da vielleicht ein bisschen erklären was du meinst, so eigene Bereich im Stoff, die sich für Projekte eignen?
T1: Ja, jetzt die aktuelle Unit ist New York. [Man] könnte sehr viel daraus machen, nur wie soll ich das sagen, wenn man New York ausbauen möchte, kommt man im Lehrplan nicht weiter, weil dann braucht man ein paar Wochen. Also man hat nur drei Stunden oder was zur Verfügung und dann steht die nächste Schularbeit bald wieder an. [Das] funktioniert nicht. Man muss auch die Grammatik und alles Mögliche weiterbringen.
I: Mhmm, also du hast gesagt diese Unit könnte ausgebaut werden. Hättest du da Ideen?
T1: New York beispielsweise?
I: Ja, also im Bezug zur Kreativität?
T1: In Bezug zur Kreativität?
I: Also einfach ausbauen.
T1: Ja, man könnte das vielleicht ein bisschen verbinden, jetzt so fächerübergreifend. Geographie, jetzt U-Bahn Plan lesen, was auch immer, oder man könnte dann auch im BE Bereich dann gehen und sehen was gibt es dafür Museen. Dieses MOMA fällt mir beispielsweise ein und dann vielleicht in die Kunstrichtung ein bisschen was machen und so halt die Fülle ausstrecken was New York alles anbietet oder die Musikszene kann man Musik ein bisschen reinbringen. Lieder hören, Liedtexte, also man könnte da wirklich [?].
I: Also fächerüberübergreifend.
T1: Fächerübergreifend und viel dazu machen, ja könnte man.
I: Hast du Erfahrung mit fächerübergreifendem Lernen?

T1: Ja, eh jetzt in diesen Kreativtagen, die wir gerade machen. Da mache ich Geographie und Geschichte, quasi die Kelten, in den dritten Klassen und das ist eigentlich recht spannend wie die Ausbreitung Kelten waren, aus dem geographischen Bereich. Dann geschichtliche von wann und dann ein bisschen die Römerzeit, Cäsar, eingebaut und auch wieder diese Regionen wo und dann wo in Wien welche [?] Fundstücke [nicht vervollständig]. Also man kann da schon ein bisschen fächerübergreifend arbeiten aber jetzt wieder in diesen Kreativtagen, wo man mehr Zeit hat.
I: Und deiner Meinung nach was ist das Ziel vom fächerübergreifenden Lernen für die Schüler?
T1: Ja, dass sie einfach Zusammenhänge sehen können ja, das ist für sie vielleicht Sinn macht, Geschichte oder Geographie zu lernen, weil sie sehen, dass es vielleicht nicht so schlecht, wenn man sich da ein bisschen auskennt bei einer anderen Thematik auch im Geographie-Unterricht. Wenn ich mit Maßstäben arbeite, sagen sie: das ist Mathematik. Ja, ich sage sicher richtig, ja. Also von dem her, finde ich schon wichtig, dass sie die Verbindungen sehen.
Q32: Okay [...]. Gibt es Ressourcen, welche dir helfen, Kreativität im Klassenzimmer zu entwickeln?
T1: Ressourcen. Eigentlich wenig da im Haus.
I: Zum Beispiel, online Ressourcen, Bücher, Gespräche mit KollegInnen, Apps.
T1: Ja, Gespräche mit Kollegen auf jeden Fall, also das schon. Bücher, die Bibliothek ist nicht ausgesprochen üppig ausgestattet. Ja, also mit Lehrern, Kollegen, Gespräche auf jeden Fall.
I: Okay. Und diese Gespräche dienen dazu neue Methoden [U].
T1: Genau, neue Methoden kennenzulernen oder alte wieder aufzufrischen. Wie ich vorher gesagt habe, finde ich ganz gut, also eh was du letztens probiert hast mit Texten und so weiter, habe ich mich auch im vor einigen Jahren wieder gesehen und fand das lustig.
I: Ah wirklich?
T1: Ja, ja einfach ausprobieren und ich finde es auch wichtig, dass man viele Dinge ausprobiert und darum lasse [ich] dich viel ausprobieren.
Q33: Ja, ja. Es ist gut. Ich probiere auch viel momentan. Ist Technologie im Unterricht inkorporiert?
T1: Technologie kaum. Also wir haben bis vor kurzem nicht einmal WLAN gehabt in den Klassen für Schüler und der Internet-Empfang war quasi null aufgrund dieser Wände. Also wir haben null Technologie gehabt und diese Beamer, die wir jetzt haben, ist auch unter der neuen Leitung erst. Davor haben wir eigentlich kaum mit Technologie arbeiten können.
I: Okay, aber jetzt wo wir diese Sachen haben, glaubst du, dass [U]?
T1: Wird sicher mehr verwendet werden.
I: Und verwendest du die jetzt mehr?
T1: Noch nicht aber ich muss mich daran gewöhnen [...]. Ich habe auch keine Sachen, die ich präsentieren könnte. Man muss da auch wieder [nicht vervollständig], sei es jetzt irgendwelche PowerPoint Präsentation oder sonst was erstellen. Das habe ich alles nicht, weil wir es nie nutzen konnten und bis das Mal erstellt ist, dann wird sicher häufiger angewendet.
Q34: Okay. Also du hast gemeint, dass die fehlende Zeit uns ein bisschen verhindert, kreativ im Unterricht zu sein. Gibt es vielleicht noch zusätzliche Faktoren?
T1: Die uns hindern?
I: Ja.
T1: […] also der Zeitdruck, ja, einerseits. Anderseits, ja gut, diese Unterrichtssequenzen, dass man permanent von Klasse zu Klasse hetzt und einfach schnell schaut, dass man das abhält. Und, ja, eigentlich auch: man kann sich nie darauf verlassen, dass jetzt der co-Teacher dann auch da ist, weil sobald irgendein Lehrer ausfällt, wird er abgezogen. Das heißt, das läuft unrund dann, weil wenn ich jetzt beispielsweise mit dir was vorbereite, kann es dann plötzlich heißen: Ja, du, ich bin nicht da, weil ich muss da supplieren oder umgekehrt und dann funktioniert schon wieder nicht oder du bist mitten drinnen und dann ja, es ist schwierig.
I: Ja, verstehe ich. Mhmm, und sonst noch was?

T1: Fehlt mir eigentlich sonst nichts ein. Na gut, na eins vielleicht noch aufgrund dessen, dass die Kinder es nicht gewöhnt sind, dass dann auch nicht so gut funktionieren könnte und warum es nicht so oft gemacht wurde, eh aus den genannten Gründen.

Q35: Mhmm, gut. Wie könnten EnglischlehrerInnen diese Hindernisse überstehen, um kreativ zu sein?

T1: Mhmm, man könnte vielleicht so kleine Englischprojekte dann doch starten. Ja, weil, wenn man das im Jahrgangsteam macht und sagt, okay, in den dritten Klassen, dass wir jetzt ein Englischprojekt machen. Es reicht im Grunde auch ein Tag ja, wenn du sagst okay, man spielt es irgendwie frei, muss das mit der Direktion dann klären, dass die Stunden, die du unten hältst, dass sie irgendwo anders abgezogen werden aus den Teams, die wieder nicht gemeinsam. Aber so könnte man zum Beispiel für Englisch ein Jahrgangsteam-Projekt machen, um die Kreativität zu fördern.

I: Mhmm, und sonst noch Ideen?

T1: Am Besten in projektorientierten Unterrichtsformen finde ich, da kann man Kreativität freien Lauf lassen […].

I: Würdest du noch etwas hinzufügen, weil wir jetzt zum Ende des Interviews gekommen sind. Ist etwas dir eingefallen?

T1: Also ich finde es grundsätzlich gut, wenn man Kreativität fördert im Unterricht. Wenn die Rahmenbedingungen ein bisschen anders wären, würde ich, glaube ich, auch anders und vielleicht öfters ausprobieren. Ja, aber es ist halt so in diesem Muster oder mit diesen Strukturen schwer umzusetzen. Also für mich, ich kann das irgendwie schwer von einer die zwei Sachen.

I: Ja, das ist verständlich. Mhmm, noch etwas?

T1: Eigentlich na nichts mehr.

I: Okay, Dankeschön, dass du mit mir darüber gesprochen hast. Wäre es möglich, falls ich Fragen habe, dich zu kontaktieren?

T1: Darfst du.

I: Okay, super und falls du zusätzliche Informationen hast, kannst du mich auch gerne kontaktieren, wenn dir etwas einfällt. Wenn du willst. Du bist natürlich nicht verpflichtet, das zu machen. Und würdest du Zugang zu den Transkripten oder zur Arbeit oder einer Zusammenfassung haben?

T1: Ja, lese ich mir gerne durch.

I: Okay, gut. Das kann ich dir gerne schicken. Gut, dann Dankeschön!

T1: Gerne!

Interview 2

“Creativity in Austrian EFL classrooms: Exploring teachers’ and students’ beliefs”

Participant: T2

Years of practice: 1

Subjects: English, Spanish

Date: 7.11.2019

Duration: 67 minutes

Transcription signs:

Sign	**Meaning**
[…]	Content deleted
[?]	Incomprehensible
[I]	interrupted
[unfinished]	Unfinished statement
[S]	School
I	Interviewer
T1	Teacher 1 (interviewee)

I: OK good thanks for coming.
T2: Sure.
I: So from what you could see from the letter I sent you, the purpose of my study is basically to find out what teachers believe in regards to creativity in the English language classroom and I'm also interested in finding out what students believe and what teachers do in the classroom. In this interview, I would first like to get to know you a little bit more, then I'd like to move on to creativity in general then to creative teaching practices and creative teachers and as a last point I'd like to focus on the factors that might influence teachers' beliefs about creativity in the classroom. So how about we get started?
Q1: Which subjects did you study?
T2: English and Spanish.
adQ1: And where did you study English and Spanish?
T2: At the University of Vienna. I'm now in my Master's degree, Master of Education and I finished my Bachelor's degree in 2015, I think, and I studied both languages beforehand like without the teachers' education.
I: Ah OK, so why did you decide to change?
T2: Because kind of the practical reasons of getting a job, but also because I already tutored a lot of students and gave private lessons in Spanish. I discovered, oh I like teaching.
I: OK, so that was one motivation to become a teacher.
T2: Yes.
Q2: Were there any other motivations?
T2: Actually I like working with kids and I think you're kind of in the constraints and limits of school. You're still kind of free what you can do.
Q3: Mhmm OK. Which subjects do you teach this year?
T2: English. I also have physical education lessons and Spanish as a voluntary course.
I: Oh that's great that you have that. Can you just tell me where you teach?
T2: NMS [S]. It's in the 23rd district, in a private school.
Q4: Mhmm alright. How many lessons do you have this year?
T2: Uhm I have 18 and so like 16 in the NMS and two in the primary school.
I: Oh, so you also teach at a primary level.
T2: Yes, I do.
adQ4: And how many English lessons do you have?
T2: Eight in the NMS and two in the primary school, so ten in total.
I: And how is it to teach the younger ones?
T2: It's so much more fun because you don't have to grade, you don't have like this pressure that you have exams and quizzes and you can use a lot of songs and games to just play around and they're much more motivated.
Q5: Yeah. How long have you been teaching?
T2: This is my second year.
I: OK, so it's the same school you started at?
T2: Yes.
Q6: What do you think makes a lesson or teaching practice successful for you?
T2: If the aims I thought this lesson should cover are achieved or I think they are achieved when the tasks are completed by the students. And also when I feel that they like doing it and when I see that the outcomes [are] what I expected or what I hoped for.
adQ6: Yeah and how can you tell whether they liked what you planned for the lesson?
T2: I think when they participate, raise their hands and just take part in it because sometimes I have these issues when they're just doing nothing or just talk to their neighbours, etc.

I: I suppose it also depends on the time of the lesson, right?
T2: Yes, so the fifth lesson is kind of a complete, ugh, they can't take in anything else, so yeah. First lessons are really nice.
Q7: So you've taught [one] year. Have you had the chance to take part in professional development courses?
T2: Actually no, only the ones which were obligatory from the school because you have SCHILF courses.
I: OK, I've never heard of those.
T2: So we had one for first aid, but not for like teaching English.
I: OK, so none of these courses focused on creativity.
T2: No.
Q8: So have they helped you improve your teaching skills? I guess not if they only focused on such things.
T2: No, unfortunately not, but I didn't have to take any further courses because they thought well I'm still in the Master's program […]. I'm doing an ECHA, it's kind of a certificate from the European Union for talents discovering, like Begabungsförderung […].
I: So it's a course to help you determine which students are [I].
T2: Are gifted,
I: So have you already taken part in a few classes?
T2: Yes, this was quite nice because you're not focusing on the deficits they have, like more on their strengths and not weaknesses and that's kind of a nice approach because you're kind of looking for uh this student can do this very well and yeah it's quite nice.
I: So which methods have you learned?
T2: Methods, I'm not too sure about methods.
adQ8: Or can you just tell me a bit about what you learned?
T2: About the multiple intelligences. This is a model by Gardner, I don't know if you've heard of it. So talent is not in one specific area, but in multiple ones, for example, you're very good with languages or numbers or sports and also about intelligence in general. It's more of a theoretical input because it's still the beginning of the semester and […] how to detect like gifted and aptitude, this will come later.
Q9: Ah, OK. I'm sure it'll be interesting. So yeah this interview is about creativity and now my question is do you have any interests or creative pursuits that you spend time on outside of your professional life? Creative hobbies basically.
T2: Actually, no. Right now I'm not really focusing on any hobbies.
I: You don't have time?
T2: No, actually not. I sang in a choir for quite some time, but I can't really do it anymore.
adQ9: Mhmm. So perhaps before you started teaching, did you have any creative hobbies?
T2: Yeah, like I was in this choir and in a band and kind of played around. I sang and played the piano but now I just don't have time anymore.
I: Oh, that's unfortunate.
T2: Yeah, it is. I have to start again after my degree.
Q10: Yeah, you'll have more time then. So in your opinion, what does it mean to be creative?
T2: Mhmm yeah, I was wondering about that too. I was thinking about it because I'm not really the artsy person, I like nice-looking things, but I don't really, I don't know, I don't create them.
I: OK, so to be creative in your opinion is to produce art?
T2: Yeah.
Q11: OK, alright. Despite the fact that you claim to be uncreative, how important is creativity to you?

T2: In my teaching or in general?
I: In general.
T2: I'd like to be more creative. Sometimes I feel like I'm always kind of in my same routines and patterns, also when I develop kind of my lesson plans. So I think it is important, especially also for learning, but yeah.
I: But how about in general?
T2: Yes, as well.
I: And why?
T2: Because I think it's one really important part of society to be creative and to be thinking outside of the box because I think that's also what creativity is about: to be innovative, creative, probably not being mainstream as well.
Q12: OK, so you mentioned not being mainstreams. Are there any other characteristics of creative people?
T2: I sometimes have the feeling they are not so structured and organized, but this is probably a prejudice I have against that or yeah what else? I'd have to think about it a bit more.
I: Take all the time you need, but if you don't have anything else to add, that's fine.
T2: Nah, let's move on.
Q13: OK, what experiences have you had with creativity in your life? And try to just think about you as a teacher.
T2: I feel that this year, there's more creativity in my classroom since I have an art teacher in my second, like the second teacher in the class is an art teacher and she always wants the kids to kind of appreciate the colors and to describe them and when we're like now with the pirates, she always wants them to draw the pirates or to draw their rooms because we have descriptions in the first year and she also does our class decorations so it's I feel like I'm more part and more creative, but actually I'm not the creative head, she is.
I: So do you think that's about the only experience you've had as a teacher with creativity?
T2: No. I think in the primary lessons I teach, there's also more of playing songs and just inventing movements to the song so that they can remember the words and just coming up with games, lots of pantomime and guessing games, so I think that's also more creative in the primary lessons I teach, yes.
I: Why do you think it's more creative?
T2: I don't have to teach grammar, I don't have to write down a lot, it's more oral stuff they have to do and vocabulary and I feel that teaching vocabulary or learning vocabulary is more creative, like you can do it in a more creative way than grammar.
Q14: Alright, so how would you teach grammar in a creative way? What would be creative vocabulary teaching in your opinion?
T2: Yeah, like with drawings. Like we always draw the vocabulary on sheets of paper to create our own flashcards. And they like coloring a lot, so we kind of do these reading exercise or listening exercise where I tell them you need to color this one blue or when they have to invent movements for being tired or going to school and we just yeah [unfinished].
Q15: Mhmm alright. Have you had positive or negative experiences with creativity as a teacher?
T2: No, I don't think so. I can't remember any negative experience with creativity.
adQ15: So if you take the example of your co-teacher who is an art teacher, do you have any positive or negative experiences?
T2: I mean sometimes it takes more time than when I'd give them an already painted like picture of a pirate or room, but I think most of the kids really like doing it, so I think it's better to do it the more creative way than just giving them a picture because they have a more personal relationship with what they like drew. And sometimes I feel that it is not that organized and structured in a way. So

she comes up with a new idea, we can do this now, and I was like this was not on the plan, but OK, let's do it. You just have to be more flexible sometimes.
I: OK, so creative teachers are perhaps very flexible?
T2: Yeah, you can say so. But it's not really a negative experience, it's just not how I would do it if I were alone in this class, but I think it's more that we complement each other because I'm more the structured and really step-by-step and she's more the [I].
Q16: So you said that students tend to enjoy those lessons. Do you have any other reasons why they might like them? Because you mentioned that they have a personal connection to what they do. Are there perhaps any other reasons in your opinion?
T2: Yeah, they have a personal relationship and I think a lot of them really like drawing. They like art, also as a subject. Yeah, I can't really think of any other reasons.
Q17: OK, no problem. Do you think creativity is important in language teaching?
T2: Yes, I do.
adQ17: And why would you say so?
T2: Because language itself is creative or you can be very creative with language because you always make up new sentences, you always produce something new. Last year I worked with a co-teacher who liked to let the students learn model texts by heart and they just had to kind of repeat what they had already written. Yeah, I don't think that's how language works and this is not very creative because they don't really do like their own thing.
I: OK, so basically creative methods allow students to produce things that are unique to them?
T2: Yeah and explore more what there is. Like they have to think for themselves and not just reproduce what we teach them.
Q18: Mhmm, OK. So in addition to that, what could creative teaching practices allow you to achieve in the EFL classroom?
T2: Mhmm what do you mean with achieve?
I: Uhm so perhaps if you encourage students to write their own texts, what would you achieve with that in the classroom?
T2: Ah OK. So they can form their own sentences like when we're taking this own example of writing their own sentences. Yeah, like form sentences on their own. They can construct them themselves, they know how to use specific kind of vocabulary in this context and just expressing themselves and what they think is important because otherwise they just leave it out of the text. When we take the description of the pirate, they think it's really important how their face looks like and not so much about how they are dressed or they have strong arms, whatever, so like details.
I: OK, so you see what the students would like to focus on?
T2: Yeah and also what their strengths are. Maybe they don't know the other words, but yeah.
I: Mhmm OK. So it's a way to determine what they'd have to work on as well, perhaps.
T2: Yes, right. Their weaknesses.
Q19: So in your opinion, what is the purpose of creativity in language teaching?
T2: […] [F]or one, to get the students interested and motivated in the language and also to make it easier for them to learn the language because if it's kind of visualized and like with colors, some students really respond to that. And like with creative methods, it's not this boring worksheet, focused, like you know this boring structured, like now you open the student's book and we do this task and this and this and this and just yeah.
I: So creative lessons introduce something new, a creative method they wouldn't necessarily expect?
T2: Mhmm yeah.
Q20: So in your opinion, what do you think is the meaning of creativity in the field of English language teaching? So we talked about language teaching in general and you've already mentioned a bit already, but would you like to add something else?

T2: Can you repeat the question? Sorry.
adQ20: What do you think is the meaning of creativity in the field of English language teaching?
T2: I can't answer this question, I'm sorry. I don't really know what to say. […]
Q21: Mhmm no problem. What are the aspects of language teaching which require creativity?
T2: Like competences like reading?
I: For example, yeah.
T2: Probably all of them. Vocabulary, for example, vocabulary teaching, learning, like introducing new vocabulary in a creative way. Also kind of activating their prior knowledge with some visual input or they create a visual input or describe it, for example for a reading or listening task. Probably also with grammar, but I'm not really creative in that way. If you have like little stories you can tell them and then they kind of already are introduced to the new grammatical aspect, you know, when you're kind of inventing some story about, oh I had a very awful Halloween party. How can you make it better? What should I do? [...] Yeah, so this would be a grammar creative. With listening and reading I'm not so sure about the actual reading tasks. I mean the tasks afterwards or before reading, but reading itself, I don't know how to do that. Also with listening, I'm thinking, but no. And in text writing of course. I think that's the most or you can make it the most creative part of the lesson, yeah.
I: And how would you make writing creative?
T2: Depending on of course the topic or what the focus of the lesson was, but not giving them too much of what they have to do in the text, but let them do them freely what they want to write about. Not the topic, but how they have to do it.
I: OK, so do you mean teachers shouldn't provide them with a model text or can you clarify?
T2: Uhm yeah. It depends. Some students really need model texts to be able to produce anything at all, but for the ones that are really talented or advanced learners, I think they don't need it and they feel more motivated and interested in the task if they are given the possibility to create their own thing.
I: Yeah, OK. So creative text writing would only apply to those students?
T2: Probably the only ones who can be most creative about the language.
I: OK, so those with a higher level.
T2: Yeah.
I: So basically producing something without a model text, but they have a clear task.
T2: Yeah, they have clear instructions and know kind of what we expect from them, so yeah.
Q22: OK, how would you characterize creative EFL teachers?
T2: They come up with new tasks and exercises which are kind of fun in a way, or they can think of something spontaneously. They […] see that something is happening in the classroom and can react to that and create a new activity based on what they observed or experienced in the classroom. Yeah, so spontaneous reactions and flexibility.
I: OK, so let's talk about the example you mentioned. Do you think that depends on creativity or also perhaps experience?
T2: Probably experience as well, yeah definitely. Because not only what I would define as creative teachers can do it but also experienced ones.
I: Mhmm alright. Are there any other characteristics perhaps?
T2: I already mentioned once the negative ones, kind of the unstructured, not so planned in advance.
I: So they don't really have clear aims?
T2: Uhm I'm not sure if they have them because they don't communicate them. So probably they have them, but I don't know them. That's more an issue of communication probably. But I think they have them or they know what they can achieve with that or what they want to achieve with a task, but I probably don't know it because they don't say it to me.

Q23: Uhm so let's move on to classroom practices. Describe classroom practices, which are, in your opinion good examples of creative teaching.
T2: Concrete examples?
I: Yeah, if you have examples, that would be great.
T2: I mean I already mentioned some of them so the drawing and also the pantomime thing we have that with the adjectives of the animals, like if something is hairy, how could you like pantomime that without touching your hair. Or how can you demonstrate long, like without showing with your arms […].
I: So having to come up with alternative descriptions and different ways of explaining something.
T2: Yeah.
I: Yeah, you're right, so you mentioned a few already. Do you have anything else to add?
T2: No, not really. So pantomime and sometimes singing as well. We also have this grammar chant for to be and verb forms and we just clap and stamp our feet for you are and then you know it's a stupid drill, but the students really like it with the clapping and stamping. So every time they heard you, they had to clap and every time they heard the verb, they had to stamp their feet.
I: Oh, interesting. So these are creative methods you've used in the classroom.
T2: Yes.
Q24: can you perhaps tell me what changes you observed in your students when you used such methods?
T2: I have the feeling that they are kind of happy, that it's not just the normal way, we just open our book and then we just do something in the book. Because they usually can't come out, they can stand up, they can move around, they don't have to be still and quiet on their seat and they are really actively participating. So everyone is stomping and clapping and wants to be the next to do the pantomime thing, so enthusiasm. I would describe that as enthusiasm, yeah.
Q25: In your opinion, what was achieved with this activity or any other activity that promoted creativity?
T2: That they had fun learning […] the forms to be [which] are not so interesting. And it was just a fun way to remember these parts of the verb. So fun, entertaining.
I: So creative methods and entertainment tend to go hand in hand.
T2: Mhmm yeah.
Q26: What types of lessons or teaching practices did your students respond to very well? So if you think of the creative methods.
T2: One class responds very well to singing like with all the songs and all the movements which we invent for remembering all the lyrics because they usually don't have to look at the book and can just sing along. And everything with moving around in the classroom. They really like to get going and […] just do things with their body.
I: And which students? In which grade are they?
T2: First grade.
I: So have you taught first, second, third and fourth form students?
T2: Fourth one not but first to third form yes.
I: OK and in your opinion, did you think that [I]?
T2: Oh yeah that disappears. Not in the second grade, but definitely in the third in some classes and in the fourth it's gone. Usually they don't want to move around, but they're actually more interested in these kind of YouTube stars and how they create videos and all the Instagram social media, so they actually, on this level, are quite creative because they have their own channels, blogs, vlogs whatever there is and they create their own pages and Instapages, yeah.
I: So have you ever incorporated that in your lessons?

T2: Mhmm, in the third form. They were really interested in all these YouTube stars and Hollywood and Netflix series stars, and they showed me a lot of their pages what they created, like videos [I].
I: Outside of the classroom?
T2: Outside of the classroom. And then we talked about it because we have the topic music and then we connected these two things and also about song lyrics and how to interpret them and what and how they feel when they listen to the music and when they listen to that kind of music, what they associate with it, etc.
Q27: So you mentioned vlogs and other social media platforms. Have you ever incorporated those as such in the classroom?
T2: No, I haven't. The vlogs they showed me were not in English. They […] were probably in German, so this was the problem actually. I didn't want to include these vlogs since I wanted to focus on English ones, but then I didn't find one which was appropriate for teenagers in a Catholic school. It's also kind of sometimes an issue because they're not allowed to show a lot of skin, like how they're dressed and so on.
I: OK, so it's quite conservative.
T2: Yeah, quite conservative. And we have a very strict policy about smartphones and yeah the use of smartphones and I want them to show me on my smartphone like on Instagram, but this is kind of also really delicate because then they know my Instagram profile and name, which I didn't want to, like yeah, so then I just didn't do it.
I: I see. So does that get in the way of incorporating technology in the classroom? So there's this policy of not using mobile phones, but can you use other [I]?
T2: Actually I do. I use Kahoot a lot because I really like it for introducing vocabulary and then just using it or testing them if they have learned it. And yeah I use YouTube of course, so Internet as such.
I: OK how would you introduce vocabulary with Kahoot?
T2: Uhm you can do like little presentations or like when it's semi-familiar vocabulary, which they should have acquired already, then I just show them the picture and then the four or three answer possibilities and then they can just click on what they think this object is. It doesn't really work with non-concrete things, like abstract things are not possible. But in lower levels, like in second grade, it works.
I: Mhmm. Would you consider such a teaching method to be creative?
T2: […] [I]t's including new technology, yeah it probably is creative.
I: Because it incorporates technology or for any other reasons?
T2: Because it's not the usual way to present vocabulary.
I: OK.
T2: But also maybe because it's a new technology, yes.
Q28: OK, yeah. So you've already talked about a few ways you deal with creativity in the classroom or some of the methods you use. How do you come up with your ideas?
T2: Some things are just methods I saw my co-teachers in other classes [use], some are just probably spur of the moment when I see that the children are kind of sleeping away and then I just want to get them concentrated again, then we just do something with movements and standing up. This works quite well with primary school kids, they also like moving around a lot and we can do the imperatives and Simon Says and they're crazy about that. It's more of not really how I come up with them, probably I already know them and just use them.
Q29: Mhmm OK. So at the beginning of the interview, you mentioned that you used to enjoy singing and that you were actually part of a band. Do you think that these activities that you once pursued influenced what you focus on in the classroom?
T2: Definitely. Because I like singing, I always include a song even if it's just the phase out of a lesson. I always play the song just because I'm interested in the song and when I sing along with the children

they know, oh she's also singing, so it's kind of this model I'm giving them. So I'm like a role model because there were also classes where they didn't want to sing along because they thought it was not cool, I don't know, so I just stood next to them and sang very loudly and they just sang along as well. It works.
I: I also tried that. They look at you, but then they actually start singing.
T2: Yeah, they look kind of shocked first and then, ah yeah.
I: Mhmm OK. So yeah you only mentioned singing. So I guess that's the only influence.
T2: Mhmm and also I mean with the movement since I'm a physical education teacher now, even though I never did any degree on that, they also kind of expect you that since you're teaching physical education, you really want to do something with like your body and include movements as well and they're always asking me: Today are we going outside? And just playing around the playground even though it's English.
I: Oh really!
T2: English subject, yeah. No.
I: So I wonder why they actually ask to go outside.
T2: I don't know. I think that their math's' teacher is also their physical education teacher and I think sometimes go outside just to calm them down, like they really need get going of their energy like let go and then when they come, they're kind of more relaxed and concentrated and then they start with the work.
I: Mhmm.
T2: It probably would sometimes be a good idea to also do it in English, but then I always feel like ah can I do it? It's also kind of risky since there's so much possible ways they can hurt each other or hurt themselves, yeah.
I: Mhmm so that would be a factor which influences your decision.
T2: Yeah, but actually not really because I'm not the qualified physical education teacher who then really reacts to that. So they expect kind of this thing from me as well, but I don't act on it.
Q30: Yeah, I see. How about we move on to the factors which influence teachers' beliefs about creativity. What motivates you to be creative in your teaching? So I think you actually talked about that. You mentioned that it's important for you that the students are interested, that they have fun, [I].
T2: Are entertained.
I: Are there any other factors that motivate you to be creative?
T2: I think that with being a language teacher people, or like not people, but the students, but also your co-teachers expect you to be a creative person. You know when you're involved with language all the time, I think that's something creative, like itself, like if you're keen on words, then you're kind of a creative with words, so expectations from others probably as well.
I: So that's interesting. You mentioned being creative with words. Do you encourage your students to be creative with words? So you already mentioned that you encourage those students who have a good level of English to produce texts without a model text, but are there any other ways?
T2: With the third grade last year, I also encouraged them to just, when they are listening to music and kind of can't figure out the lyrics when they look the lyrics up on the Internet, then they should write down words they think sound nice and just tell me what they found out about the words and if they can use it sometime. And also with when they watch TV series, because there were always some who already watched TV series in English that they should focus more on what they say and also pick out words they don't know and look them up and yeah because they like the sound of it, not really because they knew what the word was about or what the meaning of the word is, but just because they like the sound. […] One girl just asked me, because she liked the word cheetah in the first grade, and yeah so she heard that I think from her older brother and she just was like cheetah.

I: So she would just use it randomly.
T2: Yeah, without any context.
I: And did you also ask them why they chose that word or perhaps which emotions they associated with the word?
T2: No, we didn't talk about that, but with most words, I think it's positive emotions because when they like the sound of it, it's probably a positively connotated word for them.
Q31: Yes. So you have a bit of experience with creativity. Do you think that your school allows you to nurture creativity in the classroom?
T2: I think that most of our staff and co-teachers are quite conservative in their teaching methods. They're all like older generations and you kind of need to adapt to their teaching styles.
I: They expect you to?
T2: Yeah, mhmm. They also appreciate it if you bring in something new, but only in small doses. With the one co-teacher, the art teacher, she's younger, I think she's in her mid-thirties, end of thirties and she allows more input from me because I'm, yeah.
I: Yeah and she's younger.
T2: She's younger, but the others are more like [?]. I think our headmaster actually wants us to be more creative or more innovative and also using all the possible means of technology. We have Smart Boards, like we're really a well-equipped, but most teachers still use the overhead projector and stuff.
I: Even if there's a computer and projector?
T2: Yes, because they don't know how to type or just use a computer.
I: OK, so do you end up using the computer and the screen?
T2: Yeah, definitely. I couldn't imagine using an overhead projector and CD players. And I was so lost because I had one extra class and then a room where there was only a board, like where you had to write down with chalk, and I was like how can I teach there without kind of using PowerPoints or videos.
[...]
I: So you mentioned that some of your colleagues are a bit old-fashioned when it comes to their teaching methods and that they expect you to adapt to their styles. Can you maybe elaborate a bit on that? So what exactly do you mean by conservative methods?
T2: Mhmm, they're just using the tasks which are in the book and just that material. They, for example, just say open the book and let's do on p. 34, let's do number one. Then they read the instructions and then the students either do it alone or usually the teacher reads out what they have to do, then each one reads out a sentence, like each student, aloud and then maybe they translate sentences into German or ask about specific vocabulary they don't know and then they do the tasks below like yeah answer the questions or true or false activities and that's not only with reading, but it's the same with listening. We don't have a really pre-reading activity or they don't do anything afterwards. And with vocabulary, they just have vocabulary lists in English and German translation and they just have to copy that into their vocabulary exercise book and with the model texts, I already told you, that there's one with learning by heart is the only method, so they have one correct text with no mistakes in their exercise book and then they repeat it in the exam.
I: OK, so they learn it by heart.
T2: Yes.
I: Alright, so your co-teachers kind of prevent you from exploring the methods or experimenting with [I].
T2: Some of them yes, they prevent that, but some of them are also kind of creative and really helpful and want me to bring in new methods or new styles. It always depends on the co-teacher. You have that and that, like two different groups.

Q32: Yeah, absolutely. Do you think the English curriculum allows you to nurture creativity in the classroom?

T2: Yes, definitely. It also, I think there are some parts where the topics are just given in general, like where you can decide on which aspects you want to focus on in these general topics, they also encourage you to use contemporary literature, like for the older ones, or songs and role play and so on. So they really want you to use that and they don't really give you like in this month you need to do this grammar and that text type, which is at the end they have to be able to do this and that and how you achieve that aim is on you.

I: OK, so you said that the curriculum encourages you to use role play. In what way is that creative to you?

T2: Because the students kind of can interpret a character in a way they see it or if they have it in their mind and also come up with their own like when there's character and they can just […] think about what this figure might say and just produce it, so like interpret it.

I: So perhaps to like put themselves someone else's shoes.

T2: Mhmm yeah.

I: OK and what about literature? In what way is that creative?

T2: In literature you create your own picture in your mind, you don't, I mean there's still some descriptions of people, how they look like or how they behave, but still, how the actual picture, like when you would make it into a movie, is still kind of in your head and you can't describe the different shades of colours and, so you just have to imagine it. And I think that's also part of a creative process when you just have to think and imagine on your own and not given the concrete picture.

I: OK, so literature encourages students to use their imagination.

T2: Mhmm.

I: So you mentioned something else as well, so there was role play, literature, and [I].

T2: Songs.

I: OK, songs. We talked about that.

T2: Yeah, there are probably more, but I can't think [I].

I: But those are the things you remember.

T2: Yes.

Q33: Mhmm, that's fine. Are there any resources that help you develop creativity in the classroom?

T2: Uhm actually the teacher guide books, like for every course book, there are also the teacher guides. Sometimes, when I think I don't know what to do with this exercise, then I just look that up or I just ask a colleague: What did you do last year with this topic? Did you just leave it out or how did you do it? Probably you can look it up on Hedge or something, I don't know, but I don't do that. More like on Pinterest or there are some Instagram pages I follow: Unterrichten mit Spaß or secondary English and then they just present you some teaching materials which you could use.

I: Mhmm yeah. So you mentioned that teacher's guide. Because you said sometimes you just don't know what to do with a certain activity. Do you have an example of what that teacher's guide would suggest for a certain activity? And in what way would that be creative?

T2: It's sometimes for […] using it for different levels of ability, like level of language so that the more advanced learners could do it without a model text or just with some words for writing a text and the other ones are provided with a model texts, but that's not really creative. It's probably not on creativity, but just in general how I could use it.

I: But a new method. So basically coming up with something that you wouldn't have thought of beforehand.

T2: So it's more like they give you an insight, what they thought about the activity, what the activity's about and you can then use it like how they imagine it to be used, but usually if I have to look it up

on the teacher's guide, I don't use it because I don't feel like I can relate to it and then I just don't do it because I'm not satisfied with their teaching [I].
I: OK so sometimes when you have a look at the teacher's guide, you just don't agree with what they suggest, but sometimes of course there are things you feel you can use.
T2: Yes.
Q34: OK, so you've already mentioned a few factors which suppress your creativity in the classroom, namely your co-teachers. Are there any other factors?
T2: Yes, behaviour of certain students. I feel that in classes where the students respect your teaching or respect you as a teacher, you can be more creative, you can do more free work where they're on their own just working on a group project. For example, I had planned that they should imagine some animals which are not real and then, in a group, present them to the class and just describe it or draw it and since there were some students which couldn't behave, they were disrupting the whole lesson and just not working and yeah I had to reprimand them a lot and then I didn't do this creative task. I followed more the course book style.
I: OK, so due to their misbehavior you had to change your method. So you had thought of a creative way while planning the lesson, but due to that you had to stick to the book. So that's one reason why it sometimes doesn't work. Any other reasons?
T2: Probably also before tests, exams, I feel like I should prepare them well for the tasks they have to do in the exam and then […] I kind of use similar tasks which they are expected to do in the exam and they are usually not that creative if they are kind of matching exercises or also these gap-filling exercises with vocabulary. They're not that yeah, like in the upcoming week or two weeks before the exam, we kind of train for the test.
I: So why aren't those activities creative in your opinion?
T2: Because it's just filling in a gap and the word is already given, so they don't really have to come up with an own word. It's all pre-given and there's one solution.
I: OK, so they don't really have to think.
T2: No. Yeah, it's just one possible solution and not one, like there's not really very much, how do you say, Spielraum, you know?
I: Mhmm, yeah. So you mentioned that when you use creative methods in the classrooms, that sometimes you noticed misbehaviour. Why do you think that's the case? Do you think it has something to do with the creative method?
T2: Actually it's a paradox because I think it motivates them more to learn the language, but they are given freedom like they have to manage themselves when they do the task and how they're going to do and they're not given that guidance of the teacher and they're usually more used to having the teacher telling them you need to do it this and this way and then they have to come up with their own stuff and either they're overwhelmed with the task or they're just more interested in their personal talks and friendships and social networking than in the task.
Q35: Yeah, those are two possibilities. How can English language teachers overcome these obstacles?
T2: Mhmm I thought about this particular class with the issues of misbehavior, that they kind of need more guidance, so when there is group work, like we start with partner work and then group work, and then they need kind of real roles that everyone has to carry out and that they know that at the end they have to present something and if they don't have it, then the aim of this lesson is not achieved and this is kind of their participation grade, like it influences their participation grade, yeah. So more structure in the beginning and then letting off the guidelines and then they're kind of more used to it. Could be one approach to changing this.
I: Mhmm so the misbehaviour. And what about the other factors that you mentioned?

T2: Probably I should just stand up against difficult conservative co-teachers and be more confident because sometimes I just feel that I'm not as experienced as them. I don't have a lot to say but actually if I them tell them huh, let's do it this and that way, or I thought about this, then they kind of appreciate it as well. But it's always like more work for me to work against them or introducing it and it's the easier way and you need less energy to just go with the flow with them. Sometimes when I feel that's a very strong issue and I really want to change that because it kind of really doesn't work for me at all, like it's not compatible with my teaching principles, then I do something about it, but most of the time, I'm just OK, I have 100 things to do and this one is just the last thing I want to tackle right now.
I: Mhmm OK. Anything else?
T2: No.
I: Would you like to add anything else in general to what you've said so far?
T2: Probably. I don't really have a clear definition of creativity in my mind as such. When talking about this specific issue, I feel like there is more to creativity than I thought before. Like it kind of made me realize that there's more to it.
I: Alright, interesting. Well, should you have anything to add, feel free to contact me.
T2: OK.
I: If you find time of course. Would it be fine if I got back to you, should I have any questions?
T2: Sure.
I: OK, thank you. Thanks again for the time you took for this, I really appreciate it.
T2: No problem. Maybe I'll have to come back to you sometime.
I: Yes, no problem. Would you like to have access to the transcripts, the thesis, a summary?
T2: Yes, yes. That would be cool.
I: OK, since you're interested, I can send that to you. Alright, thank you.
T2: You're welcome.

Interview 3

"Creativity in Austrian EFL classrooms: Exploring teachers' and students' beliefs"

Participant: T3

Years of practice: 9

Subjects: English, geography and economics

Date: 12.11.2019

Duration: 59 minutes

Transcription signs:

Sign	**Meaning**
[…]	Content deleted
[?]	Incomprehensible
[I]	interrupted
[unfinished]	Unfinished statement
I	Interviewer
T3	Teacher 3 (interviewee)

Accuracy of text capture

In the transcript below, the name of the interviewee was abbreviated with T1 to protect the participants' anonymity. The English grammar and punctuation rules were adhered to. Paralinguistic expressions were omitted since they appeared to be irrelevant for the analysis.

I: Thanks again for taking the time for this interview.
T3: You're welcome.
I: I appreciate it. So as you know, I intend on determining what teachers believe about creativity, what they do to promote creativity and what students think about creative teachers. At the beginning of my interview, I would first like to focus on your background as a teacher, then I'd like to talk about creativity in general, then creative teaching practices and creative teachers and then the factors that might influence teachers. OK, so let's get started.
Q1: What subjects did you study?
T3: English and geography.
adQ1: OK, and where did you complete your degree?
T3: It was a combination, but it was officially […] my major was English, so I wrote about CLIL. So I combined the two subjects.
adQ1: Mhmm and did you study in Vienna?
T3: Yes.
I: OK. And you studied English and geography [I].
T3: and economics, yes.
I: Oh OK, so an additional subject.
T3: Yes, in Austria it's combined, so it's geography and economics. We're supposed to teach economics in high school basically. So you don't have your own subject, unless you are at a HAK, BHS but in AHS it's a combined subject, geography and economics.
Q2: Mhmm OK, so how many English lessons do you have this year?
T3: 15 or 16, yes. It's like five classes.
I: OK and a full-time teacher has about 21 lessons or is it [I].
T3: Ah you mean Werteineiheiten. Oh yes, I have 22, so I'm a bit more than full, yes.
I: OK, so 15 out of those 22 are English lessons.
T3: Yes, […] roughly yeah.
Q2: How long have you been teaching?
T3: Nine years, it's almost my tenth year next year.
Q3: And what motivated you to become a teacher?
T3: I think I've always wanted to become a teacher for two reasons. First of all, I love to work with young people or other people and secondly, I've always enjoyed thinking about how you could explain or make people understand some things. That's what motivated me. That's like the original motivation. And the motivation that developed throughout the studies was that education is probably the most important field you can work in regarding the future because if you think about digitalization and all the things that are going to happen, I think that education between humans is something that is very important and should be valued. I'm not saying that it is valued, but it should be valued.
I: So you mentioned digitalization. Which role can you play in that?
T3: I'm still searching for a profound and satisfying answer, but I think as far as I've understood it, what it boils down to is that actually creativity is the key. Like there's a famous TEDtalk by Ken Robinson and he says that in the 21st century, creativity should be taught like literacy because it's equally important and I agree with that.
I: OK, so you think it's something that teachers should promote in the classroom.
T3: A good teacher should, yes. It always, of course, depends on whether the students let them or whether the students perceive a task as being creative because normally people define creativity in terms of arts and music, but you can also push people over the edge so to say. If you give them a problem that they need to solve in a creative manner, in terms of thinking out of the box, which is not like drawing or performing anything, but a way of thinking.

Q4: Mhmm OK, so that's how you would define creativity in general?
T3: Yes and no. Well, I quite agree with Ken Robinson. Creativity, he says, is to have original ideas that have value and that is very true for my subjects at least. So if you have an original idea that has value, then I think you're creative.
I: OK, so value in what sense?
T3: Value for society slash your personality, your biography, I think. Because people, like how should I say? In a world where we have all the opportunities, I think the most important thing is that you ask yourself on a very fundamental level what you want for you, then you have to find all the creative ways to get that. But I don't mean that in a selfish way, but in a way that satisfies you, that makes you, well, to so that you're at peace with yourself, if you know what I mean. It's like if you stand your own truth, then this is good for everyone, and what we do is we force academic education upon people that might have various talents that have nothing to do with learning facts by heart or analyzing stuff, so we kind of keep their creativity in check. Because our understanding of creativity as a society is I value your performing artist or you I don't know follow the way of university professor, which is quite nice, but not everybody's dream, if that makes sense.
I: Yeah, so creativity, to you, is basically thinking outside of the box.
T3: Yes, or trying something without being afraid to fail.
I: OK, mhmm.
T3: As long as you don't like destroy the environment or whatever. So I'm not saying that we should do anything to come up with an original idea, but students at school should not be afraid to fail, to be wrong because they will never be creative if they don't dare to say something wrong.
Q5: Right. And what about in general if we get out of the school context. How important is creativity to you?
T3: I try to be creative, well I'm not universally creative, but I try to engage myself in creative tasks like, I don't know, sometimes I'll write a song text who produces music […]. From time to time, I write poems with my upper secondary classes just to show them that there are other ways of expressing yourself […]. I think poetry, for example, is something that speaks to humans in a different way. It touches parts of us that are otherwise untouched, basically. So I try to show them, also for my own pleasure, to have a little bit more creativity in my professional life, that this is also one way.
Q6: And what about in your private life? Do you have any creative pursuits that you pursue?
T3: Yes, I think. I don't know, I write little letters to my wife when we have anniversary or I don't know, I try to I sing quite a lot with my kids although I'm not a good singer I guess or I always try to consume quite a lot of music and talks. I enjoy rhetorics, I think rhetorics is a very creative profession or field rather, so stuff like that. That's what I like. I try to find activities or think of activities that are a bit different, yes. So my private life. I mean unfortunately […] I don't have a lot of time to do this, but that's my underlying goal let's say.
adQ6: So maybe perhaps before you started teaching did you have any creative hobbies?
T3: Well I didn't draw or paint or something like that, but I enjoyed writing texts or short stories, which I've never published or shown to anyone, but that was, yeah, something that I did before I started and while I started to [I].
I: Mhmm and how did that enrich your life?
T3: […] It's a completely different challenge. When I studied in Nottingham for my semester abroad, I had playwriting. What playwriting teaches you is the power of words because you only have these words and very basic instructions for what the actors should do, so it helped to realize the power of language and that small words can make a difference or small pauses for example can make a difference and it's very well. It has enriched my private and professional life in terms of rhetorics and in terms of making me aware that the words I use and say have an immediate effect on my communication partners.

Q7: Mhmm I see. Uhm how would you characterize creative people?
T3: Creative people; anything but orthodox, so creative people are non-average and creative people are sometimes to the mainstream dorky and very often introverts. […] [S]o people who perform on stage are actually very much introverted. I don't know why this is, but introverted […] people who have a passion, that they have the bravery to pursue. I think these are creative people.
I: OK so the people that you are describing now. Are these performers or people who create art? Because you're talking about people on stage.
T3: Well you can be creative with figures as well. I mean I had a boss who was very creative at accounting. She thought of ways and solutions that nobody else thought of, so yes, kind of, performing in a sense in their field. I think creative people are the reason why we have progress because people who always want to keep traditions and always want to be super orthodox, they only operate in known areas, if you know what I mean. But the hermits and the strange people always test those known limits and that is what I think is creative.
I: So not being mainstream perhaps.
T3: Yes or understanding the system in which you operate and using that to your advantage to come up with something original.
Q8: Mhmm alright. What experiences have you had with creativity in your life?
T3: Well my wife is a musician so we have a lot of creativity in this area.
adQ8: But what about as a teacher?
T3: As a teacher. Yes I found that you have to distinguish between people who are creative when they are alone. So there are people who give you the most brilliant texts or they write poems that really touch your heart, but they would never dare to admit that or never dare to say that in front of the class. So with other people who are really creative have no problem, so I think you cannot characterize people who are creative in terms of personality because you have extroverts and introverts who are creative.
I: Mhmm.
T3: I think what you need to do or what I have found out is if you try to cater to different channels, you at least notice that people are creative in some area at least. I've hardly met someone who I thought is never creative […]. I can't think of a student that was not creative in at least one lesson because there was a topic that they were really interested in or an activity they enjoyed. There's something where you can at least see like the hint of creativity. I mean if you have people who are rather destructive, they of course also show creativity in that area. I had a student that no matter what you did, he was undermining the social system and the classroom basically, so it was very hard to elicit opinions from students because they were afraid. So he was very creative in keeping other people in check. So it's a very negative version of creativity, but it was yeah creativity.
I: So you mentioned that you tried to cater to different channels can you perhaps elaborate?
T3: Yes, I try to use song texts. For example, if we talk about a topic or I try to show people TedTalks, for example, if I think the idea, the content is presented in a different [U]. Or I try to challenge my students in terms of giving them a situation that they would not expect. Yesterday, for example, I wanted to show them the difference between past simple and past continuous and they had to form a line and every time the story progressed, they needed to take a step forward. And it was a fifth grade, so they were all confused. Oh my God, what is happening? And this is something I do on purpose. Because first of all it's a bit more interesting to teach grammar that way and secondly I think it's important for students to not be afraid of unknown situations because they […] were born into a society that is constantly changing. So if you're afraid of unknown situations, that's a disadvantage and I don't want that.
I: OK, so this was an unexpected situation for them which might be creative. Is that what you're saying?
T3: I think it's a more creative way to teach grammar than to present rules, something else.
Q9: Mhmm yeah and how did they respond to that?
T3: Uh with giggling first of all. In the first three rounds we failed utterly because they hadn't listened to me, but that again was a good lesson for me. And then I slow[ed] down my speech even more and

emphasized certain parts the i-n-g form, for example. Eventually they found out that as soon as I use an i-n-g form, they shouldn't take a step, so I gave them a little of time to understand the game basically. That is also fostering creativity in my opinion because you have, as I said, a system. You don't know the rules, you need to find out and that's a skill I would consider as creative.

Q10: OK. Could you observe any changes in the students when you used that method?

T3: Yes, in terms of there are students who love to move around. There are people who do not pay attention if they sit, but as soon as you let them get up, step a story or have a little silent dialogue on the blackboard where they get up and write something, they are suddenly a bit more engaged because they can do something and it's very difficult in my two subjects. […] It's sometimes not very practical in terms of you do a lot, so yeah I try to give them the opportunity because it's very unfair to judge people and to grade people based on just passive performance in the sense of you get a text, you get a task, do it, thank you very much, now come up with something that you want to tell me. That's why I always, at least once a year, they write short stories or some type of creative texts because in the upper secondary they're confronted with all these recipes of texts that they will never write in their real life because the move structure of a Matura text is complete nonsense. It's just, yeah, we need to come up with a system to be able to grade them, I understand that, but an essay is what you make of it. A good essay is anything. A good essay does not have to tell people the opinion in the first paragraph for example, but you need to teach that to them, so I always try to dedicate a third of my lessons to something creative because after all, language is something creative that you can well use creatively.

I: Yeah. Would you have any other examples? Because you mentioned song texts as well.

T3: Yes, what was that? For example, if we talk about drugs, I play The A Team by Ed Sheeran to them because it's about a girl that is a drug addict and that basically sells her body to get drugs and to show them what the lyrics are, basically modern poems if you have good singer songwriters in my opinion and to show them how the author is trying to tell us and to draw their attention to the fact that you have a narrator in a text. Like that is something that some kids really enjoy because if they are really honest, they often don't pay attention to the lyrics and that opens up a new world to them where they could get creative ideas. Maybe at the end of the day, what I want to provide is opportunities to be creative. Not so much to force them into creativity, if you know what I mean, but I want to give them the chance to do something.

I: So what could they do with a song text for example?

T3: Rewrite it, for example, or leave out certain bits and pieces and see what the effect would be or they would get the task to write their own song text or […] they would get a text and I would tell them, OK, now make this text more positive. Make this a happy text if it's a sad text or if we have a little bit of literature, I mean you hardly have any time for literature in the classroom unfortunately, but if I have a book as a class reader, then I very often on purpose choose stories that don't have a happy ending because I want them to experience something that is not this happy people world that you see on TV very often. But why do you think the author intends to make us feel sad or is sadness at the end of the book worse than when you feel happiness at the end of a book? So stuff like that.

I: So you've tried a few of these methods in class already?

T3: Yes. What I for example did was when there was this hype of 13 Reasons Why, I read the book with my English group. They were 16 back then, which is the age at which you can tackle that, and then I would take out certain scenes, for example, there's this scene. Have you read the book?

I: No.

T3: No. There's this [one] where she finds a list of the prettiest asses in class or something, and this is for example something that I took to explain to them the difference between female and male sexuality, for example, to again make them aware of the power of words. And it was quite an interesting lesson because they rather openly discussed the fact that the boys, for example, would say [unfinished]. I asked them, boys would you feel offended if you were on a list like that? And the boys of course said, no I would be proud. And that is a very valuable thing to show to teenagers that if you're male or female, it makes a difference on how you approach all these body topics and

sexuality topics. And since I'm a rare male English teacher, I think it's especially important to cover these topics in my lessons.

adQ9: And how did they respond to that lesson?

T3: Well, it always depends on how mature they are. There are people at 16 who are very interested in sexuality and others are not. And those who were interested participated, I think it was two thirds I guess, which was fine. That's fine for me. If I engage two thirds of my classroom it's rather good.

Q11: How do you come up with your ideas? For the ideas that you mentioned, for example.

T3: Usually three ways. First of all what I would have wanted to have in English. So I basically try to design my dream English lessons when I was a teenager as far as I remember them authentically [?]. Then by getting a lot of input from outside school life. So I love to listen to scientists, people from economy. No friends of mine is a teacher, so I get a lot of input from outside. I always ask them, how do you have your team seminars? And if they tell me something, then I try to adapt this to the classroom. And surprisingly sometimes really on the fly because if you are in a classroom and you have the feeling that there's a certain issue that is important to them right, it can be a very powerful thing if you have your didactic tools ready, which you have after nine years of teaching. You can use that desire and make something out of it, but that of course is […] rarely on the fly because it usually doesn't work. But sometimes you can really pick something up that is important to them. […] I mean the easiest way in my opinion, if you want to be original, is do what you always do or what other people do and just turn it upside down. […] For example, I'm teaching them, they teach me. You can take the same thing, turn it upside down and you already create a situation that requires them to think differently, which is creative in my opinion.

I: Have you tried that?

T3: Yes, it's great. They always say it's so hard to teach people because you need to know so much. That's it. And I always tell them, see why I so often tell you I don't know because it's very hard to tackle the really difficult problems and that is something that happens often in my subject in geography. I don't like this black and white world view. It's usually grey and that makes it difficult to make people aware of what is reality and what is right or wrong in their opinion hopefully. I hope I don't impose my moral on them, but yeah.

Q12: But can you tell me a bit more about the lesson in which the students had to teach others or yourself?

T3: Oh, OK, yeah. […] So what they're missing is sometimes the pedagogical intention. Sometimes you give them, for example, something wrong just to show them that you shouldn't trust any Facebook posts that you read. That is something that students don't do because they don't have the experience. But what students sometimes do far more effectively is to get other people's attention because they live in their peers' world and sometimes I felt completely disengaged because I'm not interested in the most recent German rap whatever guy, but it's good to experience that because then you know how a student feels that is interested in that topic, but has me as a teacher [unfinished]. Because I'll never use German rap to teach economics or whatever, yeah. So you get a little glimpse of their way of thinking, which is very valuable and it differs completely from class to class and I only do this in classes where I know that they have a very calm social structure. If you have a classroom that is in constant competition with each other, then I think this could go horribly wrong. Because if you don't have a class that trusts each other then I think you can create situations which are not good and potentially harmful.

adQ12: Mhmm OK. What about the other methods you mentioned, so the song texts and the creative writing. Do you use these in all grades?

T3: Yes, I mean creative writing is something that comes with language competence a bit. I mean you can tell a first grade to think of the craziest animal they can think of and that's something you can do and which I did back in the day, but the thing that is a bit more differentiated, a bit deeper, a bit more complex, that comes with sixth grade onwards.

I: So you don't teach lower secondary students anymore?

T3: At the moment I'm teaching a third grade, but this is the first group that I have ever taught where I cannot be creative at all because this is a class that has a very problematic social structure and

which is in constant competition with each other in terms of who says the funniest, in inverted comma[s], thing that has nothing to do with the topic and this is a price I'm not prepared to pay. For example, two days ago I tried to write a story with them. So what I always do is I would ask them: What could the character do next? What is the name of the character? Where are we? So I let them choose and then I help them to formulate it. We're writing this text together because this class needs correct language structures because they struggle a lot and this was not possible to even get a serious answer in terms of character name and this is where I'm not prepared to invest another lesson. It was like half a lesson wasted, so next time I'm sticking to these basic tasks that we all know, but this is apparently something that you can do with this classroom. But it is the first time that I have ever had this problem. So I need to be creative now. I need to think of other ways to engage them. I try a little bit of performance stuff, so I play this banana pudding play with them. Did you see that when you were [I]?
I: No.
T3: No, OK. It's basically a very simple play. You have four people and a very basic scene and they can choose in what style they play it, so sometimes they're all robots, sometimes they're all, I don't know, top models who speak high-pitched. So basically it's supposed to teach them improv, slash intonation. And that was something that worked a little bit and where they were surprisingly cooperative, also with each other. But the text writing was a complete waste of time. So I don't know, I think it's a bit of a trial and error thing and I've only had them for a few months now, so I still need to learn what is possible, what is not possible with them.
I: Right, mhmm. You still have a lot of time to do that, the whole year.
T3: Yes, yes, more or less.
Q13: I think you talked about this already, the purpose of creativity in language teaching. Would you like to add anything?
T3: The purpose? People who know how to use language are very powerful in both ways. It can go horribly wrong if you see all these online campaigns. A word like fake news, for example, is so powerful because it undermines the fundamental thing a democracy has, a free press, and I think if you teach languages, you always should teach the use of words, but not in terms of language in use, but what words make with people.
I: So the impact words can have.
T3: Yes, and the language can have. There are certain things you can say in German that sound or that have a completely different effect than if you say them in English, for example. And that is something I hopefully show my students. If we read the newspaper, for example, oh a Syrian man broke into a house versus a young man broke into a house, stuff like that. So it's very powerful what you write or say.
Q14: Do you think that the purpose of creativity in language teaching differs to the purpose of creativity in English language teaching?
T3: No, it should be universal and every language has its own way of thinking. One of the few things that I remember from my Latin classes is in Latin you say the blackboard shows the writing and that is a different point of view on the world and I think languages have that. The English language has another way of seeing the world than the German language and vice versa. So I think it's universal.
I: OK, so to show how people who speak that language think.
T3: Yes, animal sounds, for example. They're so different, which shows you that languages have a different way of perception as well.
Q15: So you mentioned earlier that you use creativity to teach writing and also to teach grammar. Are there any other aspects of English teaching that require creativity in your opinion?
T3: Well, anything but the receptive skills. The only thing that I can think of in terms of creativity if you find a system that helps you to solve these tasks. There are people who draw a picture to remember something. That's a very creative way of helping you, your listening skills and stuff like that. But anything that's non-standardized that doesn't require creativity, that requires test intelligence and that's something you can show and teach people. So one third of my lessons in upper secondary is exclusively reserved for preparing people for these standardized tests and it's

where we talk about how do you best approach an open gap task versus a cloze gap exercise, which is not creative per say. And the funny thing is I'm convinced that creativity will be the most important thing for our students, but our standardization is the complete opposite. Standardization should be there to help diagnose a problem. It shouldn't be the final goal where you get a B2 certificate because you filled in five gaps and made 20 correct crosses. That is teaching you nothing about the real life.
I: That's right. So you have to spend time teaching them how to fill in these blanks.
T3: Yes, a third of the lessons roughly.
Q16: Yeah, so would that be a factor which prevents you from promoting creativity?
T3: Yes, of course and in a perfect world, every teacher would have their own graduation tasks because then you would enjoy twelve different approaches to the world and not only one standardized form of testing. So I remember when I had to graduate, I had to write an essay that was 1 500 words long and that is very difficult because you need to be very clear and precise about your arguments and if you have to go into detail, which is much more challenging than to use 20 phrases that you learned by heart and fill in the topic, which you can do nowadays. Yeah, I mean it's learnable, which is good for people who aren't good in languages, but it's not creative. Let's be honest, […] we're limited by things like lawyers who object grades and paperwork that has nothing to do with students, their life or their education. And I think that the fundamental mistake that we make is we think the education system is measurable and quantifiable, which is complete nonsense. If you spent ten lessons with three different classes, you know that this cannot be squeezed into figures and facts. It's a human thing you do. It's basically relationships and within those relationships you mediate content.
I: Mhmm that's right. Are there any other factors which prevent you from promoting creativity?
T3: Time and family life very often at the moment.
I: OK, so you have less time for lesson planning?
T3: Yes, much less. So if you spend half the night cradling your baby to sleep, you can't come up with anything super original for the next week or something.
I: I can imagine. OK, are there any other factors?
T3: Management and school. So there are leaders, I would call them that, [who] understand what a creative atmosphere needs and I think there's protection from outside influence. So if your teachers at your school are absolutely convinced that your headmaster will protect them no matter what, unless of course they did something horrible on purpose, but no matter, I think they create a creative atmosphere because then people start to dare to go where no one has gone before basically.
I: OK, so creative teachers are those who dare to do something that others
T3: Or are not afraid to admit mistakes and are not afraid to say, OK I tried it, it didn't work, lesson learnt, which of course also requires a bit of patience on part of the students. I'm pretty sure there are people who hate my lessons when I do something else because they don't want to. But then again other teachers might provide exactly what they want and need, so yeah. My lesson wasted, other lessons not and vice versa. That's the good thing about high school that we have so many different characters and teachers.
I: Right, so any other characteristics or?
T3: Willingness to learn new things, so if they constantly develop their professional understanding, then I think that's good. And if they have made experiences outside of school life. If you only know school, university, school, then I think it's a problem for your creativity.
Q17: OK yeah. So you mentioned these development courses. Have you taken part in any?
T3: I'm on the board of school development here at our school. I haven't attended specific school development seminars, but I have read marketing books, anything that has to do with corporate organization, so stuff from the economy basically from professional life and since I'm also a lecturer at PH, I also try to challenge teachers and if it works, I try to adapt it from here for our school. If it doesn't work, basically I'm abusing other colleagues as guinea pigs to put it in an extreme context.
I: OK, so If I understood you correctly, you take ideas from the outside world then you try them here.
T3: Yes. You always have to adapt them to the school system of course.

Q18: So you mentioned that you read up on a few topics outside of class. Have any of the books that you read in the past focus on creativity?

T3: Not yet, but I'm planning to read one book by Ken Robinson on creativity but first I need to find out what will be important for my students in terms of what we now need to think of. [It] is not the curriculum that we're supposed to teach because it's completely, well not completely, but a lot of the chunks that we're supposed to teach are completely obsolete in ten years' time. So what I need to find out for myself is: Are there certain bits and pieces that I can provide my students with that they will actually be using in their professional life? And this has very much to do with attitude and thought and not so much with the technology per say. It doesn't matter whether you have a PowerPoint presentation or Prezi. It's not so much what the technology is, but why you do what. You know what I mean?

I: Mhmm.

T3: And all the technology and all the things that we have at our hands have an ethic basis that you need to choose where you stand. So you need to know yourself rather well and in this case creativity is I think a good currency to invest in because you need to […] be flexible no matter what, whether you want it or not. This is not up to you. These things are coming and they will reshape democracies and society, so you need to be very, well authentic, and that is, I think, for a young person very hard to achieve. It's something impossible for elderly people to achieve that. That is important to me. That's something I'm dealing with at the moment. But how to foster creativity is a big, big topic in our school development group, so we're trying to implement ways where we can foster that.

I: OK, by the end of their schooling students should be flexible, think outside of the box [I].

T3: Yes, but also should have the moral code, well the foundation of the moral code should be laid. So if you vote, for example, you should know why you vote for a certain person or party and it should go deeper than I like the colour or I like the candidates, basically their looks or because they gave me, don't know, a lighter and a Biro and that is something that is very important to me. I want to educate people that, I'm not telling them what they should choose, but they should be certain why they choose a certain thing.

I: OK, so to reflect on their decisions.

T3: Yes, basically.

I: Mhmm alright.

T3: And I hate the word competence. It's such a non-word, it's not telling you anything. What is it? What is competence? What do you do with that? We're supposed to teach like a thousand competences in the curriculum. Who thought of that? That's absolutely mind-blowingly stupid.

Q19: So you mentioned these competences in the curriculum. Do you find that the curriculum allows you to pursue creativity in the classroom?

T3: Yes, because it's defined in terms of aims and not content and that is very much helping because I can choose my own content and therefore it's an authentic lesson and therefore it's an authentic approach and students recognize that. It would be a very bad decision if we defined all the content because then we would not be educators, but we would be broadcasters of knowledge or facts. I wouldn't even call it knowledge because knowledge is something that you have to develop yourself as a learner. But you would be a broadcaster and then, if that were the case, I would say that school could be replaced by YouTube tutorials very simply, why not?

I: Mhmm.

T3: What do you need me for then? And teaching is a creative profession because yes you have your content and the knowledge you should build up, but how you approach that mediation is up to you.

I: But the presenters in the YouTube videos could also be creative in the way they present.

T3: Yes, but never as interactive as someone who is in the same room with you.

I: OK, mhmm. So you mentioned earlier that you have a group here, the head of the English or you're head of the English group?

T3: Uh, no**.** We're the school development group which is from all different subjects.

I: And they're focusing on creativity?

T3: Not only, but it's one topic we're working on, yes. So, for example what we want to do is we want to reorganize our project days […]. Let's say you have a topic students choose and approach them from different angles, so you can get different points of view, different [unfinished]. So people see that there are creative ways of approaching certain topics, for example, or where teachers would offer a creativity workshop or something that comes from the heart, you know what I mean? It's very hard to say this is creative. Very often, yes it is. As soon as it comes from this person's heart.
I: So you mentioned approaching a problem by looking at it from different perspectives. Do you have an example as to how they could do that?
T3: We're planning for the other university project. We plan to combine music and geography and economics. So, for example, what we plan to do, I mean we need to write the material, but in fourth grade you're supposed to learn about the different music styles and cultures in the world and that is perfect for geography because what you can do is, you can, for example, give them the task to create a marketing campaign that is specifically designed for the respective culture. So what you need to do is, you need to understand parts of Asian culture or whatever, wherever you want to do your marketing campaign and that is, I think, a creative way of teaching people that what we're used to is not normal, slash the average, slash the only truth and that is something valuable and therefore creative.
Q20: Mhmm yeah, that's interesting. So are there any other resources that help you develop creativity in the classroom? […] So you talk to your colleagues and you get inspiration from the outside world.
T3: Yes, I mean materials, yes. Sometimes books have great tasks, but very often not. I mean I've worked on a geography book and of course you want to sell your book, therefore you rather play it safe, but you miss a lot of opportunities. I mean in the book I worked on, there was one task where you had to write a letter as a refugee, for example, and when we presented the book, a teacher asked why she should teach German in geography, which is completely missing the point, so yeah. I don't know, I guess school book authors want to prevent an economic failure, therefore they go for what most people would like, kind of.
adQ20: Mhmm, yeah. So earlier you talked about how the Matura prevents you from being creative.
T3: Yes, it's an impediment rather than something that makes it flourish, yes.
Q21: Right and also time issues, etc. How could English language teachers overcome such obstacles?
T3: If they don't care about standardized goals so much, if we lose the fear that people won't pass the exams. Because I think if you specifically reserve a third of your lessons, which is quite a big chunk, to teaching people exactly that and you teach them exactly that to pass the test, you don't teach them English, you don't teach them the language. You teach them how to pass the exam. Then you save time. You're much more effective, therefore you have more time to do real language teaching. Because what do you learn from a word formation activity? Nothing.
I: So if I understood you correctly, you should focus on that, so make sure that they understand how to do it and then
T3: Yes, treat it for the thing it is. Make them or prepare them for passing this one exam. And if there are some students that want exactly that from you, that is fine. No hard feelings, but if there are students who want more from language teaching, I think you have the obligation to give it to them. Because after all we come from the humanities, we come from the arts basically and that's how we should approach our language teaching. We are philosophers, I'm Magister phil, I'm Magister philosophus, so that's what I should do, shouldn't I?
I: Yes, why not? Uhm good.
T3: For example, […] we were talking about happiness, and my 6th graders wrote a poem about happiness to themselves. So […] for two years now, I don't have a look at them and give it back to them in the 8th grade.
I: Oh, nice.

T3: And that's how they can check whether they've developed as a personality and I told them if you use this exercise to draw a big dick on a sheet of paper, then in two years' time you will see that and you will, well you can judge yourself how you've developed or if you've developed or if you still find it funny or whatever. It's up to you. And I think that's also something people are afraid of if you want to foster creativity. You give responsibility back to the learner because, after all, you can't force someone to be creative, you can just try to give them the opportunity to be creative. If they don't want to, what should you do? And it's also not my job to force creativity upon them. If they realize the importance, good, if not [unfinished].

Q22: OK, so was this activity considered to be creative, the one that you had them do, so yeah they wrote a poem about happiness, yes mhmm.

T3: Yes, and I said I give you 15 minutes and in a poem every word counts, so think of your words. So I gave them the space, the time and whether they use it or not was up to them.

I: Mhmm, alright. It'll be interesting to see what they have to say about themselves.

T3: Yeah or what happiness is for them and then I saw that some people were a bit shy, so what I […] started to write a poem for everyone to see what I would write, so they could see that I'm writing a poem as well.

I: Oh, that's nice.

T3: That's of course something I do on the fly, I haven't prepared a happiness poem because this wouldn't be very authentic, would it?

I: Yeah you put yourself into the same situation as them.

T3: Yes and they can read along via the projector because I'm working with a tablet by now.

I: Oh yeah, good. Just let me have a look at the questions to make sure that we've covered everything. I think we have. Is there anything you'd like to add about what we've just talked about?

T3: I think or I hope that in the future, more things will be done on creativity because if I have a look at the capacities that machines have by now, what is it that distinguishes a human being from an algorithm that has basically all the data available? And that is I think creativity because although a machine based learning program seems to be creative, they are not really creative in terms of that they will come up with something that was never part of the database at least yet. So I think it's good that it is researched and […] we should do more about that. Politicians, I think, want to produce measurable outputs rather than creative outputs because you cannot quantify them. But that is a shame and I think it'll cost us billions and trillions of euros in the future if we focus on quantifying education rather than making it more creative and individual sort to say. Yes.

I: Mhmm alright, thank you.

T3: You're welcome. Thanks for having me.

I: You're welcome. Should you have anything to add, feel free to just send me an email. Should I have questions, could I email you?

T3: Yes, of course, anytime, yes.

I: OK, perfect, thank you. Would you like to have access to my transcript or my thesis?

T3: The thesis yeah when you're finished, I'd be happy to see your results yes.

I: OK, perfect.

T3: That'd be very interesting. Just send me the link to the pdf. Do you still have to upload your master's thesis?

I: I believe so, I'm not sure.

T3: So yeah, just send me the link.

I: Yeah, OK will do.

Interview 4

“Creativity in Austrian EFL classrooms: Exploring teachers’ and students’ beliefs”

Participant: T4

Years of practice: 20

Subjects: English, German

Date: 14.11.2019

Duration: 90 minutes

Transcription signs:

Sign	**Meaning**
[…]	Content deleted
[?]	Incomprehensible
[I]	interrupted
[unfinished]	Unfinished statement
I	Interviewer
T4	Teacher 4 (interviewee)

Accuracy of text capture

In the transcript below, the name of the interviewee was abbreviated with T1 to protect the participants’ anonymity. The English grammar and punctuation rules were adhered to. Paralinguistic expressions were omitted since they appeared to be irrelevant for the analysis.

I: So, thanks again for taking the time to do this interview with me, I really appreciate it. So, as you know, I'm interested in finding out what teachers believe about creativity, what they do to promote creativity in the classroom and I'm also interested in finding out what students believe creativity is, basically how they perceive their teachers when it comes to creativity. In the first part of my interview, I would like to focus on your background as a teacher, then I would like to move on to creativity in general, then to creative teaching practices and creative teachers and lastly the factors that influence teachers' beliefs about creativity.
Q1: OK, so to start, what subjects did you study?
T4: German and English.
adQ1: OK and where did you complete your program?
T4: In Salzburg, at the University of Salzburg.
Q2: Alright, OK. Do you teach both subjects?
T4: Mhmm.
Q3: OK, how long have you been teaching?
T4: Since 1999.
adQ3: Wow, so a number of years. Have you taught at many different schools?
T4: Actually after my Probejahr, which I also did at a high school in Salzburg, I went to the United States and taught German as a teaching assistant at the University of Minnesota for one semester and then I qualified as a teaching specialist and then I taught there for another two years. This was basically German as a foreign language. And then I went to Berlin and prepared international students to take their German exam for their university degree in order to end the study in Berlin at the Humboldt and after that I taught German as foreign language at the University of Vienna.
I: OK, wow.
T4: And then I taught at an American university in Vienna, at the European Studies Institute or something at Johannesgasse in the first, but this was like a summer job and then I was asked to teach at a high school and this is the same high school where I'm at. The [S], so I've been there for quite a number of years.
Q4: Wow, OK. How many English lessons do you have this year?
T4: this year I teach three classes. One class has four lessons, like four hours and two classes with three lessons.
Q5: Mhmm alright. You have a lot of experience as a teacher. What do you think makes a lesson successful for you?
T4: Every time before I enter a classroom, I need to know for myself what my goal is in class. This can be a teaching goal, meaning that I want them, for instance in second year, to understand the forms of comparison, right, but in more creative lessons, because I'm a very [?] person, for instance in my seventh year class, we just finished reading The Hate U Give. I want to talk about Afro-American history, I want to see how much they understood from the book, so you know if they liked the book, so that's a very personal approach. So a successful lesson for me is when I leave the class again thinking this was a well-spent 50 minutes and not just a waste of time on their part as well as on mine.
I: Yeah and do you ever get feedback from your students?
T4: Yes, I want feedback a lot. Actually every end of the semester I basically ask them, when I sense that students are unhappy for whatever reason. Grading or yeah very often the most direct feedback is grades because for me as well as for them, they show me that they understand what I taught or did they not and then I can reflect with them. I don't see a test as just a feedback for them, but also for myself. So let's say if a test really flumped or if I saw that there's one aspect in grammar that they did not catch, then it might [?] my problem or my way of explaining.
I: Mhmm OK. So that would be the feedback you get. Feedback from the exams, but also direct feedback at the end of the semester.
T4: Also personal feedback at times, particularly with young students, they like to, for instance, I got the feedback that one student thought that I didn't like her anymore since she stopped doing her homework. And I said to her, don't take it personally, but as soon as you start doing your homework

again, I will definitely be happier with you. It's not that I don't like you less, I would just be happier if you started doing it.
I: Aww, they take it personally.
T4: Yes, they take it personally. And a lot of young students do.
Q6: So throughout your career, have you taken part in any professional development courses?
T4: Yes, I have.
adQ6: And have any focused on creativity?
T4: The only creative seminars, inspiring seminars I can think of were Germanisten and Anglisten Tage. These were really the ones where I took something with me and I also really [like] the work with students because they bring in new input, they show me new books, they show me new films, they show me new techniques, new games, new ideas. So in that respect, I think that has been very fruitful. But in regards to PH seminars, I'm not the most motivated person I guess.
I: OK, because you haven't taken many.
T4: No, I hardly ever go, but in our field it's also very fruitful if we meet people who are not really directly linked to school, who come from outside because we are in a certain kind of cluster locked up, so it's nice to meet people from different professions. Like at the Germanisten Tage they had a specialization on films and they introduced certain directors and the directors would also tell us about how they work with students, how they work on a film. So different approaches that were just really interesting to learn about, but also to maybe use for our students.
Q7: Right, so have you already tried out some of the methods that they presented?
T4: Yeah, […] I love working with film and actually […] I've had a lot of students working on film for their VWA, for their volkswissenschaftliche Arbeit. I have one student writing right now on The English Patient and I have a student who is going to start on a Japanese production, also a comparison, film versus novel so […] I had quite a lot of film studies. Inception, one girl wrote about Inception and another girl wrote about Only Lovers Left Alive, I don't know if you know that film.
I: No, I don't.
T4: It's about vampires and vampirism, so yeah I think films really help my subject a lot.
I: So these Germanisten and Anglisten Tage, who organizes them?
T4: I think it's the Fachgruppe of the subjects in the different [I].
I: Oh at the school?
T4: No, at the FH, no sorry at the PHs probably, but lately they haven't been doing them. I don't know, maybe they just have one a year or one every two years because I guess they are rather expensive if they introduce different guests and host them.
Q8: Mhmm I see. So you mentioned earlier that you liked to read right, so you focus a lot on literature in the classroom. Is this one of your hobbies that you have outside of class?
T4: Yes, as well as cinema.
I: So anything else in addition to that?
T4: Well obviously it comes with the job, I like travelling, I like different cultures, I'm interested in history and reading is definitely at the top of the list.
adQ8: Mhmm OK and what do they mean to you?
T4: I think they, this is the greatness and the beauty of my job that I can have these rather private, personal hobbies that I can use for my job as much as possible. It's not as much possible anymore as it used to be because with the alte Matura we had rather or complete freedom of what we taught and also text-wise what we wanted our students to do and this has become rather, I would say, it lost its content. The topics have become very generic and rather boring. I think that most of my students in regards to writing, they could have written those texts in fifth or sixth year that are demanded now.
I: So they don't really get to show what they can do.
T4: No, absolutely. It's all about formalities, it's all about certain kinds of texts rather than the way a text is organized, rather than content. Content is only 25%, so that makes me very sad.
adQ8: So which hobbies would you consider to be creative? The ones that you pursue.

I: Well, when it comes to reading, obviously it always, I give you an example. Now that I've been reading The Hate U Give, I don't know if you know this book, it's by a junior rapper, she's African-American and she basically thematizes police violence. It's about a protagonist whose two best friends were killed […] by policemen who checked if they were OK in the car. […] But they're not like one dimensional in the sense that this is black against white, this is only purely racist, no these are rather differentiated in the book in the sense that the person who was checked or who was stopped by the policeman was actually doing drugs, he was selling drugs, so this whole book The Hate U Give relates back to Thug Life, I don't know, by this rapper. In any case, I have a couple of African students in this class, obviously they wanted me to do African-American history. It's also in the book and I wanted to connect it, showing the difficulties young African-Americans are facing now, hundred years after slavery, 60 years after complete segregation and […] this is what the neue Matura wants us to do, they want to take the experiences of our students and integrate them with the knowledge that they have. And so in order to get more plot out of it, in order to get more content out of it, I try to combine these topics with literature and see how an author who grew up in an African-American environment and the interesting part is that she actually leaves that place where she grew up and she goes to a white school and her parents actually manage to get away from basically this ghetto to move to a different place and her thoughts of guilt for leaving this behind as well as her relief that she managed to leave it behind, so in that sense I think it's very interesting to get both sides, not just the black and white one.

Q9: Right, so this would be considered a creative method?

I: Yes.

T4: To incorporate literature into a lesson.

I: Right, I think the creative method that, for instance, that now the way I try to also check, for instance, if my students have read it, is by giving them role-plays. I give them roles from the book and […] they can debate, for instance, a protagonist is dating a white boy from her school and the father didn't know that, so this would be a nice situation where one student takes the part of the protagonist and the other one of the father and they get into a nice discussion.

I: Right.

T4: So I let them work on skits, on role-plays, they can film each other if they want to or just present it in class. That gets them talking and shows me how they deal with conflict, how much output there is and I indirectly test them. Oh yeah, he has really read the book, he didn't just check the plot online, so this would be, I think the creative approach to it.

Q10: Mhmm let's take that as an example. What changes could you observe in the students?

I: Those who had me for a long time, I think do become much more fluent in the language output. I had one student who graduated last year and […] she wrote me a letter, a very nice letter saying that she really thinks that I made her work the language, you know this is the greatest compliment I can get because for her, she's a very creative student in German, she was taking part in a lot of writing competitions and won also a lot of prizes. Now she's an au-pair in the US and for her the thought of actually starting to write poetry started in my English class, which was nice because she never thought to use the language creatively.

I: Mhmm OK, so you've inspired her.

T4: I hope so, that's of course what we all want to do. We can't inspire everyone because some people of course are very shy and don't want to take part in these things. That of course is also possible.

Q11: Yeah, that's true. Do you think that your students responded well to this lesson?

T4: Uhm the lesson that I was telling you about, I have not done yet. That will be done on Tuesday with my student teacher.

I: With the role-play?

T1: With the role-play.

I: OK, I see.

T4: So we'll see. I hope they like it, I hope they like it.

Q12: So we've talked a bit about creativity, but I haven't yet asked you what you think creativity is in the general sense of the word.
T4: For me creativity is to put things that you learn or hear into a different context.
I: Mhmm.
T4: So for instance, […] a colleague in Minnesota […] dropped a plate, a white plate, and it split up completely in the middle and he had two parts of the plate and he then said is this now art. And of course this is not art. It was just, you know, an accident had happened and it happened very nicely and neatly. If he had done something with it, if he had glued them together in a certain way, a certain direction or made a piece of art out of it, I think that would have been very creative. So I give you another example. I was working on art and morals, this had to do with the MeToo debate in my last Matura Klasse and then one girl took this debate on certain artists that are not being exposed anymore in museums because they had horrible private lives, so people learned about their private lives, and this is why their work wasn't exposed anymore. This student wrote an essay on how she was treated in Iran, she was in Iran over Christmas visiting her family, because of not being appropriately dressed and how this female police officer saw her, who heard her speak Persian and saw the Iranian passport, had automatically made certain assumptions on her just by the way she was dressed. And so I think this is creative and I'm very proud of students who take certain topics that I teach them and can deal with them in different contexts. And this is what creativity is all about.
Q13: OK, so how important is it to you? So from what you were telling me, it sounds like it is quite important.
T4: Well these are certain highlights. We have certain students who manage that obviously. […] If people also understand certain interpretations just by […] what we taught in school, that's also nice, but if they can actually use it and redefine it or re-evaluate it, that's of course the next step. That's when you realize, huh, this person is ready for university.
adQ13: Yeah. So how important is creativity to you?
T4: Uh I think in that sense it is very important. If we only reproduce what we hear in the news or online or whatever, I think that's very dangerous and if we don't think critically anymore about what people tell us or what we're exposed to on an everyday basis, […] I think also in our society, in our lives, we have to act creatively because we can't use the same methods, the same patterns, they just don't fit anymore. So in that respect, […] [it] also has to do with flux, being in flux, being flexible and I think this is something that we really have to teach our students and to give them this. [It] is an ability they need. They have to be very flexible these days.
I: Yeah and how would you do that?
T4: By using different methods, by still surprising them sometimes with different ways of teaching, also by giving them different teachers, you know and seeing how they react to them, by trying out new things and seeing does it work, does it not work so what we we're saying about trying different methods, I think that is very important. Of course there are times when you can't be doing that because you have to prepare for a test or do things like that, but in general, I think good teaching is also if students still get surprised at times.
I: Mhmm and why is that? Why should we include an element of surprise?
T4: To make them rethink the method they were taught for a number of years, the same way over and over and over, is a good method or on certain things. I, for instance, with vocabulary, particularly in the first couple of years, I teach the same way over and over, there's no creativity. The only creativity I put in is when I realize it's getting too boring, that I change my voice or the liveness, you know, I work with that, but certain uh things I think there's very little creativity in it. What I like to be creative with is then like for instance […] when they know […] they have learnt the words and I test them, I give them funny sentences because that's kind of an encouragement […]. But obviously there are certain things where you can't be that creative, but in general it enlightens my own life and so I hope it also enlightens my students' life.
Q14: Mhmm OK. How would you characterize a creative person?
T4: As I said, a creative person thinks for herself, doesn't just copy what other people think, does not go with the flow or does not copy what he or she [and] the non-flowers do. So non-Mitläufer. And of

course it's very hard at times and for certain age groups, I think it's easier for us. A creative person also thinks of different ways of doing things even if it comes to school work, you know, if a person just has a horrible handwriting, you know, and he just says let me just type it for you or let me use pink, I know this is your colour to grade, but I really need pink right now, you know, I mean just there are so many different ways of doing things and I hope I give them the freedom more and more to let them have that creativity.

Q15: OK mhmm, so you mentioned a few things, experiences, but are there perhaps any other experiences you've had with creativity as a teacher? So you talked about the method that you are going to try out next week with your co-teacher. Have you had any experiences?

T4: Uhm well in general I let them act a lot in my classes. So for instance […] I like skits, I like this […] from the United States I have to say. In Minnesota, a lot of it was inventing certain scenes and trying to use as much German as you have, so acting, I think, and I use to act as a student actually. I was in the Shakespearean theatre group. I think that is a great way of doing it. A colleague just told me and I thought this was a great way too in regards to the future, the Fridays for Future walks and all of that. She had her students write speeches that they had to perform in class, in front of the audience, what they want their kids or the next generation to still have or what they expect from themselves to change. You know, I think that is a very nice approach. So I think a person can only be creative in something that that is important to them. If it's just a task that they can't relate to it, it's much harder. So when it comes to, for instance, novels, I try to get the characters where I hope that they can identify with and problems that they might also have had. So for instance, I have a couple of African students and I ask them, have you been exposed to prejudice in our school? And they said well you know the music teacher thinks you're a great singer and the sports [teacher] thinks you're a great basketball player just because you're black, but you aren't, so things like that. […] I think you always have to try to connect the stuff that you teach with the stuff and in that sense, for instance, the most important, I believe, with every grammar aspect or also with every test you write, personalize it. Always use the names. They love reading their own names in a test, particularly in the first four learning years, you know. They're so proud and if you get their names wrong, they are very upset. […] So every example sentence with grammar, I always try to use something that I know of my students. So if somebody has been sick, blablabla was sick yesterday. Past tense. [?]. Why was he not at school yesterday? You know, things like that that make the whole item much more interesting and then I ask them for sentences. And I hope that they then come up with sentences out of, you know, using school names, you know, their peers and all that, so that is a very basic level of creativity, but it really helps in regards to learning.

I: Mhmm. So could you maybe elaborate a bit more on that? On how it helps them to learn? So basically to remember the new structures?

T4: Yes, because they remember the sentences. […] For instance, forms of comparisons. They love to talk about teachers, so who's older, who's the, blablabla is older than. Then they have very funny concepts about age, like you ask them how old they think you are and it's always a surprise. So I think if it relates to their world, you show them that you're interested in their world […]. That's then you've basically won most of it. And a lot of these sentences also stick with them, so in that sense I think, I don't know if it's creativity or if it's just personalization, but of course you can just take the Schularbeitenmappen and copy it one by one and not change anything and that would also do the job, but it just wouldn't be, I don't know, as gratifying for the students. And then I have students who say you know, I have never appeared in one of your tests and I'm like I'll write down your name, the next test you're in it.

I: Oh that's great!

T4: Well, and it also makes you the author of a test, right? So in that sense, you're doing something more creative.

Q16: Yeah, what do you think is the meaning of creativity in English language teaching?

T4: I think if we look at the material we get, we already have prepared for our classes, the material by itself is already very diverse. You have a lot of different tasks, you have a lot of different ways of teaching them, you have listenings, writings, readings, you have all of this already prepared for you,

so in that respect, I think teaching English is one of the greatest subjects, just by itself, even if you do little or none preparation, you can still have a nice, fun lesson, OK? Very often now with having student teachers in there, they believe that they want to do extra material, to be more creative and they bring in a lot of extra stuff and uh I have a very strenuous second year's class right now, they're very unorganized, they're not very disciplined, they're very sweet kids one by one, but in a group they are total chaos and with them, every extra material hinders them from concentrating, from organizing, from understanding. So with them, I think it does the very opposite of what the student teacher intends, right? So with them it would be much better to stick to the book, stick to the exercise, stick to the formula that you're given, but when you see that works and they got the concept, then you can expand and become more creative, but this doesn't mean extra handouts, extra sheets or extra you know, it can be very slowly certain little liberties that you can introduce, that then make the learning maybe more creative, but very often if chaos takes over again, you have to reduce that again, so I think it totally depends also on the rapport that you have with the class and the discipline. Obviously […] with older students, you don't have that problem anymore because most of them are too quiet, so you actually have to put a lot of energy in, like with my seventh year class, twice I teach them from 8 to 9, most don't show up at 8, most are in the process of waking up, sitting there with their mugs of coffee, so I need much more strength, much more ideas, much more energy to get them going, to wake them up, to get them involved. So I think it also has to do with that. What creativity by itself is, I think that also depends on the learner, how much he or she wants to get involved, you know there are certain people who just do the mere basic of what I give them, that's what they take and that's what they do. And then there are people, I always try to give certain people more, where I think they need more and they can then because nothing is more frustrating than when you realize you have in a learner group, you have one or two people and it's just not enough and they're bored. I think that's the worst and so creativity should also be an offer that they can accept, but they don't have to take it. When it comes to a lot of freedom, for instance, certain writing tasks so where they can write you know. Like one student teacher came in with just write about yourself and we had all kinds of things coming back to us, you know and also a very vulgar poem by one student, totally inappropriate and I think in the US they would have suspended him for at least two weeks, you know. How do you deal with that? So in that sense there can be a lot of creativity, but sometimes it's just a give and take, […] certain freedoms should be used, should be taken, but sometimes they can also be too much because they are still kids, they are still children.
I: So you mean they need more structure?
T4: Yes, they definitely need more structure and if they start organizing themselves, you can pull away with instructions, have them be more independent. So it is definitely an age thing with creativity, although creativity of course can also mean that some of the younger students are very brutally honest about certain things. They tell you a lot of things that sometimes you might not even want to know, you know? So in that sense they are also very trusting that older students normally aren't because there is a certain barrier between you and them also because of the age or you know?
I: So you mentioned that creativity isn't always about coming in with handouts, extra handouts, things like that. What is it then? So if you're creative.
T4: I think it's what I said in the beginning that as a teacher, my goal is to inform them about the topic they need to know about, but go beyond that and take them, come with me beyond this on a certain journey that they, for themselves, say OK I'll follow her up to this point, but if I don't take them on this journey, if I just leave them there where the topic is, that would be a lack of creativity and that would be just learning facts or teaching facts, teaching the basis of what they need to know.
I: And how would you do that?
T4: By putting a certain emphasis on certain things that I might think they are interested in. With this first topic this whole environmental thing yeah, I had them of course watch a TedTalk with Greta Thunberg and we then discussed her mimics, we discussed what she said, we discussed the people totally pro and also against her, you know. Why is it important that we have people like that? [?] so I really try to give them various options and not always argue in their favor. I think that's also important you know? Which is of course you know, a very thin line because politically I should […]

not give my opinion, but as a teacher I think it's not important that they know who I vote for or what my beliefs are, but if they have a very strong opinion and most students are very liberal, which at least in my school, which I'm very happy about, I think they also should be asked questions that they might have not asked themselves yet, you know? So in that sense I also like to raise like concern or basically an argumentation where they have to produce arguments and opinions and argue for what they believe in, so yeah.

Q17: OK mhmm. So you talked about speaking and how you liked to implement role plays. Are there any other aspects of English language teaching that require creativity?

T4: Uhm do you mean speaking or?

adQ17: Yeah, for example, it could be grammar, vocabulary, pronunciation, reading.

T4: Right. Well a lot of it for me is personalization, so for instance, we talked about Sully, this pilot who landed his plane on the Hudson. […]This was like 2015 or something. As a writing, I have them be one of these passengers and they had to be in that situation. They knew about it, they wrote a summary on it and then for their test, I had them be one of the patients and they're writing to a friend, an email telling them about that incident, how they felt, how worried they were and whatever [?], so there is a word is it transferrals or when you have a certain situation and you adapt it to yourself. I don't know, but in any case […] that would be one way. For instance with vocabulary, as I said before, if I give them just a word from the text and they have to translate it and then very often I want them to write a word with a sentence and of course the weaker students just put the sentence they've learned in the book, but of course the more creative ones, they come up with their own sentences. […] When I do the vocab checks, I give them fun sentences very often dealing with themselves, you know, so sometimes I get a lot of fun sentences, […] and I also encourage that, oh please write me something fun, I want to, this is so boring for me to correct all of these, but if I have good sentences and then some sentences of course I read out, so they are very happy about that, so certain things like that, but of course that can also sometimes be taken badly when uhm some people use certain situations when they I had them write a crime story and they are upset with a person in their class and they make this person be the bad criminal, so you know things like that, so creativity to a certain point and I address that on a one-to-one kind of conversation, I say I want you to be creative, but not in a mean way and if you have a problem with the person, let's talk about that, but don't put that into your text, so I think they also have to make that differentiation.

Q18: Mhm alright, so you already talked about what a creative person is. How would you characterize a creative EFL teacher?

T4: A person who is open to the outcome of a class, who thinks further than just the topic that's in there, you know, in a unit or in a text, a person who likes to relate also sometimes personal experiences and stories, you know. So I think for an EFL teacher, it is important that this person has been abroad, that this person has been exposed to the target cultures, you know? If I had only been in Austria and studied at the University of Vienna for four years and that's my degree, I just don't have so much to tell, you know? So that is definitely, of course it's easy to say as I'm married to an American, the exposure is there on a daily basis and not every English teacher has that, but we live in Vienna, so you can have language tandems, you can have you know? […] We always have a native speaker, you can go to the English theatre, there's just so much exposure. Even if you feel totally unconnected to your students, just get a Netflix and just watch a couple of, I don't like the teachers who basically stalk their students and what they're watching, you know? There are teachers like that. I totally disagree and I think when I was a young teacher, I really wanted to get away from them and probably behave more conservatively than I really am in order to get an artificial barrier, which the older you grow, you don't need that anymore. That's the advantages of age, but it's great for them if they can teach me something, if they tell me about Stranger Things and then they would like tell me about it and the first time I watched it, I said to them oh my god, this is like E.T., this is like Stand by Me, I know these. And of course they haven't heard of these films so they're like oh I want to check those out and we are watching films like Breakfast Club or you know? Because I think this is the nice exchange then; that they show me stuff from their youth and I show them stuff from mine. And it just expands both sides, so in that respect, I think an ESL teacher has to be alert, he or she has to be

open, he or she should be informed, he or she should have at least two or three favourite English speaking authors or certain movies, I think culturally speaking we have to offer something to our students. It's interesting, particularly because I also work a lot on the VWA and we have very good and very bad students, who have a very hard time finding a topic for that. And the reason is that very good students, they have so many interests that they don't know where to go and the very bad ones, they have no interests at all and how can you, in a world like this, that's so colourful and bright, be not interested in anything? It's just really hard to believe. Even if you are not into sports or have a certain kind of hobby, but that you don't even have your, I don't know, a favorite show or it's just beyond me. […] Very often teachers are, to some students, the only exposure to culture, to a certain kind of culture […] and language for me is culture and I try to transport it with a full monty, also with certain stereotypes and generalizations at times. How are Americans different from Brits? How you know where would it be easier to study and why? […] But I think this is so beyond the language skills. There's so much more that we need to teach and I think if you are open to that and you have that in your mind, then you cannot not teach creatively.

I: Mhmm so basically you want students to think critically and to be open to new experiences.

T4: Yeah and also to work creatively with the language. To use that and this is what makes me very upset with my seventh-year class because I got some new students in there. I had a very small group, only 13 people and now I have 23, so I got a lot of new students from other courses and they are not used to speaking English in class. It's [their] seventh year of English. They should be maturieren next year, so I don't know how that's going to work, so I have to basically give them a lot of checks because there's only one test in December and I can't base their grade on this one test, but because there are so many, they don't all get a chance to talk, so it boils down to not so creative ideas and solutions in that class because a lot of them still have third person s problems in their seventh year […] and that then becomes problematic.

I: So basically creative methods go hand in hand with the language level.

T4: Of course and I had a very homogeneous group last year that graduated. I taught them from first year up to eighth year and they were totally attuned to my teaching, you might have observed them, they were nearly an only girls class, I think there was one boy in it.

I: Hmm I can't remember.

T4: It's OK and very mixed culturally, Iraq, Iran, Bosnian, you know, whatever, all different. And for them the Matura was actually a downgrading because they've written so much better texts and for the Matura, the Matura was a report, boring, about some blabla what do you do in your last week of school? Like a totally generic text they could've written in the fifth year. So, yeah, that was sad, that was really sad.

I: So they didn't feel proud, maybe because they couldn't show what they had learned.

T4: No, and they were upset because the grades […] were very much in the middle, not because I downgraded them, it wasn't their problem, it wasn't their fault that the test was so bad, but it was just a very mediocre experience, the whole Matura. So apparently they will change that again on the oral Matura, they will have some more creativity apparently, we'll see about that.

I: Oh really? OK.

T4: Yeah, so there might be some literature involvement and some more cultur[e] because […] what we have now are uh these topic pools, 18 topic pools on everyday life, like family and friends, minorities, work and leisure time you know? Just basic blabla topics where you get two pictures, analyze them and it's just very, very boring.

Q19: [...] Uhm so you talked about how you promoted or how you will promote creativity next week, do you have any other examples of how you promoted creativity?

T4: Yeah I guess my strongest promotion is always in regards to literature. So for instance […] last year we went to Hamlet and watched that and then I read the Nutshell by Ian McEwan, which is Hamlet from the perspective of an unborn baby in Gertrude's womb.

I: Oh, interesting!

T4: And the baby realizes that the mother's about […] to kill his father and they really went with that well. And I think creativity also in the sense of approaching old topics, even Shakespeare, that

although I read a lot of teenage literature with them, just to get them going and to enjoy reading also, I of course also want them to know about important old texts and the only selling point is either by having a great film connected to it, having a modern novel connected to it, having some kind of, I don't know, even, I think with Emma, Jane Austen, my colleagues wanted to watch the British Emma with, I don't know, and I wanted to watch the American one with Gwyneth Paltrow and the British one was not liked as much because it's much more complicated. Emma is so much easier with Gwyneth Paltrow so much easier to understand, so even here you can go for level, maybe higher level on beautiful British English or you can go for […] the content. It's easier to understand, so they can use their energy for other things, other than content, you know? So I mean in that sense I think that is also a certain kind of freedom and a certain kind of creativity where they can, again, do skits or write from different perspectives or use the story within their own story. Who is an Emma in their bunch of friends? Do they have matchmakers? How important is matchmaking? And then you find out in the Chechen community, a Chechen will only marry a Chechen and if he doesn't want to marry a Chechen, he will stay single for the rest of his life, you know. Or that some students of mine, their sisters […] have basically ended their relationship with the family because they did not marry who the family had intended them for them to marry. So all these things become creative in the sense that you get totally different outputs that somebody from maybe our background would not have thought, I guess. Certain topics have become more relevant again, especially with Austria becoming more multicultural and certain topics that you'd thought that were not very trendy or interesting for the students, actually are and are of concern, also like women's rights, still pretty important.

I: Yeah and this is a topic you deal with your students?

T4: Yeah.

adQ10: Uhm could you observe any other changes in your students? So we already talked about the other example.

T4: I think they know me and know that I like them to work very freely and those who can do that probably also get the better grade. […] For instance, I just corrected an article from this students who wants to go to Canada and it's a good article and for a Matura text it would be a straight A, yet I wasn't quite happy because I know that he can do much better, personally. So I can, for task achievement, I can just give him an 8 out of a 10 and not a 10 and say I think you can do much better here, so on the one hand he can be upset because he could think, if somebody else had written this text, it would be 10, 10, 10 and he would get the full points. This was just a homework, this was why I took the freedom of giving him an 8 and say well try it again, I think you can do much more. He wrote pretty generically. I think it was all very general, I think you can do much better. The way you think is so differentiated and of course I can only do that with students I know very well, but in that respect my feedback is also very differentiated, which can be hard in school [?] and of course sometimes because he probably has a lot of other tests and he just wants to get the work done. But you know, I'll tell him this is not a forceful thing to do, if you have the time and the energy and want to say actually maybe you're right, maybe I can do more, then do it. It's not bad if you don't, you know? I would have never graded him down for a test, but for a homework I can say I think you can do better.

I: So basically just experimenting with various sentence structures and being more creative with the language?

T4: Right and also it was about the long way from slavery to presidency. He wrote about Barack Obama and it was just very flat answers. It has taken a long time and because of brave men and women, you know Barack Obama's presidency has been possible, but African Americans still face a lot of problems, duh, which is great, you know, and that he could phrase it that way, but he's a really good student. I think he could do even what are still the problems? Where are they finding themselves? I think they're totally stuck between uh this [?] and thug mode, you know? On the one hand they still feel that as soon as you see an African American, they have certain privileges now, but these privileges also come with certain responsibilities, you know? And a lot of them accepted and a [lot] of them have great careers and a lot of them still think that they are the underdog and why is that? And I would've just liked more in-depth kind of interpretations, so I guess it was content, with

this guy. It was not sentence structure because with range, there are these four: task achievement, organization, range and accuracy, he fully scored all the others. It's just the task achievement, so it was the content.

Q20: OK, I see. How do you come up with your creative ideas?

T4: I always read. There's not a single day where I don't read. My husband is also an ardent reader, but he reads a lot of different things from me. He reads a lot of articles, a lot of newspaper articles, a lot of different, just different not novels and books. I'm more the literature person and he's more the day-to-day media kind of person and so it's a good mix when we talk because he feeds me with information of course. And I've also two kids, they're 11 and 13 and they feed me with what they read and what they hear and so I think it's being alert, being just interested. […] I cannot imagine, like every day when I go to work, I listen to the radio because if I don't get to read the newspaper in the morning or watch the news, I feel that it's also my duty as a teacher that I'm informed. So if something happens, I told the students that I was in my car when on the radio it said that Obama was assassinated and actually it wasn't the case, the newscast got it wrong from Osama bin Laden to Obama […]. I don't understand when history teachers tell me oh I haven't heard about this, well as a history teacher in particular, this is your job […]. Why did I study these two subjects if I'm not interested in them? […] I like to be informed and I like to read about different things, but […] there are also things where I don't know anything about, you know? And then I'm happy when I get information from my students. But if they, for instance, come to me, also because I'm a school librarian, they come and tell me I've got a really great book, you got to read into this, and I write it down and I google it […] and sometimes I order it for our library because I think that might be an interesting aspect. And if this student really liked it, […] then it's always basically the best way of finding new books. […] I guess it also has something to do with me being a librarian that I like to gather information.

I: Mhmm so learning from others, gathering information.

T4: Right.

Q21: OK, do you feel that the activities you pursue outside of class have an impact on what you focus on in class?

I: Certainly [...]. […] If I only taught what the textbook tells me to teach, I think you would absolutely lose your students. Very often students are very critical with the textbooks. They are not very happy with them and they ask me to do more outside. The feedback of the 7th year class last year was that we didn't read enough […], so I really try to focus on the reading. […] I try to save a lot of money, so I always check which texts we have at school and then my colleagues tell me oh this is a great book and then sometimes I make the mistake of giving them the books just to start off reading and to get into and then I realize while I'm reading oh this book sucks you know. […] I should not do that. I should have read it before I gave it out and so for instance this is how we ended up with two books on hate. The first one was The Hate List. That's about a school shooting and the second one, The Hate U Give, which is actually not about hate. It's also a lot about love and how this protagonist manages to be very successful and not become the thug of drifting to this thug life, how she creates this totally different career for herself and her own life and that this is definitely possible. So yeah sometimes it also doesn't work out. And as you know, teaching is a stressful business. […] Certain decisions […] come very fast and […] this is what I learned from having watched and observed a lot of teachers, also in German, that there are teachers who don't have any preparation, they just walk into class and talk, tell them things, you know. There's a great book by Daniel Pennac, reads like a novel. It's about a French teacher who only reads with his class. This is great question on creativity. How creative are you doing that? You know. So in some ways preparation is a lot, particularly at the beginning and thinking about what you want to do, but a lot of my best lessons were not those that were prepared the most. You know a lot of lessons just happened because something had happened in the class. One girl, when we named Ariana Grande, jumped up in class and ran out to the bathroom and then later on and then I said to the rest of the class well what happened? And then they told me that her best friend had died in the Ariana Grande concert in Manchester and you know what do you do with the rest of the class like that? You can't go like let's go back to the Brexit.

I: So you have to respond to that.
T4: Yes, absolutely.
I: So was that a creative lesson in your opinion?
T4: Yes, it was a more on a more personal level, obviously. And it also depends on the class and how they react to it. Some don't want to […] to talk about things like that at all. Some think that she was absolutely hysterical and w[ere] like let's go back to business, you know. I think what we did was that they then started talking about that Dead Poet's Society and this was also a creative approach, we took this sad death and used it to talk about something else, maybe to help that student forget about it, but also to realize well there are ways of, I don't know, dealing with that, I don't know.
I: So basically to encourage them to think.
T4: Yeah.
Q22: Good, how about we move on to the factors that might influence teachers' beliefs about creativity. In your opinion, what motivates you to be creative?
T4: […] I want my students to want to be in my class and to not come up thinking oh another waste of 50 minutes. […] It's now very hard in modern times […] because you have a lot of competition. You don't have films anymore, you have music spots and Spotify, I don't know, these short clips and people can't concentrate anymore […]. I'm not the amusement machinery for them, but to just maybe put certain thoughts into them that they have not thought about or that they have thought about or want to elaborate on. […] I think the way it started, because you asked about the factors, was that in Minnesota, I was given a schedule, a weekly schedule of […] what I had to teach every day, which was great. I didn't have to do any work because no preparation and you just go in. You have your copies with you and today we're doing this, the next day we're doing that and if you have such a set plan, it's very important to become creative, otherwise it gets so monotonous that you just die and don't want to do it. This is different if you work in a Gymnasium where I have first to eighth year, like two subjects and I hardly ever teach the same thing, I always get new books unless I know they really want to do a certain book. If I have siblings and say please can we do that book, my sister liked this, then I do it, sometimes, but most times, I always try something new, also for myself.
I: Yeah, of course because you want to be interested as well.
T4: Right.
adQ22: So which factors encourage you to creative in the classroom apart from their interests?
T4: Students encourage me where I think they might be interested in that. Certain topics encourage me, which lead me to other stories and I think a lot of the experiences I made or watched or read about encouraged me. […] I remember one student teacher who said to me oh my God, you have so much side information […]. You know think of […] African American, maybe not the most interesting topic of them all. […] When I was your age, […] I remember writing letters to free Mandela, Nelson Mandela, because he was still in prison when I was their age and that shocks them at first because they are like, oh my God, that's how old you are and I'm like yeah, you know, and these were not letters that I wrote myself, but they were given to me by Amnesty International and basically by paying the postage this was my support, but I felt very important in my role doing that. And you know, just telling them these things makes them realize yeah, this person has also been young and stupid and then I was super proud when he was finally released, you know, and shocked when affairs came out with his wife, his ex-wife, so things like that. As a young person you get in involved, you get very hyper and engaged about something and also disappointed and I think by showing them these things, it might encourage them to talk about their own things that are important to them.
Q23: Mhmm right. Would you say that your school allows you to nurture creativity?
T4: Yeah, I never get observed or watched by anybody other than student teachers, so I can work very freely. When it comes to English, we are in a Fachgruppe. […] They want to do one test, which is good for my students because they feel that they test the same way in the other classes, so I have this corset in which I have to prepare them for these tests and hope that they do OK because that's the best comparison with the others, but uh in general I can still work rather freely, but only have three lessons and it's not that much time anymore with all the different types of texts to prepare. So

in the old days when I could give them the texts I wanted them to write, of course I had much more freedom.
I: Mhmm OK, so now it's a time constraint.
T4: Yeah.
Q24: Does the English curriculum allow you to nurture creativity in the classroom?
T4: Yeah, not as much as it used to, but in general I think I can still. I sometimes compare what my colleagues do, you know, those who teach English and geography, English and history, obviously they have different things that interest them and sometimes I feel bad thinking, well, what about my students who aren't interested in literature? They're in the wrong class, so they might be much happier in my colleague's class, […] where they analyze charts or things like that. And then I'm like heck, I'm sorry, bad luck. I can't be teaching things that I'm not happy about. I mean certain things I have to teach, but in general you are kind of going against your personality.
I: Right, you need to let it shine as well.
T4: Right. Some tell me that it's a little bit too much literature.
I: Oh really?
T4: Yeah, but I try to boil it down to cultural studies or history.
adQ24: So how does the curriculum allow you to nurture creativity? Because you said that it does.
T4: […] Basically what the curriculum does, it tells me that the four competences have to be fulfilled; reading, listening, speaking, writing, actually five with the SIK, the grammar and words in use. […] So they tell me that I have to teach them these things, how I teach them, if in the end they know them, it doesn't tell me. So it gives me the books, or that we also pick, we have More! and English in Context for the Oberstufe. They introduce the topics that I should do, but again here it's on me to pick, to choose what I want to do with them. In that sense, the curriculum gives me a table of certain aspects I have to fulfill, but how I fulfill […] them and what content not, there are certain contents I have to fulfill, but in general everything has to relate to the student. But in that sense I think we're on the green ground and this is why I'm still quite happy with the way it is done in English, much more so than in German because in German we really have hardly any time left for literature. This is even worst, but for instance in English we don't have reading lists anymore. That used to be the case in the older time. We don't do that anymore, but at the same time, that's also not so bad because then I can also do more modern stuff, a lot of short stories or modern poetry. We do actually little drama because […] I go to the theatre with them, but I don't like reading drama so much, so I rather do film. So in that sense I still have those types of freedom.
Q25: Are there any resources that help you to be creative or that help you to develop creativity in the classroom?
T4: I think that in general, the books are good. I think More! is done well. The songs are not that great anymore. They could enhance that; they were much better in You & Me but in general they give good ideas on which we can then elaborate. What I really think is awesome with More! are the graded readers that you can also do on the cyber homework, so you cannot just put in the book, but you can also add [unfinished]. […] With my second-year class, I'm reading a book about a boy who has very short feet or something. It's not too interesting, but it has a lot of forms of comparison in it, so in that sense, and they love cyber homework, so I connect doing that. I'm sure you know what I'm talking about.
I: Uhm I actually haven't discovered the cyber homework. I've seen it, but my co-workers don't actually use it.
T4: Why not?
I: I don't know, but I'll have to have a look at it.
T4: It has become more complicated because you need the signature of the parents for privacy issues and you need their email address, so it has become more complicated but it's totally worthwhile. They love it. […] There are listenings. It has, you know, so much practice space. No, I would totally do it and always give them a lot of time to do it. Also, if you have a computer lab, start them off together in class. And as I said, there's a red series and a blue series, books, graded readers. Either let them work individually on certain books or do one book together. There are listenings on them,

there are exercises, it's so greatly prepared, I mean this would be a waste of resources not to do it. And on each More! book at the very back, there are these books for you, these digi codes and if they register, they have extra stuff. This is also connected to the cyber homework space, so there's extra reading material and if they forget their books at school, they can check up their books at home.
I: Oh, thanks for the tip!
T4: Yeah, so material wise we really can't complain. Obviously, there's the Internet which I do use quite a bit. There are certain ideas on the Internet, but yeah in general, I wish we had more of a pool of things. If I do an extra handout or some extra activity and I put it to the teachers' folder for a certain year, class, that would be more sharing. This is what I learned in the US. […] Every teacher that did an extra handout or had an extra idea for activity, you know, basic things like how do English speakers remember hin und her, the direction and it's very easy. It's hin and her, you know, like the hair and just tiny things. A German colleague told me that, you know. If there was more exchange, then I think everybody would teach better.
I: It's not like that at your school?
T4: Well, it's starting slowly with the younger generation, but the older ones are Einzelkämpfer.
I: Oh, OK.
T4: No, but in general I'm very happy with the books in English and I think we can work very creatively with them.
Q26: So you use the books and online resources to gather ideas. OK. Do you use technology in the classroom?
T4: Uh, yeah. We have the computer. You saw that I think. Per class there's a computer, there's a beamer, so sometimes they want to see the results of the cyber homework, to show them little sketches or little songs. Like I said, the songs aren't that great. So I just played Strange Fruit by Nina Simone which is about black Americans hanging on trees being lynched. So yes, I think technology is very important. Also showing them how to find rephrasings, for instance, if you get a text in seventh year and they talk about, I don't know, cyber mobbing and they use cyber mobbing ten thousand times and don't know how to find a different word or expression for it, then I realize that they really lack the most simple skills of how to deal with a computer.
I: Mhmm yeah, so then you would show them?
T4: Yeah, I'll show them how I'd approach that problem and obviously sometimes it's better to use the same word again, better than using another word that might be similar but actually something else, but in general if you or they use book, book, book, book, I then say look, you're a very good student, but I'd never give you an A if I have book six times and that's the only referral to actually a young adult's novel or something, you know, yeah.
adQ26: Mhmm yeah. So how often do you use technology?
T4: I would say with all the listening stuff, per class at least once or twice.
I: OK, so with additional videos?
T4: Sometimes additional videos. Yeah again because we're talking about creativity, I told this one colleague I was listening to Nina Simone and she was well then you know the song The Lullaby Katniss sings in the Hunger Games, it's also about hanging people. I don't know if you [I].
I: I've never watched the Hunger Games.
T4: You've never watched the Hunger Games. But then I googled the song and it's true and this is how I started my lesson with that song and of course because they are a younger generation, they don't know Nina Simone, but they know the Hunger Games and then they're like oh my God, then I said why do you think I let you listen to this and they are like Strange Fruit, yeah.
Q27: Uhm earlier in our conversation you mentioned that the the Matura prevented you to be creative, especially in the seventh form. Are there any other factors that suppress your creativity?
T4: Uh yeah. I think what's really sad is that the VWA is the only example where they can do something that they themselves are very interested in. In the old days, they had Spezialgebiet, like something that they really wanted to work on. I myself worked on J. D. Salinger, The Catcher in the Rye, actually all the J.D. Salinger novels with an emphasis on The Catcher in the Rye because I was so fascinated by the book. And I just think it's sad that they don't have that anymore. I think that a

Spezialgebiet in a subject that they pick to maturieren orally would also be nice because then what I could do and what I could enhance in my class is have them talk about and present their Spezialgebiet. What we have a lot in the VWAs is reproductive stuff in biology where they talk about different types of cancer and what they're doing. They basically get all the information from other books, rephrase it and that's their vorwissenschaftliche Arbeit, which is really sad because there's not a lot of creativity. There's not a lot of productive parts. What I like to emphasize on is the production, […] to compare something, try and […] analyze something yourself. […] Even if you talk to a patient like I tell my VWA students even if you have a reine Literaturarbeit based only on other sources, try to have one part where you do something productively because that's no[t] stratifying. Always rephrasing other people's insights is boring as hell, so I guess this is where creativity is coming in and I tell everybody writing for me they have to have a productive part. […] They can start with a theory. Like this one person is talking about lucid dreaming and I said I'm not a psychologist, I don't know that much, but I watched Inception. If you do lucid dreaming on Inception, how that works and then she started off with a theoretical introduction on lucid dreaming on the example of Inception, for instance. Yeah, I guess it has something to do with the fact that I was never really good at learning things by heart, I was not a reproductive person, you know, I rather could connect things and this is how I learned and only if I could understand I could keep it and this is which I want my students to work on that, so I'm big on Eselbrücken.

I: Are there any other factors that suppress your creativity in the English language classroom?

T4: Uh I uh

I: Because you mentioned language level, misbehaviour, especially in the second form because they need a lot of structure. Are there any other factors?

T4: Sometimes the formatting of testing. […] It's so well defined, you know. Sometimes when I have a good listening, I would like to be more open in the way I ask it or have them rephrase it, you know. Sometimes what they do in grammar, for instance, with the word formation or grading a text, you know finding the mistakes, I just, I'm not sure if that really shows their ability with language and the fact that the text, the free writing is only 25%, I think is really kind of depleting because basically people can have very crappy writing skills and still pass, yeah, but other than that.

Q28: Mhmm OK. How can English language teachers overcome these obstacles?

T4: […] I just talked to colleagues about this the other day. I think it's unfair that people who decide for a language class, decide to have an emphasis on languages, get the same Matura as the people who have the emphasis in math and the same vice versa. So the people who decide for a language class, they have to do the same math Matura. I think that's just unfair. There should be a time when those people who decided they want to go and stick with languages, that they are done at a certain point with math and can really specialize because what happens is that my strong students then have to use all their energy to master math and they can't put more energy and time into the stuff where they're good at and that only starts once you have the Matura and that's the big critique on that system. I believe we should do it like the French or the British. You know, they decide for three or four subjects in like seventh year and be done with the rest and then you can really specialize and show how good you are in that and that is so much more gratifying and motivating.

I: [...] What about the other obstacles, so you mentioned misbehaviour, time constraints, the Matura.

T4: Right, frustration that you can't [?] so this means that for students who are just not up to the task, that gets very frustrating and they switch automatically to their native tongues. I think in general and if you had your students for a longer period of time. […] What my problems are right now with the seventh year is that there are so many different students in it who come from such different teachers that they are not quite used to the way I want to do things and I think it makes them uncomfortable and they don't have enough time to. I feel like I don't know them well enough to make them comfortable and I don't have enough time because three lessons and two of them starting early and this is the frustration, lack of time. [...]

I: So how do you think you can overcome that obstacle of time?

T4: You can't because you only have a certain amount of time and they are stressed with all their other subjects and particularly if they aren't very good in English. Very often, they have other

problems too and most of them are already 17 or 18 years old. So I could offer them a conversation, like a talk, one-to-one kind of talk. We can say look, where are the issues? Where [do] you have problems? I can give them direct feedback from the little checks I'm doing where I say what is the main problem? Is the problem that you don't understand me when I only speak English? Is the problem that there are certain grammar issues that you forgot or just didn't deal with? A lot of them told me well I'm definitely not going to maturieren in English and I say well you still have to pass my class, so I think the best way is a very direct exchange with them and being outspoken. […] Next week, we have our Elternsprechtag, I will ask these students to come and talk to me and I'm not saying that their parents should come, I will say that I would like to talk to you because this is the time that we have to talk and then it's an offer, they don't have to take that.

Q29: Mhmm OK. Is there anything else you would like to add?

T4: No, I think I said enough.

I: Thank you very much. Should you have anything else, feel free to contact me.

T4: Sure.

I: If I have any questions, would it be fine if I contacted you?

T4: Of course.

I: OK, thank you. Would you like to have access to the transcript, the thesis, a summary of the thesis?

T4: Yeah, of course I'd be interested.

I: OK, good.

Interview 5

"Creativity in Austrian EFL classrooms: Exploring teachers' and students' beliefs"

Participant: T5

Years of practice: 2.5 years

Subjects: English, physical education

Date: 21.11.2019

Duration: 55 minutes

Transcription signs:

Sign	**Meaning**
[…]	Content deleted
[?]	Incomprehensible
[I]	Interrupted
I	Interviewer
T5	Teacher 5 (interviewee)
C1	Colleague 1

Accuracy of text capture

In the transcript below, the name of the interviewee was abbreviated with T5 and the name of the teacher's colleague with C1 to protect the participants' anonymity. The English grammar and punctuation rules were adhered to. Paralinguistic expressions were omitted since they appeared to be irrelevant for the analysis.

I: Alright, so let's get started. So, as you know, I'm interested in finding out what teachers and students believe about creativity and what teachers do to promote creativity in the classroom. So at the beginning of my interview I would first like to get know your background as a teacher, then I would like to talk about creativity in general, then I would like to move on to creative teaching practices and creative teachers and to the factors that influence teachers' beliefs about creativity. Alright?
T5: Ok.
I: Ok, so let's get started.
T5: Good.
Q1: Which subjects did you study and where did you complete your study program?
T5: Ok, I studied English and PE, Physical Education, and I studied here in Austria at the University of Vienna and I did one exchange semester in the United States.
I: Oh ok, whereabouts?
T5: In South Carolina.
I: Uh huh.
T5: Columbia.
I: For a year?
T5: For half a year, for one semester. It was almost at the very end of my studies.
I: Ok, and why did you choose that region?
T5: South Carolina? Because we had a partner program with the university and it was one of the best sports universities, so I went there. And also they had a big English department. Really nice experience.
Q2: Mhm great. Which subjects do you teach now?
T5: I teach English and physical education and last year I taught IBT, which is International Business and Tourism.
I: Mhmm, how was that for you?
T5: It was very interesting. I learned a lot myself. […] [I]n IBT we teach about the EU, but also about language learning, how you learn a language, what's migration, what's immigration, what's racism and then that's in the first grade and then in the third up to the 5th grade, they learn a lot about uh more focus on the EU, what does tourism mean what does internationality mean that kind of subjects yeah and it's all in English. I wouldn't say that it's directly teaching English, but it's more focusing on the content.
I: Interesting thought. Would you teach it again?
T5: Yes, of course. I was so bummed when I learned that I couldn't teach it this year.
Q3: What motivated you to become a teacher?
T5: The social job, the social aspect. I can't work in front of the computer all the time. I definitely wanted to work with people. Also I didn't want to be a doctor I think because I thought about that too but then I thought I can't surround myself with people who are sick all the time and that's why I chose to be a teacher and also I wanted to work with kids but more like young adults like adolescents. That's why I specifically chose this school here and yeah I wanted to do something with English and Sports as well and I thought that's a good combination. I don't know how long I'm going to do that, maybe until the end or maybe for another five or ten years I don't know but for now it's really good.
Q4: So you mentioned it before the interview but perhaps again how many lessons do you teach this year?
T5: I teach full time, so I teach around 25 lessons a little bit more so I have like one extra hour per week.
adQ4: Ok and how many English lessons?
T5: I have 3.5 English classes because there is one class I'm sharing with another teacher. It's the Übergangsklasse and then five or six PE classes.
I: Ok how many hours do you have per class?
T5: Three times three and then one English class where I have two lessons, two periods.
Q5: How long have you been teaching?
T5: That's my third year of teaching English but I also always teach English in England over the summer for three weeks.

I: Oh do you?
T5: Yeah in Benenden.
I: OK.
T5: It's an English school and it's private for kids all over Europe who want to experience English and I work together with native speakers but also Germans and Austrians, English teachers. And then before that before I started teaching in school I worked for like two to three years as a PE teacher for a company which went into schools and then did something on violence prevention but that was in the frame of the PE teaching.
I: Ah I see so you you've been teaching for three years.
T5: Two and a half now yeah.
adQ5: Ok two and half so how long have you been at this school?
T5: One and a half years, so one year and four months.
Q6: And before that you taught?
T5: I taught somewhere else. I taught in Lower Austria.
adQ6: Ok and what type of school was it?
T5: It was a general middle and high school like a AHS and I taught lower secondary English and upper secondary PE.
adQ6: Why did you decide to change schools?
T5: Because I wanted to be closer to my home to Vienna and I wanted to teach in a vocational school cause I think the students learn more and it's a nicer environment I think for teachers and the students there are more rules and more work I guess for both sides but in the end it's beneficial for both sides.
I: Mhmm.
T5: And I thought I want to teach at upper secondary because it was honestly a little bit too boring for [me] at lower secondary to teach English there because it's a lot of the basics and I would like to go more into depth and use English as medium to learn more about society and learn more about certain things.
Q7: I see mhmm ok so you have a lot of experience teaching English and other subjects. Now what do you think makes a lesson or a teaching practice successful for you?
T5: Mhmm interesting question. We can probably talk about that for one thousand hours. A lesson is successful if the students learn something, if the students can take something home, sometimes it works out but sometimes it doesn't work out but I try to make it work most of the time. I'm a very intuitive teacher, so I plan my lesson every single time I write it down on my computer. I write down every single step but sometimes I'm like ok so this one needs to be done right now because they need something there in that category, that grammar field. So I'm taking it up and try to explain to them and then move the other thing onto the next lesson and I try to work with all the students but also then individual in the way that the goal is to have certain students read their texts and I try to do it with all of them. Not every single lesson but with all of them at least once a week or once every two weeks that I focus on one student. [I] also ask them hey how are you doing especially for the weaker students yeah I guess that's it. I think there's no, it's hard to have a set answer for that.
adQ7: Yeah so how do you tell or how can you tell whether your lesson was successful?
T5: If the students engage I think the lesson is successful, then I give them homework every second week, a written homework that they actually have to write a longer text and then of course it's correlated with whatever I taught. For example, I just did past tense, past simple, past continuous and then they had to continue a story, an imaginative story, which also sparks creativity and they should write the story and I gave them a few words and they had to write the story and use at least three times the past continuous and so I could see OK, first of all are they creative and have they thought about the story and made them think, come up with something funny, surprising, crazy, anything and second, did they use whatever they learnt before? Did they actually make use of the past tense in the right way? I guess that's how I test it but what I also do sometimes, like every other week, I do a revision with them.
I: OK.

T5: Yeah, so I revise either every [or] almost every lesson orally and every second week a short written revision, a check-up.
I: OK, like a vocabulary check-up.
T5: Mostly like either it's vocabulary or I read a book with them, then it was about some chapters or yeah vocabulary or grammar or anything, just what we covered.
I: Mhmm.
T5: But I think that's very necessary otherwise they don't learn it.
I: Yeah that's right.
T5: Yeah if I do that without saying anything, most of them fail and if I tell them and they study for it, most of them succeed.
I: Yeah.
T5: And you really need to force them. That's good for me and the students.
I: Yeah absolutely.
T5: But it's a lot of work. That's why I think a lot of teachers just don't do it because it's a lot of extra work.
I: Yeah.
T5: Tt really is because then I get 28 revisions and sometimes it's an open question so I have to read 28 paragraphs. Yeah, that's the hassle of being an English teacher or a language teacher, yeah.
[…]
Q8: So you've been teaching for [two and a half] years. Have you actually taken part in any professional development courses?
T5: Can you specify?
I: I don't know, sometimes with the PH, there are these courses you have to take.
T5: Oh of course, so many, so many. I did assessing speaking, I did assessing writing, I did producing speaking tasks for B1, I did a bunch in PE.
I: OK.
T5: Yeah I do them like at least two a semester.
adQ8: Mhmm Ok and did any of these courses focus on creativity?
T5: No.
I: No?
T5: I think, I mean in a way that, for example, developing speaking tasks for B1 focused a little bit on creativity, so that you can imagine, so that you can imagine a certain scenario and then prepare like a speaking task for it that way maybe a bit of creativity.
I: Mhmm.
T5: But focusing on creativity, not really. I think they had something this year about creativity but I don't know in the end if it took place because sometimes there are too few participants.
I: Mhmm.
T5: And then they just cancel it.
I: Oh I see OK.
adQ8: But would you say that the courses you did attend help your teaching skills?
T5: Yes.
adQ8: In what way?
T5: They helped me, well maybe not my teaching skills but my assessing skills, like how to assess them. Assessment and also developing tasks.
I: Mhmm.
T5: Yeah, so I focused on those first because next year I'm going to assess one of my classes because they are doing an oral exam on a B1 level and then in a few years or maybe even next year I can have a Matura class and I've never done that, so I wanted to prepare myself [I].
I: OK.
T5: Take these courses. I wanted to do one for example incorporating films and shows in the lessons but this one didn't take place because there were too few participants.

I: Oh that's too bad.
T5: Yeah, I don't know why. They just sent me an email a few weeks ago. Maybe they're going to do it next semester then.
Q9: Oh OK. Would you say, do you have any interests or creative pursuits that you spend time on outside of your professional life?
T5: For myself?
I: Yes.
T5: That I'm creative?
adQ9: No, like do you have any interests? Basically hobbies. Which hobbies do you have outside of your professional life?
T5: Yeah, I guess I love to cook and I'm very creative with that.
I: Mhmm.
T5: So yeah, I do that a lot and I love to bake because I worked in a bakery when I was like 15 to 20 years old, always in the summer yeah.
adQ9: Oh OK where?
T5: In [V1], in Lower Austria.
I: Oh OK.
T5: Yeah, it was a huge bakery and that's still in my head and I try out new things and I try to be creative for sure and then I also try to be creative with gym because I go to the gym or I go to the like just call it standing bars or something like this.
I: Mhmm.
T5: And then I'm also creative with whatever exercises I'm doing and every time it's like something new, so I guess that's how I'm creative.
Q10: OK good, so you mentioned creativity quite often what does it mean to you to be creative?
T5: Creative, creativity to me means to be creative, inventive and find solutions, find individual solutions for different tasks and issues yeah.
I: Mhmm OK.
T5: Yeah and try to come up with new ideas, work your way around it. There's not one single path.
I: Mhmm.
T5: And maybe sparking creativity in another person.
Q11: Mhmm alright how important is creativity to you?
T5: Yeah a lot because I think it's very interesting and very important to be creative and not be this lame person who always says the same things and has a boring life. I think it's one of the most important things to be creative, find new solutions. Also for, if you think about the climate right now, find new solutions for sustainability, find new solutions, for we have a lot of weak students in terms of their learning skills. We need to be creative and find new solutions for them.
I: Mhmm.
T5: Mhmm and there's not one single path you can go. You need to walk on different ones to figure out and be creative to get everyone on the boat.
Q12: Ok alright so how would you characterize creative people?
T5: Creative people are people that think outside the box. Creative people are people who are maybe not super straightforward, are more thinkers and think about different solutions but are also, I guess smart people who have experiences and can use those experiences to find new solutions.
adQ12: Mhmm so smart people so are smart people [those] who had many experiences or how would you [define that]?
T5: Mhmm smart in the way that you think of what you do and you think critically. It doesn't mean that you know everything in the field of mathematics or that you speak 5000 languages but more in the way that you think critically and are maybe educated and yeah.
Q13: Mhmm ok what experiences have you had with creativity in life apart from baking because you've already mentioned [that]. Are there perhaps any other examples?
T5: Uhmm.

adQ13: Maybe as a teacher to be more specific.
T5: Yeah, for example, I'm teaching the Übergangsklasse for the first time and there's no real set curriculum. It's very open and there's, so I had to come up with certain topics. I had to come up with my own schedule and my own curriculum basically.
I: OK.
T5: And I had to be very creative.
I: Mhmm.
T5: And out of my experiences I developed that.
I: Right.
T5: And out of whatever I saw in the classroom. I try to adapt my teaching mhmm […] so I think […] you could call that skill creativity.
I: Can you perhaps clarify what the Übergangsklasse is?
T5: The Übergangsklasse is a class where it starts in December and all the students who are weaker and who have deficits and mostly in mathematics, English and German.
I: Mhmm.
T5: [They] come together to form a new class and this new class will be taught from December to the end of the year and if they finish this class with positive grades they can restart the school one more time and go in the same branch of the school.
I: Ah I see.
T5: If they fail here with two or three or bad like negative marks they can't go to this school or this branch anymore depending on how many fails they have.
I: Mhmm.
T5: So this is basically a supporting class for weaker, out of whatever reasons they have, and they have then six lessons of English, mathematics and German to make up for lower secondary deficits.
Q14: Alright thank you. Good, wow, you have already defined creativity in general. Do you think that creativity is important in language teaching?
T5: Oh yeah for sure. You have to be so creative when you teach languages. There's […] no right way to walk on there. Whatever you teach, you should be creative. I've got a bunch of grammar books which focus on creativity or which focus on grammar with laughter, for example.
I: Oh Ok.
T5: Or grammar with fun and then I take those ideas. Either [I] take them like they are or just alter them a little bit depending on what class I have. Yeah of course I mean creativity also in PE. It's the same thing I think as a teacher especially as an English or as a language teacher you have to be very creative.
I: Mhmm so finding new methods to cater to your students.
T5: Yeah all the time and that's the fun part of it, otherwise it's boring.
I: Yeah so you mentioned these books what are they called?
T5: Grammar with laughter, for example, or grammar with fun or something and the anti-grammar grammar book is one.
I: OK.
T5: Yeah.
I: I'll have to have a look at them.
T5: Mhmm for sure. I have them online if you need them.
I: OK, perfect.
T5: Yeah, just send me an email if you need them.
Q15: […] So you've already talked about the meaning in a general sense but in your opinion, what does it mean to be creative in the field of English language teaching?
T5: Mhmm to be creative in the field of English language teaching means, I guess, to observe your students and then to be creative in how you adapt your teaching skills and your teaching style.
I: Mhmm.
T5: And then also there are so many different types of learners so you have to be creative in what kind of teaching method you use. Some of them they like to listen, some of them like to read, some of them

like to write something down, so you can cover every single topic with the different skills. You just have to be creative with how you use them and how you make use of them so that students take the final message home.

Q16: OK, so when you talk about being creative with these methods could you perhaps elaborate on how would you make, I don't know, a writing task creative?

T5: Mhmm I mean for example this one writing task I just did last week was writing a creative story instead of writing, for example, a set email to a person, we have to answer and ask questions back, I for example gave them a photo and a few words and they had to come up with a story and this so I told them like be as creative as you can.

I: Mhmm.

T5: Mhmm or I did past simple and past continuous with them and first of all I told them what the tenses are about but then I try to involve them also write a story in the past tense about this or I did a Kahoot with them about it.

I: Mhmm.

T5: Mhmm so to challenge them a little bit so you need to get creative and approach a topic in various aspects.

I: Ok and use different methods?

T5: Yes and use different methods, I guess.

Q17: Ok good now to maybe just go back, so you talked about how fostering creativity is important to basically enable students to think outside of the box or no, creative people are basically people […] who think outside of the box […]. What is the purpose of creativity in the language classroom? Is it the same? Is it for them to think outside of the box? So if you take the example [of] the writing task with the words that they had to incorporate.

T5: Mhm yeah for me like I have to be creative to make sure that they understand the topic but for them they should also be creative and learn through language learning that you should think outside the box and maybe later on in your job use it for solving tasks.

I: Mhmm.

T5: And that there's not always a right or wrong answer but there a few things how you can work on that or last year I did something on Garmin factories and we watched a YouTube video about the life cycle of a t-shirt and then they had to rewrite this whole YoutTube video as if they were a writer and write it for a primary school so that students understand it.

I: Mhmm.

T5: This was the whole task and then they had to create a poster.

I: Mhmm.

T5: And then some of them, like how they wrote it, they translated certain words or they made them easier from the YouTube video so primary students would understand it. And then they draw a whole map, they draw the different stages of the cycle of a t-shirt and then they hung up the t-shirt in the classroom, a t-shirt.

I: Ahh.

T5: And I think this is a creative approach for me because it's making them write and making them write, making them learn and use new words and for them it's being creative because there's no one single solution to it.

I: Right I see so just a minute what grade was that?

T5: First grade, so 14 to 15-year-olds, so first grade year in this school.

Q18: What changes could you observe in your students?

T5: They loved it, they loved it so much. They were so engaged. They worked on it. I planned it for like two lessons but it worked, they worked on it for four lessons because they loved it so much.

I: Mhmm.

T5: They drew something, they worked on the language, they used Google translator, they talked together, so I think this is what language is all about.

I: Yeah.

T5: So whenever they want to learn a new language it's exactly how they learn a new language themselves to work on it
I: Mhmm.
T5: And it was very nice to observe that and I just walked through the rows and tried to help them as much I can.
I: Yeah.
T5: And yeah, I told them like this is actually language learning, to use the language and use it in a creative way and deliver a message.
I: Right.
T5: Yeah because later on if they ever go into marketing or something, they have to come up with solutions, new creative wordings, phrases, yeah.
Q19: OK, good. What types of lessons or teaching practices did your students respond to very well? So you said that they were really engaged in this lesson. Do you have any other examples?
T5: Mhmm it depends on the students. For example, I have this one class where there are a lot of weaker students in there. They need a lot of drills basically, to at least understand it at first.
I: Mhmm.
T5: Other students who are stronger, they need less drills. They need more focus on forms and then they actually need to write a text about that or speak about that to apply but the ones who are weaker, they are only going up to a B1 level and they don't really, they don't have the Matura. The other ones have the Matura and they have five years. I try to mix it up as much as I can with the reading and the listening. I try to source that out in a way that they do that a lot at home, especially the readings because I think they can read at home. They should sit in their room, read it instead of reading in the classroom. I sometimes do that but a lot of times there is a reading in the book. I say it's their homework, sit down take your time read it and
I: Right.
T5: then because I think in the classroom they often are stressed because someone else is already done and they start speaking especially if it's a heterogeneous class.
I: Mhmm OK.
Q20: So are there any aspects of English language teaching that would require creativity?
T5: Grammar a lot otherwise it's super boring and at a certain point you can't do drills anymore.
adQ20: So how would you be creative when teaching grammar?
T5: Yeah, in a way uh that you use it in a game or you use it, for example, especially with the lower classes. Kahoot works a lot because it's a challenge and it's not really super creative because it's a Kahoot. It's like a game made by someone else most of the time, but they love it, they love it very much. And then they think about it because they want to get the right answer and that makes them think again.
I: Mhmm.
T5: With writing, not so much. It depends because it's very rigid. Sometimes in a way that they have to write this letter of request or letter of complaint or a formal email. There are certain phrases they always have to use, so I don't think there's not much creativity in there.
I: Mhmm.
T5: But that's where I also try to sometimes also give them a creative story to write where they can, especially the ones who love it. Some of them they wrote amazing stories. […] [E]specially one girl, she wrote a story where I was so fascinated. I was reading it, I didn't know what was coming up in the end and then there was a total twist and I actually talked to her today. Really, I told her hey, do you know what you want to become later on? And she's like maybe a reporter and I was like that's perfect. I told her you should really make use of your language skills because you have a talent girl.
I: Yeah that's great when they can produce such things and you get to read lovely texts like that.
T5: Exactly and speaking, I guess speaking as well. Yeah, you have to be creative otherwise it's boring. Yeah you have to set yourself in a role, set the frame and then talk about it.

Q21: Mhmm OK how would you characterize EFL teachers? So you already talked about how creative people are, basically those who think outside of the box, who come up with various solutions etc. What are creative EFL teachers?
T5: So like me?
adQ21: Yeah in general how would you characterize a creative EFL teacher?
T5: OK, a creative teacher. I guess also a teacher who thinks outside of the box.
I: Mhmm.
T5: A teacher who hmm who doesn't always use the same methods, who has more methods and not only always the same thing like drills and then you write something about it.
I: Mhmm OK.
T5: Because I, for example, with the things I just mentioned with the task, this writing task. With the life cycle of a t-shirt for example, I came up with those tasks because I informed myself and I tried to develop those ideas.
I: Mhmm.
T5: Mhmm yeah it's a lot more work to do this kind of stuff and I think those teachers should also sometimes need to dare to do because sometimes it's uncertain. You develop these ideas yourself, you don't know if they work or not. You don't know if this class is responding well.
I: Mhmm.
T5: And it's not so black and white like a grammar drill or like a story which is already which has already a pre-made prompt.
I: Mhmm so you just mentioned sorry do you want to add something?
T5: Risky maybe a little risky as well and creative themselves.
I: Mhmm ok so in what sense now so you used creative as an adjective to describe creative teachers what do you mean?
T5: No, I mean creative methods. If you have creative methods, I think it's nice to that you're a creative person yourself like we said you have creativity going on in your life and then you are probably a person who dares to be creative in their teaching style as well.
Q22: Mhmm ok so earlier you talked about the life cycle of a t-shirt where did you get your ideas for that lesson?
T5: TedTalk.
I: OK a TEdTalk.
T5: That was a TedTalk. The theme was a TedTalk but then [C1] and I my colleague we developed that ourselves. Like we talked about it then we came up that we could present it in a way that we could make it in the way that it's for primary students that they work on it more.
I: Mhmm.
T5: So with collaborative tasks we developed it together but I found this video I think.
I: Mhmm OK and so generally speaking, where do you get your ideas?
T5: Generally my ideas, I get them from either we have a certain topic and I search specifically for it or I just read on the Guardian or I just I love to watch TedTalks myself and then I can incorporate a lot of those, a lot in my teaching or sometimes I do this six-minute BBC English talk. They love that as well and then I have those grammar books which are creative or sometimes during the lesson I'm like we could do that as well or we could change things up a little bit. Of course you can't do that all the time but maybe once or twice a month you can have a creative lesson or you can incorporate creativity depending on the learners and the learners' level.
I: Ok so why once to twice a month only?
T5: Maybe more, maybe. I did this life cycle of the T-shirt which lasted four lessons […] and then you again focus a little more on the book again or something because this was also a lot of work to do that and then you focus on something from the book which is not so creative.
I: Mhmm OK.
T5: Maybe this once or twice a month doesn't hold true I don't know I can't really judge that right now.
I: So why is working with the book considered to be less creative?

T5: That's a hard question. I guess it's whatever you make out of the book but you can make it boring but you can always add something but generally, it's generally not the most creative tasks in the book normally, I guess.
I: Because there's only one answer possible?
T5: Mhmm there's a lot of times one answer possible or ugh I don't know, it's not authentic material I guess as well it's not so authentic and not so and the topics are also sometimes a bit boring like for example in this first book in the first grade we have the topic […] home and family and then you talk about like boomerang and a little bit about different types of families but very old fashioned and I for example expanded that topic and took a Guardian article and talked with them about the changing family in the United States and how actually only 23 point something percent of all Americans have this nuclear typical normal family anymore and then we talked about normal what is normal actually and then what other types of families are there and then I contrasted two different pictures one from the past and one of a gay couple.
I: Mhmm.
T5: And that's for me being like more creative and thinking more about those things in everyday life instead of talking about there's a nuclear family and there's a patchwork family which has been talked about for 20 years.
I: Yeah I see what you mean mhmm.
T5: It's a good base resource but I think you should add something.
I: Right OK.
T5: And that's mostly the creative part.
Q23: Mhmm OK. How about we move on to the factors that influence teachers' beliefs about creativity. What motivates you to be creative in the English classroom?
T5: Because otherwise it's just boring for me if I teach the same thing every year and I also love to see my students being creative and developing something for example right now I'm doing presentations with them and they could choose their own topic and I told them a little bit about transitions and how to start and then and now they are starting with funny things. They are asking questions or they're incorporating a video or they yeah. What I found really nice was that they ask themselves questions and then they always answered it and this was their transition.
I: OK.
T5: Yeah cool things and I think if you start with this when they are so young and later on they have a business talk or a business presentation about something then they will make it because they are creative and they're standing out.
I: Mhmm mhmm ok are there any other factors that encourage you to be creative in the English classroom?
T5: Hmm yeah so if they say is this going to be boring I think the students love it, are more engaged and I think I fuel their creativity with that. If I'm creative, they're going to be more creative as well and I think it's I also just read up on that and I told my students that it's under the top three soft skills to be creative in the future or also the present day and the future workplace so that's why I want you to be creative.
I: Mhmm OK and why did you read up on that?
T5: Because I did that with my students I did what was the topic I did skills with them I think just skills work skills I think I did with them and then we distinguished between hard skills and soft skills, what are those skills and then I did a TedTalk about that with them and this lady talked a lot about soft skills and then I asked them, hey what do you think are soft skills or hard skills are more important and then we actually looked up the figures and said in the statistics that most of the time, it's the soft skills which are in the end the thing which give you the job.
I: Mhmm and did she also focus on creativity?
T5: Yeah it was a big topic, creativity. We talked about that this is like under the top three creativity and then also I even it's funny I even have a worksheet where they had to write down what was creativity. They had to define it themselves and then I gave them the definition which is in the Merriam dictionary

or something and why they think they need to be creative and then we wrote some solutions down on the board.
I: Mhmm and do you remember what they come up with?
T5: Yeah for the workplace that they have to come up with new ways we talked about the climate sustainability, yeah.
Q24: OK, interesting that you talked about it in class. Great, OK, do you think that your school allows you to nurture creativity in the classroom?
T5: Mhmm yeah, I think it does yeah.
adQ24: Ok and how? How does it help you?
T5: Do you mean that the school helps me or allows me to?
I: Allows, sorry how does it allow you to [nurture creativity]?
T5: I think I can do whatever I want to do in the classroom. Like there are no super fixed rules right now. We have a pool of topics but I can cover the topics however I want to cover them and I think my school really likes if I am creative and if I do projects with them and don't only teach with the book.
I: Mhmm.
T5: Yeah for sure, they give me a lot of room.
adQ24: And what allows you to be creative in the classroom so do you use a lot of material or?
T5: We have a projector in the classroom and then my class is split so there are only 14 people in the classroom […]
I: Oh, great.
T5: […] which is very nice and so I can guess be more creative because it's not so loud. I can talk with everyone, I can tell them about topics or projects if I want to cover something instead of having 28 in the classroom where it's really loud where sometimes probably teachers are like ok let's just do this grammar skill because then everyone is quiet and knows what to do.
I: Yeah.
T5: Yeah so that's definitely what allows me to be creative and also with the whiteboards where I can write something down we also have a computer where I can write things down and project it onto the board which helps definitely also for the Kahoot, for example, or if I or for any project or video.
I: So how many classes do you have like that with 14 students? Is it just the one class?
T5: No, my own class, my homeroom teacher class, I have 14 and then I have one class and this class is only doing the B1 level, the oral speaking next year, and in this class are 18 students and then I'm going to teach the Übergangsklasse and there will be 20.
I: Oh ok those are nice sized groups.
T5: Yeah.
Q25: Does the English curriculum allow you to nurture creativity in the classroom?
T5: Yeah, I believe so. There are sentences like soll über Familie sprechen können or something like soll über tägliche Dinge sprechen können, über die Arbeit die Schule so I think this is so open you can like do basically everything with this.
I: Mhmm I see.
T5: I mean they want you to have them talk about certain things and write about certain things but this is just a very very broad [?] I think.
Q26: Mhmm I see. Good, so you've already mentioned the projector that you use in class and the books that you use. Are there any other resources that help you to be creative in the classroom? So TedTalks uhm
T5: TedTalks definitely and then different websites.
I: OK.
T5: Yeah, English websites. Hmm we have a library where we can use the books. For example, I just read Bend it like Beckham with them and I did a pre-writing task with them. I did a write a chapter after the book with them which is, for example, super creative because they don't know what's going on. I told them you can write anything maybe they all died, maybe they all lived happily together, anything.
I: Mhmm

T5: Super creative, I didn't even think about that yeah and I also did that they had to put themselves in the role of the main characters in the book and then they have to have a talk.
I: Yeah.
T5: Which is also creative because they're in the role in the mindset of another person and then they have to be creative and think about what they could say.
Q27: Mhmm so maybe let's just talk about those examples you've just mentioned. What changes could you observe in your students when they had to take on a different role, for example, or when they had to write an ending to the story?
T5: Yeah, they didn't write right away. I guess they thought a little […] about it. I always tell them to make a mind map. Some of them do, some of them don't but I myself I do that because I like to have a certain structure and don't just write something.
I: OK to structure the text.
T5: Yes, to structure the text a little bit, to have like OK, this happens with this person, this happens with this person. And then they were super excited about that. They liked it, they loved it. They even had OK whoever wants to read it can read it to the class.
I: Mhmm ok so they wrote it in class?
T5: Mhmm they wrote it in class.
I: OK.
T5: Yeah, they wrote it in class. I walked through the rows, corrected it as much as I could and then they read it to first of all to their partner and second of all those who wanted to, to the rest of the classroom.
I: Mhmm do you have double lessons?
T5: Yeah, I have I have double lessons. Yeah so I have a double, a single.
Q28: In your opinion what types of lessons did your students respond to very well? So you've mentioned a few examples of creative teaching. Were there specific lessons that they liked?
T5: They loved the life cycle of a T-shirt. Hmm some of them liked finishing the final chapter of the book, some of them didn't so much but I guess maybe some of them didn't read the book and that's why they had no idea so much but you never know. Yeah, I don't know if you can consider Kahoot really creative so much but they love that a lot.
I: Why do you think they like it so much?
T5: Because they are challenging themselves.
I: Oh OK.
T5: That's the challenge.
I: Mhmm.
T5: Mhmm yeah I also play sometimes vocabulary King and vocabulary Queen with them where everyone stands up and then you ask two people to say the same word and whoever is faster stays stand[ing] and the other person sits down.
I: OK.
T5: Yeah, so they love the challenge but I'm not sure [it] is creative.
I: OK.
T5: And ok I mean not everyone loves English and not everyone loves mathematics but some of them are so engaged and they love it so much. Yeah, I also did a writing task with them about comparing two different things. It can be anything. It can be you and me, it can be a country with another country, it can be two different people, your mom and dad anything and some of them were so creative and wrote about super nice things like animals or themselves and their best friend and they came up with really nice things.
I: So what was creative about the texts about the texts? Because you said that they were very creative.
T5: With what aspects for example they picked.
I: OK.
T5: They talked about the personality of two people or they talked about the home, how you live or they talked about, for example, this one person wrote about dogs and cats and they wrote about the social behavior of dogs and cats [I].

I: OK.
T5: And examined probably the social behavior and read up on it and then or the eating habits. And […] I think you can be creative, make some research and then write it down.
I: Mhmm OK.
T5: It's so funny when we talk about this and I reflect on my own teaching style and think about what is creative and what is not.
I: Yeah.
T5: And I guess something I don't know, you can't probably just categorize this is creative and this is not but there's some sort of creativity is in every single bit.
I: Do you perhaps have any other examples of creative methods. Not necessarily yours but methods that you've been able to observe in the past?
T5: I don't know yeah [C1], for example, told me that […] he worked on the past tense with them and they had to take a selfie on the weekend. So they took a selfie on the weekend and then they brought it to class and then they wrote a story about this day and when they took the selfie what was before and what was after the story and that's how they used the past tense.
I: OK, that's nice.
T5: Right, and then you involve them. It's creative basically.
I: Mhmm so why is it creative? Just so it's clear to me.
T5: Yeah it's always hard I can't even say that it's
I: So the selfie example, why would that be creative in your opinion?
T5: For the students or the teacher?
I: For the students or for you both.
T5: For the students I think it's something everyone has individual and they can take a selfie whenever they want to take it. They can have whatever background, anything during the day and then they can write their own story about this. There's no right or wrong. […] It's not something which is like every year the same thing and he came up with that the first time and that was his idea.
I: Mhmm.
T5: So I think that's a creative task that he developed.
I: OK, so basically if it's your own idea, if it's something you've never done before?
T5: Mhmm yeah, I guess.
I: OK mhmm.
T5: It's your own idea and you developed that and this is something the students can maybe make use of and it's your own developed teaching method.
I: OK.
T5: I think this is something creative yeah.
Q29: Mhmm so you mentioned that your school allowed you to be creative. Are there perhaps any factors which suppress your creativity in the EFL classroom?
T5: Hmm our school is focusing on English but our school is also focusing on tourism and business so I think the higher they go up in the classes and the grades, the more limited we are in terms of what we teach cause, for example, in the third fourth and fifth grade we teach a lot of the European parliament, politics. I've never taught those classes but what I've heard from my colleagues so that I think is what's limiting a little bit.
I: OK so the content that has to be covered?
T5: Yeah the content but I think you can still make this content creative and deliver it in a creative way and watch a speech by someone and then yeah not only read boring texts about it but you can also be creative and come up with teaching methods but maybe it's a little limiting in a way that those are very hard topics.
I: Mhmm OK.
T5: And it's very hard to come up with creative ideas and we also talked about that sometimes it's harder and you have to dare to teach something.
I: Right.

T5: And I guess the harder the topic is, I guess the harder it is to be creative.
I: Mhmm.
T5: But I've never tried it myself so I wouldn't sign that.
I: Ok good are there any other factors?
T5: Which limit me hmm yeah sometimes at school they have many other things to do. They have service classes, they have practical classes, vocational classes, they have practicums, internships, so we don't have so many English lessons, so and if you are constrained in your time I guess you also need to be a little more straightforward instead of letting them work for six hours on a project which maybe sparks creativity but you can't really assess it that well.
I: Mhmm.
T5: Because you also have to give them a grade in the end and you also need to make sure that they know the past tense, they know the present perfect, they know this certain topic and sometimes you don't have time for that so that's maybe limiting at this school as well.
I: Mhmm so you have to go over the grammar again at the beginning?
T5: Yeah in the first grade. The first grade is basically a revision, fast but overall a revision of the lower secondary of the middle school.
I: Mhmm OK.
T5: And then you can also see, you can't teach everything so much and thoroughly anymore but you go over it again, at least once or twice and then you ask them hey who knows the present simple and present progressive and then let's describe what these people are doing right now, yeah. But then they should have a clue because if they have no clue at all about the tenses or about adjectives of manner or about the if-clauses it's almost impossible to make up for that.
Q30: Yeah so you mentioned a few factors how could English teachers overcome these?
T5: What factors?
adQ30: The ones that you've just mentioned, so the time constraints, the content.
T5: I guess the time constraint you can't really do anything because it's not in your own hands.
I: No.
T5: The topics, I think you have to familiarize yourself with the topics, teach them several times and then you can get more creative.
I: Mhmm.
T5: Because I thought about this IBT I taught last year. I was creative but sometimes I had no idea about like Indian marriage and this kind of stuff. I mean I had some sort of idea but I wasn't that familiarized with it and I didn't know the answers and responses from the students, so I worked my way up with them.
I: Mhmm.
T5: And now if I taught it a second time, I would probably be more creative and have an idea, basic background knowledge which I can develop further.
I: Right mhmm OK, good. Anything else?
T5: Yeah this familiarizing. No, I think it is a very crucial factor that you are familiar with this topic and also the students maybe because in this school sometimes they change up the classes all the time so this year I teach the 1HSA and next year instead of teaching the 2HSA, I teach the 3HMB.
I: Mhmm.
T5: And yeah, I don't know the students because it just doesn't work out with the schedule with my schedule, their schedule, anything, and I think it would be nice to have the same students at least in the main subjects. The main subjects under quotations like mathematics, English and German and also French or Spanish again and again.
I: Mhmm.
T5: I also get that it's nice to spice it up and give them another teacher.
I: Yeah.

T5: Because then there are other teaching methods and maybe one person doesn't get along with this person so well but then on the other hand having a new teacher every year or having new students every year is also much more work and maybe hinders creativity.
I: Right, OK, because you don't know exactly how the students might respond.
T5: Yeah, exactly because sometimes you ask a question like let's brainstorm about jobs and they have no idea and this is also like kind of being creative just to brainstorm.
I: Mhmm.
T5: Yeah, or I tell them to categorize them into mechanical jobs, medical field and sometimes nothing is coming and sometimes there's so much coming you can fill a whole lesson with that.
I: Yeah, I see what you mean.
T5: Mhmm there's definitely students you can be more creative with and less creative with.
I: Mhmm and what does that depend on you think?
T5: It depends on the strength of their language skills I guess sometimes but also on their personality. Some students are just more critical and some students are not. Some students develop this critical awareness through the school but maybe some don't in that extent.
I: Mhmm.
T5: Yeah, what that means or why this is, I'm not a neuroscientist.
Q31: Mhmm. Alright, thank you is there anything you would like to add?
T5: Hmm I think it's very important to be creative and I would very much empower and encourage teachers to be more creative and have their students be more creative because this is how they can stand out in their future life.
I: Mhmm.
T5: Because everyone else or many people are just black and white and I think you should be colorful.
Q32: Mhmm what could teachers do to be more creative? What could they do?
T5: Just dare to be creative.
I: Mhmm OK, dare.
T5: Put more work in. Sometimes, not everyone, but some people are just maybe lazy and think OK, I'm just going [to] do this worksheet, whatever I've experienced that. Yeah and put more work in, dare to do that and be creative themselves because you also need to try it out. You need to be creative yourself, try certain things out of course, watch a TedTalk and then develop something that takes time, that takes work.
I: Mhmm, alright, thank you. Thanks so much for taking the time to answer all my questions. Should you have anything to add, please feel free to contact me.
T5: Mhmm.
I: If I have any questions, may I contact you?
T5: Yes, of course.
I: Would you like to have access to the interview transcript, my thesis or whatever?
T5: No, I mean if you want, you can send it to me but I don't need it. It's fine because I won't read that. You know teachers are busy and stuff.
I: Perfect thank you very much.

Focus group interview 1

"Creativity in Austrian EFL classrooms: Exploring teachers' and students' beliefs"

Focus group: Lower secondary female group

Grades: 6, 7, and 8

Date: 22.05.2020

Duration: 62 minutes

Transcription signs:

Sign	**Meaning**
[…]	Content deleted
I	Interviewer
S1	Maria (alias)
S2	Lea (alias)
S3	Ana (alias)

Accuracy of text capture

In the transcript below, the names of the students were changed to protect their anonymity and they were referred to as S1, S2, or S3. The German grammar and punctuation rules were adhered to. Paralinguistic expressions were omitted since they appeared to be irrelevant for the analysis.

I: Hallo, ich bin Erica Savoie und ich bin Studentin an der Universität Wien und ich schreibe gerade meine Masterarbeit zum Thema Kreativität im Englisch Unterricht und heute interessiere ich mich für eure Erfahrungen in der Schule und deshalb habe ich euch gefragt, ob es euch recht wäre, ein Interview mit mir zu machen. Also ihr seid alle in der Unterstufe, aber ihr seid in unterschiedlichen Klassen und teilweise in unterschiedlichen Schulen. Ich werde heute ein paar Fragen zu euren Erfahrungen stellen. Nur damit ihr es wisst, gibt es keine richtigen oder keine falschen Antworten, OK? Also das ist wichtig, dass ihr das wisst. Ich will nur eure Einschätzungen und eure Meinungen hören. Und noch dazu: Eure Antworten werden nicht mit anderen also mit euren LehrerInnen oder wie auch immer weitergeleitet. Aber diese werden für meine Arbeit verwendet und eure Namen werden geändert. Wenn ihr Fragen dazu habt, könnt ihr gerne aufzeigen. Wenn ihr während des Interviews etwas zu sagen habt, müsst ihr nicht unbedingt aufzeigen. Ihr solltet aber bitte warten bis die anderen fertig sind und dann einfach anfangen. Es ist dann leichter für mich nachher beim Transkribieren und leichter zu wissen, wer was gesagt hat. Und noch etwas: Es ist ganz wichtig, dass ihr eure Meinungen sagt. Falls ihr mit jemandem einverstanden seid oder nicht, würde ich das auch gerne wissen. Ihr könnt zum Beispiel sagen: "Ja, damit bin ich einverstanden oder nein, ich sehe das ein bisschen anders.“ Also das auch bitte sagen. Gibt es Fragen dazu? Vielleicht, damit wir das ein bisschen auflockern können, würde ich gerne, dass ihr euch kurz vorstellt, zum Beispiel mit Namen und die Klasse vielleicht. Wer würde gerne anfangen?
S1: Ich kann anfangen. Also ich heiße Maria, gehe in die NMS (…) und halt in der 3b und ja.
I: Mhmm danke Maria.
S2: Sollte ich als Nächstes?
I: Gerne!
S2: Ich heiße Lea, ich gehe ins (…) Gymnasium und in die 4c.
I: Mhmm danke.
S3: Ich heiße Ana und ich gehe in die NMS (…) 2b.
Q1: OK super, danke. Gut also ich würde jetzt vorschlagen, dass wir anfangen, und zwar mit der Frage: was ist euer Lieblingsfach und warum?
S2**:** Ich würde sagen BE oder Englisch, weil ich selbst sehr gerne zeichne, und ich finde Sprachen einfach sehr interessant.
I: Mhmm OK, welche Sprachen lernst du?
S2: Ich lerne derweil in der Schule natürlich Englisch, nebenbei Französisch und nächstes Jahr in der Schule dann auch Spanisch.
I: Oh wow, drei Sprachen, super. Was ist mit den anderen?
S1: Mein Lieblingsfach ist glaube ich BE, weil ich mag es zu zeichnen und ja es macht einfach Spaß.
S3: Ich mag auch BE, weil ich mit sieben Jahren angefangen zu zeichnen habe und jetzt bin ich voll gut in Zeichnen und so.
I: Also ihr habt alle etwas gemeinsam. Ihr zeichnet alle gerne und was zeichnet ihr dann?
S2: Von Personen bis zu Landschaften, also was mir gerade liegt.
S1: Ich zeichne auch Personen eigentlich am meisten, am häufigsten.
I: Aus eurer Fantasie oder einfach so?
S1: Beides.
S2: Beides ja.
S3: Ich mag es, Natur zu zeigen, also Bäume, vielleicht ein See und so auch ein paar Tiere im Wald, darin bin ich gut.
adQ1: OK gibt es andere Gründe, warum ihr das Fach so gerne habt?
S1: Ich will darin später maturieren, also, ja, weil es mir gefällt.
S3: Ich mag es zu zeichnen, weil ich mich gut fühle, wenn ich zeichne, und ich fühle mich befreit und so also das ist ziemlich toll.

I: OK, es ist entspannend.
S1: Ich finde einfach, ich weiß es nicht, man kann einfach kreativ sein und kann meistens im Unterricht zeichnen, was man möchte, halt das mag ich.
Q2: Mhmm also kreativ sein. Was wäre das für dich Maria, kreativ zu sein in Bezug auf BE?
S1: Also ich meine man kann sich halt aussuchen, was man zeichnet, oder man kann es anders umsetzen als die anderen, ich weiß nicht, es macht Spaß.
S2: Man kann seine eigene Note hinzufügen, also auch, wenn andere jetzt zum Beispiel, keine Ahnung, nur Felder malen, dann kannst du halt auch ein Haus und Bäume daneben malen, also einfach die Gedanken freien Lauf lassen.
Q3: Mhmm gut also ihr habt alle gesagt, dass ihr in BE kreativ sein könnt. Aber gibt es andere Fächer, in denen ihr glaubt, kreativ sein zu können?
S2: Ja, in Deutsch und in Englisch bei Texten schreiben.
I: Wie sehen die anderen das?
S1: Ja, stimmt.
adQ3: OK, inwiefern kann man da kreativ sein? Könnt ihr da ein bisschen genauer sein?
S2: Also man kann sich eine Geschichte ausdenken und sie frei nach seinen Gedanken gestalten.
S1: Oder in den anderen Fächern, z.B. Referate, da kannst du dir auch überlegen, wie du das präsentierst, was du sagst und dir meistens ein Thema selbst ausdenken und ja.
adQ3: Mhmm und das wäre in welchen Fächern? In allen Fächern?
S1: Eigentlich alle.
I: OK, weil du das Thema selbst aussuchen kannst?
S1: Mhmm oder auch Plakate, die kannst du auch selbst gestalten und ich weiß es nicht, das macht mir einfach voll Spaß immer.
adQ3: [...] und sonst, glaubt ihr, dass ihr auch in anderen Fächern kreativ sein könnt?
S3: Zum Beispiel in Werken.
I: Mhmm OK.
S3: In Werken kann man Dinge selbst bauen, sägen, stellen, man kann sie anmalen und man kann sehr kreativ sein mit dem.
I: Mhmm wie sehen die anderen das? Habt ihr Werken?
S2: Ja, in Werken haben wir strikte Sachen, die wir machen sollen und die genauso aussehen sollen. Wir können nicht viel machen.
I: OK, also da könnt ihr nicht so kreativ sein.
S2: Nein.
S1: Bei mir ist das eigentlich auch so. Also etwas wird dir vorgegeben und das musst du halt nachmachen. Manchmal kann man schon kreativ sein aber selten bei mir in Werken.
I: Und was passiert, wenn ihr das nicht ganz genau nachmacht? Wie wird das dann gesehen?
S1: Es kommt darauf an.
S2: Ja, wie schlimm es ist, inwieweit die Note runter oder welche wir kriegen, minus.
I: OK, also es ist nicht gern gesehen.
S2: Ja, es kommt auf den Lehrer an, also manche Lehrer finden es gut, wenn wir unsere eigene Note hinzufügen und manche weniger.
I: Mhmm OK. Wer hat schon damit Erfahrungen gemacht, etwas ein bisschen anders zu gestalten?
S2: Ja, in Englisch bei den Schularbeiten. Ich schaue nicht wirklich auf die Angabe an und schreibe einfach was ich will.
I: Und ist es gern gesehen oder nicht?
S2: Bei meiner Englischlehrerin schon. Ich habe eine coole Englischlehrerin.
I: Ja? […]. Maria, wolltest du dazu etwas sagen?

S1: Uhm bei mir mögen es fast alle Lehrer, wenn ich so etwas Eigenes daraus mache aber manchmal, es kommt halt darauf an, welcher Lehrer es ist. Aber die meisten mögen es und loben mich dann noch dafür aber nicht immer.
I: Mhmm OK und Ana hast du dazu etwas zu sagen?
S3: Nein, eigentlich nicht.
I: OK, kein Problem. Uhm ihr habt gesagt, dass man eigentlich in Deutsch, Englisch, Werken, natürlich BE, kreativ sein kann und, dass ihr auch mit Referaten in allen Fächern kreativ sein könnt. Würdet ihr noch dazu etwas hinzufügen?
S2: Vielleicht in Musik, wenn die Lehrerin sagt, schreibt mal einen Rhythmus auf zwischen den Noten, da kann man auch seine Fantasie freien Lauf lassen, kreativ sein.
I: Mhmm habt ihr das alle gemacht, so frei in Musik gearbeitet?
S2: Ja, haben wir schon gemacht.
I: OK, und wie ist es bei den anderen?
S1: Mmm bei mir nicht eigentlich, also ich bin mir nicht sicher.
I: Mhmm OK und Ana?
S3: Bei mir auch eigentlich.
Q4: Also ihr habt ja ein paar Fächer erwähnt in Bezug zur Kreativität. Wie würdet ihr Kreativität definieren oder was versteht ihr unter Kreativität?
S1: Also es kommt darauf an. Alle verstehen das anders, ich weiß es nicht. Wenn ich an Kreativität denke, denke ich mehr an so, zum Beispiel, Zeichnen oder so was oder ich weiß nicht, es kommt darauf an.
I: Mhmm interessant. Denken die anderen auch gleich an Zeichnen?
S2: Also bei mir heißt Kreativität, seine Gedanken oder etwas umzusetzen einfach. Einfach das zu machen, was man gerne macht.
I: Mhmm OK. Kannst du da vielleicht ein Beispiel geben?
S2: Uhm zum Beispiel, wenn ich […] eine Idee habe, würde ich zum Beispiel einen Text schreiben, der das und das behält, dann setze ich das auch um und dann schaue ich halt wie es den anderen Leuten gefällt und, ob sie mich dann loben oder, ob sie sagen das hättest du anders machen können und ja.
I: Wie würdest du dann reagieren, wenn sie dich nicht loben würden, aber du glaubst, dass es kreativ ist.
S2: Dann würde ich mir erstens Gedanken darüber machen. Ich bin ein Mensch, der sehr darauf reagiert, wenn ich denke, dass es gut ist aber, wenn Leute sagen, nein das ist schlecht. Ich würde mir wahrscheinlich Gedanken darüber machen und dann einfach OK was war der Fehler, was hätte ich anders machen können, halt auch die Person fragen können: OK was hat dir nicht gefallen? Das würde ich machen.
S1: Ich auch.
S3: Ich auch.
I: OK, also ihr möcht es kreativ zu sein, aber es sollte auch den anderen gefallen.
S2: Ja.
I: OK, mhmm. Ihr habt Zeichnen und Gedanken umsetzen erwähnt. Was könnt ihr noch damit verbinden?
S1: Hmm.
I: Es gibt keine richtige oder falsche Antwort. Es ist was ihr damit verbindet. Oder Ana, bist du mit dem was gesagt wurde, einverstanden?
S3: Ja, ich bin einverstanden.
Q5: Also am Anfang wurde von Lea gesagt, dass man im Fach Englisch kreativ sein kann und jetzt ist meine Frage: Wie könnte man oder wie kann man den Englischunterricht kreativ gestalten, also eurer Meinung nach.

S2: Offenes Lernen.
S1: Oder halt mehr Geschichten selbst gestalten zu können und nicht immer vorgeben, was man schreiben muss, sondern, dass man sich selbst überlegen kann.
I: Oh, OK, also Aufgaben, die freier sind?
S1: Ja, so ähnlich.
I: Mhmm was könntest du dir darunter vorstellen? Hast du vielleicht ein Beispiel?
S1: Halt zum Beispiel bei Geschichten, dass sie nicht immer vorgeben, was wir schreiben sollen zum Beispiel ein Thema oder sogar Sachen, die wir einbauen müssen und ja, dass wir vielleicht mehr allein uns etwas überlegen können.
I: OK, also nicht mit dem Thema verbunden sein? So wenn du jetzt zum Beispiel ein Thema in Englisch machst, solltet ihr etwas ganz anderes schreiben? Ist das, was du meinst?
S1: Nein, sondern halt wir bekommen immer Sachen, die wir mit einbauen müssen halt, abgesehen vom Thema, einfach zum Beispiel Gegenstände oder ich weiß nicht und, dass wir einfach uns frei über das Thema eine Geschichte ausdenken können.
I: Mhmm OK. Und das offene Lernen, was genau könnte da kreativ sein?
S2: Uhm man könnte zum Beispiel ein Thema bekommen und uns selbst entscheiden OK was schreibe ich zuerst. Es gibt manchmal Seiten im Buch, die wir machen müssen und dann noch einen Text und man könnte halt sich selbst aussuchen, womit man beginnen kann, wie man das schreibt, dass man keine richtigen Vorschriften hat, wie man einen Text zu schreiben hat und ja. Oder wenn man zum Beispiel über ein Thema referiert, dass man sich selbst aussuchen kann, kann man auch kreativ sein.
I: Mhmm OK. Also wenn ich das richtig verstanden habe, geht es hier wirklich um die freie Wahl. Also für euch scheint es wichtig zu sein, Freiheit bei der Wahl zu haben, also das Thema frei aussuchen und auch mit diesem Thema frei umgehen zu können. Habe ich das richtig verstanden?
S3: Ja.
S1: Ja.
S2: Ja.
I: OK, interessant. Ana, hättest du da etwas zu sagen?
S3: Uhm uhm nein.
Q6: Gäbe es vielleicht Methoden oder Aktivitäten, die deiner Meinung nach kreativ im Englischunterricht sein könnten oder wären?
S3: Uhm […] wir schreiben oft Geschichten also selbstgemachte Geschichten, zum Beispiel, keine Ahnung, wir lesen auch viele Geschichten auf Englisch und das finde ich einfach toll und man kann also sich beruhigen, wenn man eine Geschichte schreibt. Und es deine eigene Geschichte auf Englisch.
I: Mhmm.
S3: Und ja.
I: OK und mit dem Lesen, wie kann man da kreativ sein? Wie bist du dabei kreativ, Ana?
S3: Also keine Ahnung, ich weiß es nicht.
I: Du kannst dir Zeit lassen. Wie seht ihr das Schreiben von Geschichten und lesen als Methode zur kreativen Unterrichtsgestaltung?
S3: […] wenn man liest, finde ich es kreativ, weil uhm man erstens also zum Beispiel ich weiß es nicht wie ich es erklären soll. Zum Beispiel, wenn ich einen Film anschaue oder so was und, wenn man ein Buch liest, fühlt es sich also, wenn man in Englisch also eine Geschichte oder so liest, dann bemerkt man, dass es in einer anderen Sprache ist, und es fühlt sich so an, man fühlt sich keine Ahnung beschäftigt oder so.
I: OK also du beschäftigst dich mit dem, was in der Geschichte passiert.
S3: Und dann zum Beispiel macht man, schreibt man eine kreative Nacherzählung oder so was.

I: Mhmm OK, gut also lesen mit einer kreativen Aufgabe verkoppeln.
S3: Ja.
I: Habt ihr da vielleicht noch etwas zu kreativen Methoden im Englisch Unterricht zu sagen? Ihr habt zum Beispiel offenes Lernen erwähnt. Wie ist das für die anderen? Ist es für euch ein Begriff?
S2: Mmmm.
I: Nein, OK. Das passt schon. Ihr habt auch freie Aufgaben sowie Geschichte schreiben und lesen erwähnt. OK.
Q7: Wie wichtig ist es euch im Englisch Unterricht kreativ zu sein?
S1, S2, S3: Schon wichtig.
I: OK und warum?
S2: Ich glaube man konzentriert sich dann mehr, wenn man seine eigenen Sachen umsetzen kann anstatt, wenn man etwas vorgeschrieben bekommt.
I: OK.
S1: Und es macht doch viel mehr Spaß so und, wenn es Spaß macht, dann lerne ich es persönlich zum Beispiel auch besser, als wenn es einfach langweiliger Unterricht ist.
I: OK, was würde dir in Bezug zur Kreativität Spaß machen? Was könnte dazu führen, dass du am Unterricht Spaß hast?
S1: Hmm ich weiß nicht hmm einfach nicht so wie dieser ganz andere Unterricht so etwas Neues halt.
I: Mhmm etwas Neues. Wie sehen die anderen das? Ist Spaß am Unterricht für euch wichtig?
S2: Ja.
S3: Ja für mich ist es wichtig, weil ich schon Englisch spreche seit ich drei Jahre alt war und für mich ist es sehr wichtig, dass es Spaß macht und so.
I: Und was könnte am Englisch Unterricht spaßig sein? Welche kreativen Methoden oder Aktivitäten könnten zu Spaß führen?
S2: Wenn man selbst reden kann also, wenn man, jetzt nicht den Unterricht übernimmt aber, wenn man halt, jetzt nehmen wir das Referat, du kannst halt selbst sprechen und für mich macht das Spaß, weil ich gerne vor Leuten stehe und rede.
Q8: OK, toll. OK, Referate, selbst reden, etwas Neues. Uhm was wäre für euch ganz etwas Neues im Englisch Unterricht, was ihr noch nicht gemacht habt und was für euch kreativ wäre?
S3: Kunst vielleicht.
S2: Ja.
I: OK, könnt ihr da ein bisschen präziser sein?
S3: Digitales.
I: OK, digitale Kunst. OK und was könnte man damit machen?
S3: Uhm schreiben und zeichnen uhm ja.
I: OK, du hast digital erwähnt. Wie würde man das umsetzen?
S3: So keine Ahnung.
I: Was versteht ihr darunter? Oder Lea, du hast auch Kunst im Unterricht gesagt.
S2: Ich würde zum Beispiel, wenn man jetzt zum Beispiel eine Geschichte liest und der Lehrer sagt OK interpretiere das eine Kapitel in einem Bild oder der eine Satz oder.
I: OK mhmm. Hast du das schon gemacht?
S2: In Deutsch aber nicht in Englisch.
I: Und Ana, ist das was du meintest mit digitaler Kunst?
S3: Ah ja also Englische Spiele oder so zum Beispiel.
I: OK, hast du dafür Beispiele?
S3: Uhm vielleicht etwas mit Karten keine Ahnung oder so etwas.
I: Mhmm OK also Englische Spiele als kreative Unterrichtsmethode?
S2: Ja.

I: Und was für Spiele wären für euch kreativ?
S3: Vielleicht also ein Wort ich nenne es Englischkönig sowie Mathekönig aber ich nenne es Englischkönig. Zum Beispiel ein Wort zum Beispiel fast und dann die Mehrzahl also zum Beispiel fast, faster, the most fast , so was also.
I: OK der Komparativ, die Steigerung mhmm.
S3: Ja.
I: Mhmm OK. Vokabelkönig glaube ich. OK, Spiele. Lea, du wolltest glaube ich etwas sagen.
S2: Wir machen zum Beispiel in anderen Fächern Kahoot, das ist so eine Lernquiz über das Internet, du kriegst du halt Fragen und dann musst du am Handy das richtige Feld antippen, wo dann die richtige Antwort herauskommt. Das könnte zum Beispiel mit Vokabeln oder, wenn man ein Buch gelesen hat, dann Fragen zu dem machen.
I: Mhmm OK und wie sehen die anderen das?
S3: Ja.
S1: Ja.
I: Und warum wären diese Spiele als kreative Methode gesehen?
S3: Weil man schneller lernt und es macht Spaß und ja.
I: OK. Du hast erwähnt man lernt schneller und es macht Spaß. Und das im Gegensatz zu...? Warum lernt man da schneller?
S3: Weil man dann Lust hat, wenn es Spaß macht.
I: OK, die Motivation steigt.
S3: Ja, die Motivation ja.
I: Und Maria, wie siehst du das?
S1: Ja, also man lernt es auch besser, wenn man so zum Beispiel ich lerne es einfach besser, wenn ich wie schon gesagt Spaß daran habe.
I: OK, ja ich habe bemerkt, dass der Faktor Spaß eine wichtige Rolle für euch spielt. Ihr habt weitere Methoden wie Englisch Spiele, so wie Karten, Vokabelkönig, Kahoot, Kapitel mit Bildern interpretieren, also den Kunstaspekt auch einbauen. OK und jetzt wieder zur Wichtigkeit von Kreativität im Englischunterricht. Ihr habt erwähnt, dass die Konzentration steigt, das hat zumindest Lea erwähnt. Könntest du vielleicht das näher erklären oder ein Beispiel dafür nennen? Hast du vielleicht schon Erfahrungen damit gehabt?
S2: Ja, also, wenn ich jetzt zum Beispiel ein Thema vorgegeben bekomme, das ich nicht gerne habe, dann konzentriere ich mich weniger darauf und ich will es einfach schnell hinter mich bringen aber, wenn ich es mir frei aussuchen kann, dann konzentriere ich mich mehr darauf, das zu perfektionieren und halt.
I: Mhmm OK also es sollte auch deinen Interessen entsprechen. Wie ist das für die anderen? Wie seht ihr das? Maria, ich glaube du hast es auch in Bezug zu den Geschichten erwähnt. Da wolltest du auch Sachen frei aussuchen.
S1: Ja.
I: Und ist es für dich auch wichtig, Ana?
S3: Ja.
I: Und warum ist es für euch wichtig?
S1: Damit man ja mehr Spaß hat, weil, wenn man mehr Spaß hat dann lernt man es besser, meiner Meinung nach.
S3: Ja, wenn man mehr Spaß hat, geht alles.
adQ8: OK passt. Ihr habt schon viele Aktivitäten und Methoden erwähnt. Jetzt würde ich gerne wissen, ob ihr schon Erfahrungen mit diesen im Englischunterricht hattet.
S2: Ja, hatten wir.
S3: Eigentlich nicht.

S1: Ja, ich auch nicht.
I: OK. Ihr habt mit den Sachen, die ihr erwähnt habt, keine Erfahrung.
S3: Nein.
S2: Ich schon.
S1: Außer Kahoot. Wir hatten auch keine wirklichen freieren Geschichten. Ich würde mich ein bisschen freuen, wenn wir es machen würden.
I: OK und Lea, du hast Erfahrung mit ein paar Sachen? Welche Methoden wären sie?
S2: Also wir haben schon Kahoot gemacht, wir haben die freien Geschichten oft gemacht und halt auch offenes Lernen, Referate hatten wir auch, also den Großteil der Sachen haben wir schon gemacht. In vielen Fächern, nicht nur in Englisch.
Q9: OK, Lea hat damit Erfahrung aber Ana und Maria nicht. Gibt es vielleicht Methoden im Englischunterricht, die euch ermöglicht habt, kreativ zu sein?
S3: Ein bestimmtes Thema vielleicht, das mir gefällt.
I: OK und was wurde mit dem Thema gemacht?
S3: Uhm keine Ahnung vielleicht so [Pause] wie haben Sie es gemeint?
I: Ich wollte nur wissen, ob es im Englischunterricht schon Methoden gab, die euch ermöglicht haben, kreativ zu sein.
S3: Nicht wirklich.
I: Du hast aber ein kreatives Thema erwähnt. Habt ihr ein kreatives Thema Englischunterricht behandelt?
S3: Ja, ja, Entschuldigung. Wir haben oft Spiele gespielt, Vokabelkönig und so.
I: OK, also du hast doch Erfahrung mit ein paar Methoden.
S3: Ja, ich habe es vergessen.
I: OK, Vokabelkönig. Du hast auch kreatives Thema erwähnt. Was wäre für dich ein kreatives Thema im Englischunterricht?
S3: Uhm bei uns gibt es im Englisch Buch, wenn da eine Person ist, dann sprechen sie und dann die andere Person, z.B. A und C. Die Person A spricht, zum Beispiel ein Kind aus meiner Klasse zum also was A gesagt hat spricht dann das Kind und dann C spricht auch ein Kind, das ist so wie Schauspielern. Man spricht also was A und C sagen.
I: Müsst ihr den Text einsetzen oder ist der Text schon da?
S3: Ja, der Text ist schon da.
I: Ok also Schauspielern im Sinne von etwas mit eurer Stimme machen?
S3: Ja, ja.
I: Dialoge vorlesen.
S3: Ja.
I: Machst du das gerne?
S3: Ja, ich mag es sehr. Es ist lustig.
I: Maria, hast du schon mit kreativen Methoden im Englischunterricht schon gearbeitet?
S1: Also wie gesagt, Kahoot haben wir manchmal gespielt und das mit den Dialogen machen wir auch immer und sonst eigentlich nicht. Also wahrscheinlich, aber ich kann mich nicht daran erinnern. Aber ja.
I: OK, Dialoge, Spiele.
S2: Dialoge machen wir auch ab und zu.
I: OK, wie gefällt es dir?
S2: Gut, weil ich es gerne mag, wenn ich sprechen kann.
I: Mhmm OK. Im Englischunterricht machen wir Grammatik und Höraufgaben, sprechen, schreiben usw. Wenn ihr an diese Aspekte denkt, kommen vielleicht andere Methoden vor, die vielleicht im Unterricht kreativ waren?

S3: Nein, eigentlich nicht.
S2: Nicht das ich wüsste.
Q10: Ihr habt viele Aktivitäten erwähnt. Inwiefern haben diese Aktivitäten euch beim Englisch Lernen geholfen?
S3: Das Spielen und die Dialoge lesen, das hat mir eigentlich sehr geholfen und ja.
I: Mhmm. Wie hat das dir geholfen? Was hast du verbessern können?
S3: Also früher war ich nicht so toll im Sprechen aber, als ich die Dialoge gelesen habe und die Spiele gespielt habe, dann wurde ich besser in Englisch, dann konnte ich gut schreiben. Ich hatte keine Grammatikfehler. Jetzt gerade habe ich schon ein paar Grammatikfehler, aber jetzt bin ich viel besser in Englisch geworden also wegen den Dialogen, weil ich sehe wie sie es schreiben, wie man es schreibt und ja.
I: Und ist es nur mit den Dialogen, oder?
S3: Noch ein paar Sachen aber ich erinnere mich gerade nicht.
I: Weil du vorher auch das Lesen von Geschichten erwähnt hast. Wie hat das dir geholfen?
S3: Ja, Geschichte Lesen hat mir auch sehr geholfen.
I: Ja und wie?
S3: Beim Lesen von Geschichten ist uhm man kann sehen also. Geschichte lesen ist so wie, wenn du es sprichst, nur also und uhm dann kann man also die oder zum Beispiel, wenn man seine eigene Geschichte schreibt und ein paar Grammatikfehler hat, dann kann man sie wieder lesen und dann kann man sich verbessern und dann ja.
I: OK, die Geschichte selber schreiben, Fehler machen und dadurch lernen.
S3: Aus den Fehlern lernen, ja.
I: OK, das wäre Geschichten schreiben. Wie wäre es mit dem Lesen? Wie hilft das dir?
S3: Mit dem Lesen also kann man lernen wie man die Wörter ausspricht, weil früher hatte ich schon ein paar Probleme mit den Wörtern aussprechen und, wenn man Geschichten liest, also eine Englische Geschichte liest, dann kann man also die Wörter leichter aussprechen.
I: OK. Sprichst du jetzt von Büchern, die du liest oder von den Texten im Schulbuch.
S3: Von den Texten im Schulbuch. Wir haben viele Geschichten im Schulbuch.
I: Hört ihr sie oder lest ihr sie vor?
S3: Wir lesen sie vor aber manchmal hören wir sie auch. Also zuerst lesen wir sie und dann hören wir sie oder umgekehrt.
I: OK, gut. Was ist mit den anderen? Wie haben euch die Aktivitäten im Englisch Unterricht geholfen?
S2: Also ich hatte früher ganz schlechtes Englisch also ich habe ganz schlechte Noten geschrieben und dann habe ich einfach angefangen über YouTube, mit Videos von Englischen Youtuber anzusehen mit halt Untertiteln, irgendwann habe ich die Untertiteln ausgemacht, dann habe ich angefangen Bücher zu kaufen und sie zu lesen. Das Lesen hat mir geholfen mit, ich habe einfach mein Vokabular erweitert und durch die Videos habe ich gehört wie man die Wörter ausspricht. Natürlich, wenn man sich Videos ansieht von Leuten, die man gerne hat und die einem zum Lachen bringen, dann will man die Sprache auch lernen, um sie besser zu verstehen. Also das hat mir sehr stark geholfen.
I: Mhmm OK. Also die Videos. Diese Methoden wurden nicht im Unterricht eingesetzt. Das hast du selbst gemacht.
S2: Das Lesen schon, also unsere Lehrerin hat uns immer Bücher gegeben, die wir lesen sollten und dann haben wir in der Stunde darüber geredet aber das Ansehen von Videos habe ich dann selbst zu Hause gemacht, einfach um mein Englisch zu verbessern.
I: Ja, das ist gut. Das ist sehr wichtig beim Sprachen lernen. Das mache ich auch. Was ist mit den Spielen? Vokabelkönig, Kahoot? Wie hat das euch geholfen?
S2: Wir haben früher immer Simon Says gemacht.
I: OK. Und wie hat das dir geholfen?

S2: Einfach, dass ich mehr darauf achte, was der Lehrer sagt und die Aussprache, wie sie es sagt und ja.
I: Mhmm OK. Maria, hast du da etwas zu sagen?
S1: Mir haben die Spiele, um ehrlich zu sein, ich weiß nicht, ob die mir richtig geholfen haben. Wir spielen nicht und wir haben es nicht wirklich gemacht. Mir haben mehr so zum Beispiel, wir machen manchmal so halt wir werden in Gruppen eingeteilt oder eigentlich können wir Gruppen selbst aussuchen so zu Zwei oder zu Dritt und dann können wir Dialoge selbst ausdenken. Ich stelle mir das immer sowieso ein bisschen wie Schauspielen vor aber nicht wirklich aber halt ja. Da üben wir die Grammatik und die Aussprache.
I: Mhmm, gut. Also ihr habt gesagt, dass die Spiele euch geholfen haben und, dass Geschichten lesen, und Videos ansehen euch bei der Aussprache und dem Erwerb von Vokabeln geholfen haben. Jetzt die letzte Frage.
Q11: Wie würdet ihr eine kreative Englisch Lehrperson beschreiben?
s2: Also unsere Lehrer, oder?
adQ11: Wenn du deine Lehrkraft als kreativ empfindest, kannst du sie beschreiben oder einfach generell.
S2: Meine Lehrerin ist schon kreativ, weil sie sich immer neue Sachen ausdenkt, um uns die englische Sprache näherzubringen und halt beizubringen, dass Englisch lernen Spaß macht. Sie will auch, dass wir später, wenn wir in der Oberstufe sind oder später im Leben, wenn wir sie nicht mehr haben, dass wir halt fließend Englisch sprechen können und ja.
S3: Das wollte ich auch sagen.
S1: Ja.
S2: Sie zeigt uns immer Wege wie es eigentlich heißt, eine Sprache sprechen zu können, wie wichtig es ist.
I: Mhmm OK. Was glauben die anderen?
S1: Also bei mir ist es auch so eigentlich. Ja.
I: Gäbe es vielleicht noch andere Charakteristiken von einer kreativen Lehrkraft?
S2: Unsere Mathe Lehrerin ist auch sehr kreativ. Sie sagt immer OK wir machen etwas Schönes, also entweder wir schaffen die Hausübung in der Schule und wenn nicht, dann ist sie halt Hausübung. Und dann dürfen wir zum Beispiel immer raus in den Garten oder sie zeigt uns Videos wie wir es anders oder halt besser machen können. Ja. Sie hilft uns auch immer, wenn wir manchmal Blödsinne machen, sie ist eine coole Lehrerin. Sie ist nie wirklich böse auf uns, außer wir sind wirklich laut und hören gar nicht zu. Dann ist es auch verständlich.
I: Ja. OK, danke. Und wenn wir zurück zu Englisch Lehrpersonen gehen, habt ihr da vielleicht andere Beschreibungen? Also Lea hat erwähnt, eine Lehrperson, die neue Sachen ausdenkt, die einem zur Sprache näherbringen.
S3: Uhm eigentlich unser Lehrer, er erklärt es sehr also er erklärt sehr leicht und dann verstehen es sehr viele Kinder, die Englisch gar nicht können oder, wenn sie es nicht verstehen und er erklärt es auch manchmal in lustigen Wegen oder so und ja.
I: Mhmm ja. OK. Ist es für die anderen auch wichtig, dass eine Lehrkraft humorvoll ist?
S2: Ja.
S1: Ja.
I: Und warum ist das für euch so wichtig?
S2: Ich verbinde Humor mit lachen und wenn ich lache, dann habe ich Spaß bei etwas und zeigt, dass etwas mir gefällt, also so kommen wir auf das Spaßthema zurück.
I: Ja, genau. Das ist ein Stichwort in diesem Interview.
S2: Ja.
I: OK. Also leichte Erklärungen, Humor, lustig sein.

S1: Nett.
I: Nett. OK. Sind nur kreative Lehrpersonen nett? Oder meinst du allgemein?
S3: Allgemein sind auch manche Lehrer nett und lustig und gut beim Erklären also ja.
I: Mhmm OK. Habt ihr noch etwas dazu zu sagen?
S3: Nein, eigentlich nicht.
S1 und S2: Nein.
I: Die Zeit ist fast aus und ich weiß, dass einige von euch sich verabschieden müssen. Ich würde gerne jetzt kurz zusammenfassen und euch die Möglichkeit geben, ein letztes Wort zu sagen. Also ich habe jetzt herausgehört, dass man eigentlich in allen Fächern kreativ sein kann und ihr habt explizit Deutsch, Englisch, BE, Werken und Musik erwähnt. Ihr versteht darunter zeichnen, Gedanken umsetzen, zum Beispiel in einem Text. Unter kreative Methoden und Aktivitäten habt ihr oft Lernen, freie Aufgaben, Geschichten schreiben, lesen, selbst reden, digitale Kunst, etwas schreiben oder zeichnen, Interpretationsübungen, Spiele und Spaß haben erwähnt. Und zur Wichtigkeit von Kreativität habt ihr Konzentration und Spaß gesagt. Und einige von euch haben Erfahrung mit den erwähnten Methoden. Diese haben euch hauptsächlich bei der Ausprache und Rechtsschreibung geholfen. Und kreative Lehrpersonen sollten eurer Meinung nach, lustig und humorvoll sein und euch neue Wege zeigen, wie ihr zur englischen Sprache kommt. Hättet ihr da vielleicht ein abschließendes Wort dazu? Oder habt ihr eine abschließende Meinung zu den Themen, die ich erwähnt habe?
S2: Ich finde es schon wichtig, dass man im Unterricht kreativ sein sollte, weil es einfach viel lustiger ist und viel mehr Spaß bringt und die Schüler sich mehr Gedanken darüber machen und später sich über die Stunde nachdenken und zurückblicken können und sagen können, hey das war eine lustige Stunde, ich habe das und das gelernt.
S3: Ja, das ist super.
I: Und wie sehen die anderen das?
S3: Ich wollte dasselbe sagen.
I: OK und Maria?
S1: Ja, ich wollte etwas Ähnliches sagen. Ich sehe es genauso.
I: Gut. Ich danke mich für eure Bereitschaft, mit mir ein Interview zu diesem Thema zu führen. Es hat mir sehr geholfen und ich finde es sehr interessant zu sehen wie ihr Kreativität im Englisch Unterricht seht und was für euch eine kreative Lehrperson ist. Das sind sehr interessante Sachen und ich werde mich mit dem Inhalt dieses Interviews gerne beschäftigen. Nur damit ihr das noch einmal wisst, die Sachen, die ihr mitgeteilt habt, werde ich nicht mit euren LehrerInnen besprechen aber diese werden in meiner Arbeit vorkommen. Es wird eine Transkription geben aber eure Namen werde ich löschen und auch der Name der Schule. Habt ihr Fragen?
S1, S2 und S3: Nein.
I: Vielen Dank und genießt euren Freitagabend!
S1, S2, S3: Danke, ebenfalls!

Focus group interview 2

"Creativity in Austrian EFL classrooms: Exploring teachers' and students' beliefs"

Focus group: Lower secondary male group

Grades: 6 and 7

Date: 28.05.2020

Duration: 66 minutes

Transcription signs:

Sign	**Meaning**
[…]	Content deleted
[?]	incomprehensible
I	Interviewer
S1	Michael (alias)
S2	Max (alias)
S3	Samuel (alias)
S4	Theo (alias)

Accuracy of text capture

In the transcript below, the names of the students were changed to protect their anonymity and they were referred to as S1, S2, S3 or S4. The German grammar and punctuation rules were adhered to. Paralinguistic expressions were omitted since they appeared to be irrelevant for the analysis.

I: OK, gut. Danke noch einmal. Ihr kennt euch nicht, deshalb will ich, dass ihr euch kurz vorstellt, also mit eurem Namen und der Klasse, in der ihr seid und vielleicht die Schule, wenn ihr wollt. OK? Wer würde gerne anfangen?
S1: Also ich bin der Michael, ich bin 12 Jahre alt und ich gehe in die 2. NMS in der Schule […].
I: Mhmm dankeschön. […]
S2: Ja. Ich bin 14 und gehe in die vierte Klasse in der Schule […].
I: OK dankeschön. Willkommen. Wer kann sich noch vorstellen? Ja? OK. Bitte.
S3: Also ich bin jetzt der Samuel hier und ich gehe in die NMS […].
I: Dankeschön. In welcher Klasse?
S3: 2B.
I: OK, super, danke. Und last but not least.
S4: Ich bin Theo und ich bin 12 Jahre alt, ich gehe in die NMS […].
I: OK, danke. Könntest du bitte ein bisschen lauter sprechen? Ich habe Schwierigkeiten, dich zu verstehen. Also gut. Für die, die mich noch nicht kennen, ich bin Erica Savoie und bin Studentin an der Universität Wien und momentan schreibe ich meine Arbeit zum Thema Kreativität im Englisch Unterricht. Ich interessiere mich dafür, was für Erfahrungen ihr im Englisch Unterricht gehabt habt. Also heute werde ich euch Fragen zu euren Meinungen und zu euren Erfahrungen stellen. Und nur damit ihr es wisst, es gibt keine richtige oder falsche Antwort. Es ist wichtig. Es geht darum, was ihr damit verbindet und ja eure Erfahrungen. Alles, was ihr mir heute sagen werdet, werde ich euren Lehrern nicht mitteilen, aber nachher wird das Interview transkribiert und für meine Masterarbeit analysiert. Eure Namen sowie der Name der Schule werde ich ändern. Habt ihr dazu fragen?
S3: Nein.
I: Noch etwas: Ihr müsst nicht aufzeigen so wie in der Schule. Bitte einfach einer nach dem anderen reden, sonst kann ich nicht verstehen, wer was sagt. Es ist auch wichtig, dass ihr mir und den anderen sagt, wenn ihr mit etwas einverstanden seid oder nicht. Gibt es dazu Fragen?
S3: Nein, keine Fragen.
Q1: OK, dann können wir mit der ersten Frage anfangen. Was ist euer Lieblingsfach und warum?
S4: Mein Lieblingsfach ist Mathe, weil meine Mama und Papa sind Mathelehrer.
I: OK und du bekommst Unterstützung.
S4: Ja, von meiner Mama. Also ich habe eine Nachhilfelehrerin zu Hause.
I: Wer hat noch gerne Mathe?
S3: Ich mag auch gerne Mathe.
I: Ja und warum?
S3: Ja, ich kapiere davon viel mehr, mehr als Deutsch und Englisch und das ist für mich einfacher.
I: Mhmm OK.
S3: Und wegen meinem Lehrer auch. Der ist nett.
I: Was findest du an Mathe leicht im Gegensatz zu Englisch?
S3: Also bei Englisch gibt so die Grammatik und bei der Grammatik bin ich sozusagen nicht so gut. Deshalb habe ich in Deutsch einen drei und dieses Jahr habe es in Englisch echt verbockt.
I: Ja, wenn man weniger Interesse hat, dann ist es manchmal schwieriger.
S3: Ja.
I: OK. Und was ist das Lieblingsfach von den anderen?
S1: Also bei mir ist es so ich mag kein Fach überhaupt nicht. Mein Lieblingsfach ist Turnen eigentlich, weil ich es liebe, Sport zu machen.
I: OK, danke. Was ist mit Max?
S2: Also mein Lieblingsfach ist Chemie, weil ich verstehe es halt leicht und es gibt keine Grammatik und so.

Q2: Also Chemie ist dein Lieblingsfach. OK. Also unterschiedliche Fächer wurden hier erwähnt. Interessant. Englisch nicht. In welchen Fächern könnt ihr euer Meinung nach kreativ sein?
S1: Ja, also richtig kreativ kann man glaube ich in Werken oder in Zeichnen sein und sonst vielleicht manchmal in Englisch oder in Mathe, ja also das sind diese Fächer, wo ich finde, dass man ziemlich kreativ sein kann.
I: OK, könntest du vielleicht Beispiel dazu geben?
S1: Ja, also bei Werken und Zeichnen ist es halt so, dass du uhm zum Beispiel man kann sehr gut mit Farben oder so einfach kreativ umgehen uhm ein Beispiel dazu, man kann halt die Farben mischen oder so was oder so in der Art und bei Mathe kannst du halt auch ganz viele Zahlen miteinander addieren und subtrahieren und das finde ich auch sehr kreativ. In Englisch gibt es auch ganz viele Formeln und so ja.
I: Mhmm. Hast du gesagt, dass es in Englisch viele Formeln gibt?
S1: Ja, also zum Beispiel die Mitvergangenheit oder die Zukunft oder so in dem Sinne.
I: Ah, alles klar. So wie die Zeit gebildet wird.
S1: Ja.
I: OK, das ist für dich kreativ.
S1: Ja, ein bisschen.
I: Mhmm OK. Wie sehen die anderen das?
S2: Ja, so ich finde es gibt halt Fächer, in denen man kreativ sein kann, zum Beispiel Zeichnen, Werken. Bei den anderen ist alles vorgegeben also man muss lernen was gerade da ist.
I: OK. Was ist zum Beispiel vorgegeben?
S2: [unverständlich]
I: OK. Also du bist einverstanden, dass Werken und kreatives Gestalten kreative Fächer sind.
S2. Ja.
I: OK, wer ist noch der Meinung, dass man in Werken und Zeichnen kreativ sein kann?
S3. Ja, in Werken und Zeichen kann man am meisten kreativ sein.
I: OK, Samuel. Gibt es noch Fächer, in denen man kreativ sein kann?
S3: Naja, ich denke bei Englisch kann man auch ein paar Mal kreativ sein.
I: Mhmm. Und inwiefern?
S3: Also zum Beispiel, wenn wir jetzt eine Geschichte lesen, können wir uns einfach vorstellen, wie sie gerade passiert oder wie alles aussieht und so alles.
I: Also Geschichte schreiben?
S3: Ja, das auch.
I: Theo, in welchen Fächern kann man kreativ sein, deiner Meinung nach?
S4: Vielleicht in Chemie.
I: OK, Chemie. Interessant.
S4: Wir können Dinge ausprobieren, neue Elemente und so was.
Q3: OK, gut. Unterschiedliche Fächer wurden erwähnt. Aber ich glaube ihr seid der Meinung, dass man am Meisten in Werken und Zeichnen kreativ sein kann. Aber ihr habt auch Englisch, Mathe und Chemie erwähnt. OK. Jetzt würde ich gerne wissen, was ihr unter dem Begriff Kreativität versteht. Was ist für euch Kreativität?
S3: Wenn man halt das machen, was man machen will. Also in Kreativität ist es wichtig, dass du dir alles vorstellen kannst, was du machen willst und das echt machen kannst. Also für mich ist es das, dass du alles erstellen kannst, also in deinem Kopf, wie das alles aussehen wird und so. Das ist das Wichtigste bei Kreativität.
I: Mhmm OK, so das in deinem Kopf vorstellen und dann zu produzieren.
S3: Und das machen.
I: Ja, OK. Gut und wie sehen die anderen das? Ja, Max.

S2: Ich sehe das genauso wie Samuel.
S1: Kreativität bedeutet halt auch ein bisschen Freilauf zu haben also nicht so sehr nach Vorgaben zu arbeiten, sich einfach auch auf das zu konzentrieren was ich mir gerade denke und ja halt nicht immer an die Vorgaben halten sozusagen ja.
I: Mhmm OK. Und die anderen, habt ihr vielleicht andere Ideen? Seid ihr einverstanden?
S2: Ich bin auch der Meinung.
I: Habt ihr noch etwas dazu zu sagen?
S1, S2, S3, S4: Nein.
Q4: OK, gut. Ihr habt vor kurzem Kreativität in Zusammenhang mit Englisch explizit erwähnt. Wie könnte man den Englisch Unterricht kreativ gestalten? Also eurer Meinung nach. Nicht unbedingt, was ihr schon erlebt habt, sondern wie es sein könnte. Ihr könnt an Aktivitäten, Methoden denken.
I: Ja, Michael?
S1: Ja, also ich glaube wir im Englisch Unterricht haben schon ziemlich viele kreative Sachen durchgeführt und auch gemacht, aber es gibt solche Sachen […] wie zum Beispiel, keine Ahnung, dass, Kinder vorgehen und halt irgendetwas vorführen, irgendein Dialog oder so was, das haben wir eh schon öfters gemacht. Ja, dass man halt auch anderen Personen angeht und mit ihnen wirklich auf Englisch kommuniziert, und ich glaube das hat auch sehr viel mit Kreativität zu tun.
I: Mhmm OK. Wie ist das für die anderen? Also Dialoge vorführen und Partnerarbeit. Ist das für euch auch kreativ?
S3: Ja, es ist schon kreativ, ja.
S2: In Englisch ist es halt so, das Einzige was man kreativ machen kann in Englisch ist, entweder einen Text schreibt oder eben einen Dialog.
I: Mhmm Ok. Wie noch könnte man den Englisch Unterricht kreativ gestalten? Ja, Theo?
S4: So Texte schreiben und Dialog.
I: Mhmm OK. Texte. Was für Texte?
S4: Nicht Texte, sondern E-Mails. E-Mails sind auch besser. In Englisch hat uns T1 geschrieben, dass wir viele E-Mails schreiben sollten.
I: Und das ist für dich kreativ.
S4: Ja.
I: OK. Wie ist das für die anderen? Ist das Schreiben von Texten für euch auch eine kreative Methode?
S1: Ja, es geht. Also Texte schreiben machen wir öfter, ich weiß es nicht, es geht.
I: OK. Was für Texte wären für dich kreativ?
S1: Uhm wir haben schon echt viele gemacht. Uhm es gibt wahrscheinlich sehr viele, die kreativ wirken aber so richtig fällt mir da gerade kein Text ein, weil viele wirken kreativ oder haben auch sehr viel einfach mit so etwas ähnlichem also mit Magie oder so etwas zu tun, was nicht stimmt, das ist dann auch kreativ aber ja.
I: Mhmm OK.
[...]
Q5: In diesem Teil habe ich von euch verstanden, dass für euch Dialoge vorführen, Partnerarbeit, also kommunikative Arbeit und Texte schreiben und dabei kreative Themen zu behandeln, kreativ sind. OK. Wie wichtig ist es für euch, im Englisch Unterricht kreativ zu sein?
S1: Also ich finde es schon sehr wichtig, weil ich glaube der Unterricht würde ohne Kreativität uhm erstens nicht so aufregend sein, man würde sich auch nicht so freuen also, wenn ein oder anderer Mal so ein Dialog durchgeführt wird, den man vorspielt oder so, ist es glaube ich für alle uhm auch ein bisschen also keine Entspannung aber halt was anderes und das gehört einfach dazu.
I: Mhmm OK. Ja, danke. Wie sehen die anderen das? Also etwas anderes und etwas, was die Stimmung auflockert, hat er glaube ich gesagt.

S2: Es ist halt man braucht jetzt nicht so viel Kreativität, ich meine halt die Vokabeln [unverständlich] also für mich reicht es.
I: Also für dich ist es nicht so wichtig? Habe ich dich richtig verstanden?
S2: Ja.
I: OK und warum ist es für dich nicht so wichtig?
S2: [unverständlich]
I: Ich verstehe dich leider nicht. Könntest du bitte deine Antwort tippen?
S2: OK
I: Vielleicht können die anderen in der Zwischenzeit noch etwas sagen, wenn ihr vielleicht eine Idee habt oder eine Meinung. Ja, Samuel.
S3: Also wie Michael gesagt hat, wenn es keine Kreativität in Englisch geben würde, dann würde man so halb interessiert sein, niemand würde sich so wirklich richtig interessieren, es würde so nicht funktionieren. Ohne Kreativität ist kein Englisch für mich.
I: OK. Es führt zu einer Steigerung des Interesses.
S3: Ja.
I: OK. Und Theo, wie siehst du das?
S4: Also ohne Kreativität in Englisch, das geht nicht für mich, weil in Englisch ist es ohne Kreativität ein bisschen, nicht ein bisschen, ganz schlecht.
I: Was meinst du mit schlecht?
S4: Also man kann nicht so viel lernen. Mit den Texten und Dialogen kann man lernen [unverständlich]. Ohne Kreativität ist es nicht interessant und es ist schwer zu lernen.
I: OK. Max hat gesagt, ich werde das einfach vorlesen: "Weil man immer, wenn man in Englisch kreativ wird, man muss auch mehr Zeit darin investieren und in dieser Zeit kann man was anderes machen." OK. Danke Max. Was wäre für dich dann wichtiger?
S2: zum Beispiel sich mit Freunden treffen.
I: [...] Und was könnte man innerhalb des Unterrichts machen, wenn man nicht kreativ ist? Was wäre für dich wichtiger?
S2: Ja, zum Beispiel, wenn man im Unterricht jetzt nicht so viel Kreatives macht und dann auch weniger Zeit dafür braucht, zum Beispiel die Sachen, die man eigentlich als Hausübung hätte im Unterricht machen, dann hätte man keine Hausübung und zu Hause auch mehr Zeit.
I: Ah ich verstehe. Wie sehen die anderen das? Seid ihr einverstanden?
S1: Naja also ich finde das mit den Hausübungen, sie nerven zwar, aber sie sind dafür da, dass man sie selbstständig zu Hause macht also ich finde, auf die Kreativität zu verzichten wäre auch ein Verlust. Also das mit den Hausübungen finde ich jetzt nicht so gut.
I: Mhmm OK. Und die anderen?
S3: Naja, Hausübungen und Kreativität, beides sind wichtige Sachen, weil manche Schüler, die die Arbeit nicht ernst nehmen, die Lehrer wollen, dass sie in Zukunft alles gescheckt haben, deshalb geben sie die Hausübung. Deshalb denke ich, dass die Hausübung [?] und wir wollen die Note verbessern. Da können wir auch noch Pluse verdienen aber, wenn wir sie jetzt schlecht machen, kriegen wir Minuse.
I: Mhmm, OK. Aber ist es für dich trotzdem wichtiger, Kreativität im Unterricht zu haben anstatt weniger Hausübung? Also Max hat gemeint, dass es weniger Kreativität im Unterricht geben sollte, damit es weniger Hausübungen gibt.
S3: Naja, wenn es weniger Kreativität gäbe, wäre es langweiliger und wer würde da noch zuhören? Lieber mehr Kreativität. Ich finde es OK mit den Hausübungen.
I: OK.
S3: Wir haben immer ein paar Tage, sie zu erledigen, also.

Q6: Ja, verstehe. OK, uhm ihr habt erwähnt, dass Kreativität im Unterricht wichtig ist und ihr habt schon gesagt, was für euch ein kreativer Unterricht wäre. Jetzt wäre meine Frage was habt ihr schon im Englisch Unterricht gemacht, das für euch kreativ war? Also konkrete Beispiele, die ihr im Englisch Unterricht erwähnt habt.

S1: Also wir haben das mit dem Dialog und dem Vorführen eh auch öfters gemacht uhm zum Beispiel so ein Restaurant Dialog, wo wir dann auch wirklich uhm mit so Spiel Essen das Ganze vorgeführt haben und so was. Also das fand ich schon sehr kreativ und ja uhm dann gibt es noch zum Beispiel wir haben schon öfters englische Videos angeschaut oder so uhm dann haben wir die Sachen wiederholt und wiederholt, das geht dann immer besser [?] und solche Sachen finde ich gut, das einfach zu machen, weil das ist eine halbwegs lustige Art oder nicht so schlimme Art, mit der man auch sehr viel lernen kann.

I: Mhmm und welche Videos habt ihr angesehen?

S1: Naja zum Beispiel 'About my family' Videos uhm wo er einfach die Familienmitglieder seiner Familie aufgezählt hat und wir sie nacherzählt haben oder dann auch zum Beispiel, dass sich zwei nach vorne stellen und, dass sie beschreiben, welche Person wer aus seiner Familie und so was halt.

I: Mhmm OK.

S1: Das finde ich schon ziemlich wichtig.

I: Mhmm ja. Also ihr habt die Videos angesehen und nachher habt ihr damit geübt und die Sachen wiederholt?

S1: Ja.

I: OK. Samuel, du wolltest auch etwas sagen.

S3: Ja dasselbe wie bei Michael. Mir hat es auch mit dem Restaurant sehr gut gefallen und uhm, wenn wir so jetzt, wir konnten auch selbst so Schauspiele machen, zum Beispiel wir sind in einer Familie und wir haben ein Chaos gehabt und so ein bisschen Drama und alles, das haben wir auch mal gemacht und mir gefällt es auch in Englisch, wenn wir so einen Text reden, machen wir nicht so alle dieselbe Person, sondern wir teilen es alles auf, zum Beispiel es gibt dreie Figuren, eine heißt Mutter, Papa und Tochter, drei SchülerInnen nehmen die Rollen ein.

I: Mhmm OK. Also einfach vorlesen und ein bisschen mit den Stimmen arbeiten. OK und das davor uhm du hast auch irgendetwas davor erwähnt.

S3: Ja, mit dem Schauspielen. Ja, genau. Das Schauspielen mit den Rollen einnehmen und so. Das gefällt mir auch.

S1: OK, also Rollenspiel. Was hast du gerne dabei?

S3: Bei Rollenspiel gefällt es mir so wir können so einen Charakter nehmen und wir müssen seine Rolle nehmen wie er oder sie ist. Wir müssen zum Beispiel dieselbe Stimme haben, denselben Charakter, damit meine ich, ob er Stur ist, ob er gemein ist, ob er nett ist, das gefällt mir auch und ja.

I: Mhmm OK. Wie ist es mit den anderen? Also einiges wurde erwähnt, aber ich weiß es nicht, ob die anderen damit einverstanden sind.

S1: Also Samuel hat ziemlich das Gleiche wie ich gesagt und das finde ich, wie gesagt, schon sehr sehr wichtig.

I: Ja, gleich wie Stefan. Wie ist es für Max und Theo?

S2: Was war noch einmal die Frage?

I: Die Frage war welche Aktivitäten waren für dich bis jetzt im Englisch Unterricht kreativ?

S2: Ja, halt kreative Texte schreiben, Gruppenarbeit.

I: Mhmm OK. Was war beim Texte Schreiben für dich kreativ?

S2: Weil man kriegt halt ein Thema quasi und dazu und dann kann man dazu schreiben, was man möchte und auch kreativ werden.

I: Und ist das Thema vorgegeben und kommt es von dir?

S2: Ja manchmal ist das Thema vorgegeben und manchmal können wir einfach das schreiben, was wir wollen.
I: OK, sind beide Fälle für dich kreativ?
S2: Ja.
I: OK und was ist für dich bei der Gruppenarbeit kreativ?
S2: Ja, weil man sich halt mit den anderen Kindern austauscht, quasi was man damit macht und so. Dabei können wir auch kreativ sein.
I: OK. Könntest du da ein Beispiel geben von einem Fall, in dem du eine Gruppenarbeit hattest und Ideen austauchen musstest.
S2: Ja, wir haben mal einen Text geschrieben, wir mussten ihn zu viert schreiben, also vier Leute pro Text quasi und da mussten wir den Inhalt quasi verständigen, welche Leute kommen vor, was passiert [?].
I: Mhmm OK. Also ihr müsst die Sachen aufteilen. Theo, hast du Beispiele von Methoden oder Aktivitäten?
S4: In Englisch machen wir Dialoge mit dem Sitznachbarn. Das ist für mich sehr kreativ.
I: OK. Warum ist es für dich kreativ?
S4: Weil Dialoge sehr interessant sind. Zum Beispiel, wenn einer fragt was sind deine Familiengesetze. Das ist sehr lustig und interessant.
I: Mhmm OK. Ok einige Aktivitäten wurden erwähnt. Ich fasse das kurz zusammen: Dialoge, englische Videos, Rollenspiele, Texte schreiben und Gruppenarbeit. Habt ihr noch etwas? Nein? OK. Ihr habt schon einiges erwähnt. Inwiefern haben diese Aktivitäten euch beim Englisch Lernen geholfen?
S1: Also mit dem Wiederholen nach einem englischen Video finde ich sehr wichtig, weil wie gesagt, mit Hilfe vom Spielerischem also kapiert man die Wörter mehr, also Vokabeln und so, für Vokabeltests, das merkt man sich dann auch leichter. Ja, also ich glaube das spielt eine große Rolle. Ja und halt, wenn wir jetzt vorne einen Dialog nachspielen, ein bestimmter Dialog zu einem bestimmten Thema, den wir auch bei der Schularbeit nutzen müssen als Thema, dann haben wir glaube ich auch dadurch viel mehr Ideen, was das angeht, uhm weil wir uns das einfach besser merken. Es kommt alles auf einen Punkt, dass wir durch dieses Spielerische, kleine lustige uhm alles besser merken.
I: OK. Du hast auch Ideen sammeln erwähnt, wenn ich das richtig verstanden habe.
S1: Ja.
I: Wie ist es für die anderen? Wie haben Texte schreiben, Sachen vorlesen, Dialoge und so weiter, euch beim Englisch lernen geholfen? Michael hat zum Beispiel erwähnt, dass Video ansehen und Dialoge vorführen, einem hilft, Sachen besser zu merken. Wie sehen die anderen das?
S2: Ja, zum Beispiel, wenn man in einer Gruppe arbeitet, kann man sich gegenseitig abprüfen.
I: Mhmm. Und wobei wäre das?
S2: Ja, zum Beispiel, wenn man Vokabeln lernt und dann vom Vocab Check noch einmal mit den Leuten aus der Klasse die Vokabeln abprüft.
I: Mhmm und wie würdest du das machen?
S2: Ja, also wir machen es immer so, einer hat das Vokabelbuch und liest halt das deutsche Wort vor und die anderen müssen das englische Wort sagen.
I: Mhmm OK. Ist das für dich spielerisch oder kreativ?
S2: Ja, ich meine es ist halt ausreichend kreativ so, man kann auch eigene Sätze bilden und so.
I: OK. Also eigene Sätze mit den englischen Vokabeln.
S2: Ja.
Q7: Mhmm, OK. Und die anderen? Wie haben die Aktivitäten euch beim Englisch Lernen geholfen?
S3: Das Schauspielen hat mir ein bisschen beim Sprechen geholfen. Die Aktivitäten mit Texten haben mir geholfen, besser zu schreiben und auch auf Englisch besser zu schreiben.

I: OK, sie haben deine Schreibkompetenzen ein bisschen erweitert. Hast du da etwas Besonderes beim Texte Schreiben gemacht?
S3: Uhm nein, ich habe einfach nur geschrieben.
I: Also ich sehe, dass diese Aktivitäten und Methoden euch schon beim Englisch Lernen geholfen haben, also der spielerische Aspekt hilft euch, Sachen leichter zu merken, die Gruppenarbeit hilft euch, Sachen abzuprüfen und einige Sätze zu bilden. Das Schauspielen war für das Sprechen und Texte Schreiben für das Schreiben hilfreich. Wollt ihr da noch etwas sagen?
[Niemand hat sich gemeldet.]
Q8: OK, wir kommen jetzt zur letzten Frage des Interviews. Wie würdet ihr eine kreative Englisch Lehrperson beschreiben?
I: Ja, Michael?
S1: Also ich finde die Lehrkraft sollte auch dazu stehen, etwas kreatives zu unternehmen, uhm und sollte sehr einfallreich sein, glaube ich, und nicht zu streng und auch ein bisschen darauf achten, also man sollte schon ein bisschen auf die Sachen, die vorgegeben sind, achten aber eben nicht so sehr, also in Englisch oder so ist es ein bisschen schwieriger, weil man nicht die falschen Sachen sagen sollte, aber aus Fehlern lernt man ja. Auf jeden Fall sollte man sehr einfallsreich sein, auch ein bisschen lustig und zusammen ergibt sich dann eine sehr kreative Lehrkraft, die auch dazu steht.
I: Mhmm OK, danke. Wie sehen kreative Englisch Lehrpersonen noch aus?
S2: Ja, also eigentlich genau wie Michael gesagt hat.
I: Mhmm OK. Michael, du hast erwähnt, dass die Lehrkraft nicht zu streng sein sollte. Was meinst du damit?
S1: Uhm ja, nicht zu streng, natürlich muss man darauf achten, dass das Ganze nicht austatet, dass die Kinder glauben, dass es kein Englischunterricht ist sondern eher mal eine Pause. Uhm aber diese sollte auch immer darauf achten, dass sie im Hinterkopf hat, dass sie sich ein bisschen in die Kinder versetzen und wirklich schauen, dass es ihnen auch ein bisschen Spaß macht und ich glaube dann macht das den Kindern auch Spaß und dann haben sie mehr Lust auf den Englischunterricht.
I: Mhmm OK. Also die Lehrkraft sollte probieren, Spaß in den Unterricht zu inkorporieren.
S1: Ja, genau.
I: OK. Wie sehen die anderen das? Michael, du hast einfallsreich gesagt.
S1: Ja, genau.
I: Was wären für dich kreative Ideen?
S1: Uhm eh die Sachen, die ich vorher aufgezählt habe. Dialoge durchspielen, mal vielleicht zur Entspannung ein Video anschauen, damit das Gehirn sich entspannen kann aber mit Lernen, ja.
I: Mhmm. Und die anderen, wie seht ihr kreative Englisch Lehrpersonen?
S3: Ich habe die Frage leider nicht richtig verstanden.
I: Kein Problem, ich kann sie wiederholen. Wie würdest du eine kreative Englisch Lehrperson beschreiben?
S3: Also wie Michael das schon gesagt hat. Also wie ein normaler Mensch, also locker, nett, nicht zu anstrengend, zum Beispiel, wenn wir jetzt bemerken, dass wir extra Hausübungen geben, das meine ich damit und ja, wie Michael erwähnt hat. Genauso ist eine Person.
I: OK, danke. Theo, wolltest du auch etwas sagen?
S4: Nein, es ist wie die anderen. Nicht so anstrengend, macht viele kreative Sachen wie zum Beispiel die Dialoge, zum Beispiel ein Film auf Englisch ansehen.
I: Und Max, hast du schon etwas dazu gesagt?
S2: Ja, ja, eh. Ich sehe es genauso wie Michael.
I: OK, gut. Vielen Dank. Wir kommen jetzt zum Ende des Interviews. Ich würde jetzt ganz einfach alles zusammenfassen und euch die Möglichkeit geben, abschließende Worte zu sagen. Also ihr habt gesagt, dass man hauptsächlich in Zeichnen und Werken kreativ sein kann, aber ihr habt auch extra

Englisch und Mathe erwähnt. Ich habe auch verstanden, dass ihr Kreativität als das Vorstellen von Ideen und diese selbst produzieren und auch so Ideen freilaufen und nicht unbedingt an den Vorgaben zu halten. Das waren die zwei Sachen, die ich mir notiert habe. Und die kreativen Methoden und Aktivitäten habe ich auch ein paar hier. Ihr habt gesagt Dialoge vorführen, Partnerarbeit, kommunikative Arbeit und Texte schreiben zu bestimmten Themen. Und wie wichtig ist Kreativität für euch? Ich habe verstanden, dass das schon wichtig ist, weil uhm etwas anderes zur Auflockerung führt, aber ich habe auch verstanden, also Max hat das gesagt, dass Kreativität nicht so wichtig ist, da diese Zeit für etwas anderes verwendet werden könnte. Ein paar Aktivitäten wurden erwähnt, mit denen ihr schon Erfahrungen habt. Also wie ich schon erwähnt habe, Dialoge, englisch Videos, vorlesen, Rollenspiele, Gruppenarbeit und so weiter. Und als kreative Englisch Lehrperson habt ihr folgendes erwähnt: sie sollte nicht zu streng, einfallreich, locker, nett und nicht zu anstrengend sein. Jetzt würde ich euch gerne fragen, wie ihr zu den Themen, die wir gerade diskutiert haben, steht. Wir werden nicht darüber diskutieren, wie wir das vorher gemacht haben, ich will nur wissen welche Meinung ihr dazu habt, also als abschließendes Wort. Wer hätte da etwas zu sagen?
S1: Also Kreativität sollte in keinem Unterricht fehlen, sonst sind die Schüler wahrscheinlich Gehirn auf null und denken sich, ja, wenn wir die ganze Zeit ganz streng vorgehen, dann macht die Schule keinen Spaß. Es ist einfach wichtig, in der Schule auch mal Spaß zu haben und eben der Kreativität nachzugehen. [...] Somit sind die Schüler motivierter und freuen sich darauf. Und man merkt das dann eh, weil man dann Freude daran hat und man sich freut, dass man in die Schule gehen darf, weil es auch manchmal zumindest Spaß macht. Deshalb ist es wichtig.
I: OK. Dankeschön. Ich würde gerne noch abschließende Worte von den anderen hören. Wer würde gerne als nächstes gehen? Samuel, Max, Theo?
I: Ja, Theo?
S4: Also mit der Kreativität ist es besser zu lernen, auswendig zu lernen und wenn es Spaß macht, es ist leichter auswendig zu lernen. Mit der Kreativität, Kreativität macht einem Spaß und mit der Kreativität lernt man leichter.
I: OK, Dankeschön Theo.
S2: Ja, also halt darauf schauen, dass ausreichend Kreativität da ist, damit es Spaß macht, man sollte aber nicht übertreiben, weil sonst kommt nichts heraus.
I: Warum kommt dann nichts heraus?
S2: Ja, weil Kreativität hat man immer mehr Freiheiten und dann macht man die eine Sache nicht und dann das zu und am Ende ist es halt so, dass es eine Themaverfehlung ist.
I: Mhmm OK. Und Stefan?
S3: Hmm, was sollte ich noch erwähnen? Die wichtigsten Sachen wurden schon gesagt und ja, dass es nicht übertrieben schwer sein sollte und, dass es einfach sein sollte und, dass die Schüler sich auch besser fühlen. Anstatt immer zu lernen, lernen, lernen, ihr könnt heute eine kleine Pause machen und nicht so kompliziert und alles. Das haben wir schon erwähnt.
I: OK, ich danke euch, wir sind zum Ende des Interviews gekommen. Ich freue mich sehr darüber, was ihr mir erzählt habt. Es war sehr interessant zu sehen was für Erfahrungen ihr mit Kreativität gehabt habt und wie ihr dazu steht. Als ich freue mich schon auf die Analyse des Interviews. Ja, wie gesagt, alles wird anonymisiert und nichts wird euren Klassenkameraden und Lehrern mitgeteilt. Also vielen Dank noch einmal. Habt ihr fragen?
S1, S2, S3, und S4: Nein.
I: Wir sind ein bisschen über die Zeit gegangen, aber ich hoffe das war für euch kein Problem. Gut, ich wünsche euch noch einen schönen Nachmittag. Es hat aufgehört zu regen also vielleicht könnt ihr die Zeit draußen ein bisschen genießen.

Focus group interview 3

“Creativity in Austrian EFL classrooms: Exploring teachers’ and students’ beliefs”

Focus group: Upper secondary female group

Grades: 9, 10, 11

Date: 26.05.2020

Duration: 73 minutes

Transcription signs:

Sign	**Meaning**
[…]	Content deleted
[?]	incomprehensible
I	Interviewer
S1	Sara (alias)
S2	Emma (alias)
S3	Mira (alias)

Accuracy of text capture

In the transcript below, the names of the students were changed to protect their anonymity and they were referred to as S1, S2, S3 or S4. The German grammar and punctuation rules were adhered to. Paralinguistic expressions were omitted since they appeared to be irrelevant for the analysis.

Focus group interview 3

I: Hallo, mein Name ist Erica Savoie. […] Ich bin Studentin an der Universität Wien und ich arbeite momentan an meiner Masterarbeit zum Thema Kreativität im Unterricht. Also ihr seid alle in der Oberstufe aber aus anderen Klassen und teilweise Schulen. Heute werde ich euch ein paar Fragen zu euren Erfahrungen im Englisch Unterricht stellen. Und ich freue mich wirklich sehr, dass ihr ja zu diesem Interview gesagt habt, und ich freue mich auf eure Erzählungen. Es gibt keine richtige oder falsche Antwort, das ist ganz wichtig zu wissen. Ich will nur eure Einstellungen und Meinungen hören. Eure Antworten werden auf keinen Fall bewertet und sie werden auch nicht mit euren Lehrern mitgeteilt. Also, wenn ihr dazu Fragen habt, würde ich euch bitten, jetzt aufzuzeigen.
(Niemand hat aufgezeigt.)
I: OK, also ich nehme an, dass es keine Fragen gibt. Nur damit es klar ist, es ist ein Gruppeninterview und es ist nicht notwendig, dass ihr aufzeigt, aber ich will trotzdem, dass ihr sagt, wenn ihr mit jemanden einverstanden seid oder nicht. Also es sollte schon eine Diskussion sein aber versucht bitte, die anderen nicht zu unterbrechen. Es kann auch sein, dass ich euren Namen aufrufe. Gibt es Fragen dazu?
S1, S2, und S3: Nein.
Q1: OK, dann fange ich gleich mit der ersten Frage an. Was ist euer Lieblingsfach?
S1: Englisch.
S2: Ja, bei mir auch.
S3: Ja, meins auch.
I: Was für ein Zufall. Warum ist Englisch euer Lieblingsfach?
S2: Also bei mir ich mag Englisch mehr als Deutsch grundsätzlich und mir macht es einfach Spaß.
I: Und was genau am Englisch Unterricht macht dir Spaß?
S2: Also jetzt macht es mir viel mehr Spaß als damals noch in der NMS, weil ich war an einer neuen Mittelschule. Jetzt machen wir ab und zu Videos und Präsentationen und ja wir reden ziemlich viel, was mir Spaß macht.
I: Also es ist interaktiver geworden im Gegensatz zur NMS.
S2: Ja.
[...]
I: Und die anderen, warum habt ihr gerne Englisch?
S3: Also bei mir liegt es tatsächlich an meinem Lehrer, weil ich schon seit drei Jahren an der Schule bin, und ich hatte vor dem Herr Professor (T5) noch zwei Englisch Lehrerinnen und bei denen habe ich so gut wie nie etwas verstanden, ich bin ehrlich, aber mittlerweile habe ich mich verbessert in Englisch. Es ist immer abwechslungsreich bei ihm und er akzeptiert auch, wenn wir unsere eigenen Ideen miteinbringen wollen.
I: Also ihr seid auch in der Stundenplanung miteinbezogen.
S3: Ja, er fragt uns auch nach unseren Ideen.
S1: Also ich kann es nicht so genau sagen, ich weiß es nicht, es macht einfach Spaß, weil wir viel miteinander reden, und unsere Lehrerin fragt uns auch immer welche Bücher wir als nächstes lesen wollen und, ob es etwas gibt, das uns interessiert. Und bei meiner anderen Englisch Lehrerin davor haben wir immer nur so Übungen gemacht, so Grammatikübungen und nicht etwas, dass uns Spaß gemacht hat. Und deswegen ist es jetzt mein Lieblingsfach.
I: Und was macht dir konkret Spaß?
S1: Ja, also wir reden viel über Bücher, wir reden über Themen, die gerade aktuell sind, wir reden über Filme und es macht einfach viel mehr Spaß, einfach über seine Interessen zu unterhalten als die ganze Zeit nur Grammatikübungen zu machen und neue Sachen zu lernen, also Zeiten zum Beispiel oder sonst irgendetwas.
Q2: OK, also ihr drei habt Englisch gerne. In welchen Fächern könnt ihr, eurer Meinung nach, kreativ sein?

S1: Ich würde sagen bei Zeichnen.
S3: Ja, in Zeichnen.
S1: In Englisch, zum Beispiel, kann man Gedichte schreiben und das macht auch Spaß.
I: OK und hast du das schon öfters gemacht?
S1: Nur im Englisch Unterricht.
I: OK, nicht allein zu Hause?
S1: Ich habe es versucht, aber ich bin nicht so gut darin.
I: Ja, aber mit Übung kommt das dann. Und die anderen, seid ihr einverstanden, dass man in Englisch kreativ sein kann?
S2: Ja, vor allem auch, wenn man zum Beispiel Aufsätze schreibt, dann kann man auch, glaube ich, ziemlich kreativ sein.
S3: Ja.
S2: Und auch, wenn man ein Thema bekommt und ja.
I: OK, kannst du da ein bisschen präziser sein, wenn man ein Thema bekommt. Was meinst du da?
S2: Also zum Beispiel, wenn man über seine Lieblingsaktivität schreiben muss und dann kann man einfach viel kreativer sein und sich damit beschäftigen, also.
I: OK also das Thema muss dich schon interessieren.
S2: Ja.
I: Die Themen müssen deinen Interessen entsprechen. Ist das, was du sagen willst?
2: Ja.
I: OK, danke. Und Mira, wie siehst du das?
S3: Ja, ich denke genauso wie Emma, glaube ich, ja. Wenn das Thema mich interessiert, dann kann ich umso kreativer damit umgehen und meine Vorstellungen genauso umsetzen wie ich sie haben möchte und die Aufgabe gut zu erledigen sage ich mal.
I: Mhmm OK. Kann man auch in anderen Fächern kreativ sein oder nur in Zeichnen und in Englisch?
S3: Nein, bei mir ist es so, ich habe an der Schule Kochen und Service und in Kochen muss ich genauso kreativ sein wie in anderen Fächern.
I: OK und hast du da vielleicht ein konkretes Beispiel?
S3: Ja, zum Beispiel beim Anrichten der Teller, ich kann sie irgendwie anrichten.
I: Mhmm OK.
S3: Ich muss das so umsetzen, sodass es auch dem Gast gefällt.
I: Mhmm OK. Und haben die anderen auch Kochen?
S1: Also nein, ich habe kein Kochen in der Schule.
S2: Ich auch nicht.
I: OK. Seid ihr auch damit einverstanden, dass man in Kochen kreativ sein kann?
S1: Ja, auf jeden Fall.
S2: Ja.
I: Und was wäre für euch dann da kreativ?
S1: Naja, man kann Rezepte verändern, ich weiß es nicht wie es in der Schule in Kochen abläuft. Ich hatte in der Schule nie Kochen. Ich denke schon, dass man kreativ sein kann.
S2: Ja, auch mit den Gewürzen kann man ziemlich viel experimentieren.
I: Mhmm, ja danke. Wie ist es mit den anderen Fächern?
S1: Naja Deutsch könnte man auch vielleicht als kreatives Fach sehen, weil man auch über Bücher redet, ja so etwas in der Art. Mir fällt es für Deutsch kein konkretes Beispiel ein, außer wieder Bücher, Filme und so.
I: OK. Du hast gerade gesagt, dass man in Deutsch auch über Bücher redet. Bist du der Meinung, dass wenn man über Bücher im Englisch Unterricht sprechen würde, dass es kreativ wäre?

S1: Ja, auf jeden Fall. Ich meine Bücher sind etwas Kreatives. Etwas zu schreiben ist kreativ und darüber zu sprechen und vielleicht darüber zu bonden, kann man so sagen, mir fällt das deutsche Wort nicht ein. Wenn Sie verstehen, was ich meine. Ich finde das auch etwas Kreatives und man kann sich dort doch [?].
I: Mhmm und was ist am Buch lesen für dich kreativ?
S1: Naja wir haben danach oft Aufgaben, zum Beispiel, einmal hatten wir als Aufgabe, dass wir ein Ende umschreiben mussten. Das finde ich auch etwas Kreatives. Und damals in der Unterstufe, da mussten wir zu einem Buch etwas malen zum Beispiel. Ich finde aus Büchern kann man immer Kreativität sehen.
I: OK, interessant, danke. Und die anderen, wie seht ihr das? Also in diesem Teil der Diskussion habe ich herausgehört, dass man in Zeichen, Kochen, Englisch und Deutsch kreativ sein kann. Das waren die Ergebnisse bis jetzt.
S3: Ja.
[Internetverbindsprobleme]
Q3: Es tut mir leid, dass das Interview nicht so läuft, wie ich es mir vorgestellt habe. OK, wir waren bei der Frage was versteht ihr unter Kreativität?
S3: Dass man seine Ideen gut umsetzen kann.
I: Mhmm OK. Kannst du da vielleicht ein Beispiel geben, damit ich es besser verstehen kann?
S3: Ja, zum Beispiel, in Englisch mussten wir während des Distance Learnings ein Video drehen über unsere Lieblingsaktivität und da musste man sich auch etwas überlegen und ja irgendetwas Kreatives. Das hat auch der Professor (T5) dazu geschrieben, nicht dass jeder das gleiche Video macht oder dreht sozusagen, jeder sollte etwas Individuelles drehen und das fand ich sehr gut. Man konnte seine Ideen gut umsetzen.
I: Mhmm, also, wenn ich das richtig verstanden habe, ginge es darum, dass man wirklich etwas anderes macht.
S3: Genau.
I: OK. Unterschiedliche Ideen, Ideen umsetzen. OK. Interessant. Wie sehen die anderen das?
S1: Ja, ich finde es eine schwere Frage. Ich denke Kreativität deutet für jeden etwas anderes. Ich finde man kann das schwer genau definieren, aber ich finde auch, den Gedanken freien Lauf zu lassen ist ein Teil von Kreativität. Wenn man seine Ideen teilt, seine Ideen umsetzt, finde auch, dass gehört auch zur Kreativität.
I: Mhmm OK.
S2: Ja, ich finde eben auch, dass man macht, was man selbst möchte. Also, wenn ich zum Beispiel als Aufgabe bekomme, ihr müsst einen Aufsatz über euer Hobby schreiben, dann kann ich frei darüber entscheiden, über was ich jetzt schreibe und das ist nur meine Entscheidung.
I: Mhmm. OK, also dieses Selbstbestimmen ist für dich wichtig. Ist es für die anderen auch wichtig? Also ich glaube das wurde auch am Anfang erwähnt.
S1 und S3: Ja.
S1: Aber auch vielleicht Dinge kreieren [?].
I: Was wäre für dich kreieren?
S1: Das ist eine gute Frage. Ich glaube es geht vielleicht von Zeichnen bis Schreiben bis keine Ahnung, es gibt so viele Sachen, die man kreieren kann, auch von Kochen. Es kann Kochen sein, es kann Schreiben sein.
[Internetverbindungsproblem meinerseits]
I: OK, ihr habt erwähnt, dass Selbstbestimmen bei Kreativität auch einen Aspekt ist, ich glaube dort waren wir. Was noch verbindet ihr mit Kreativität?
S3: Vielleicht, dass wenn man eine Idee hat und sie nicht allein umsetzen kann, dass man sie anderen vorstellt und einem dabei geholfen wird auch mit Ideen von anderen.

I: Mhmm OK. Also Zusammenarbeit, Ideen von den anderen holen.
S3: Teamarbeit auch.
I: Mhmm. Habt ihr damit schon Erfahrung?
S3: Ja, bei mir war es tatsächlich auch in Englisch so. Wir hatten gerade ein spezielles Thema und ich habe meinen Englisch Lehrer (T5) gefragt, ob wir eine Diskussionsrunde auf Englisch dazu machen könnten und eine Woche später hat er das direkt umgesetzt mit seinen eigenen Ideen auch.
I: Mhmm, OK. Also dein Lehrer hat deine Ideen in den Unterricht inkorporiert.
S3: Genau.
I: OK und was ist mit Teamarbeit in der Klasse? Habt ihr das schon machen müssen? Weil du gesagt hast, dass Kreativität für dich auch mit dem Austausch und der Umsetzung von Ideen zu tun hat.
S3: Ja, Präsentationen zum Beispiel oder so.
I: Ja, OK und wie sehen die anderen das?
S1: Wir mussten zum Beispiel einmal in Englisch im Wahlpflichtfach selbst ein Skript erstellen, ein kleines, und einen kurzen Film drehen und auch einfach seine Ideen geteilt miteinander.
I: Mhmm OK. Hat es dir Spaß gemacht?
S1: Ja, es war schon lustig.
I: Ja, das glaube ich. Also ein Skript machen und einen Film drehen.
S1: Ja.
I: Und Emma?
S2: Also ich finde es auch so, dass es wichtig ist. Wir haben zum Beispiel auch Mal in Englisch den Arbeitsauftrag bekommen, ein Plakat zu machen über "the life cycle of a T-shirt" eben über die Umweltschmutz und alles so wie viel Wasser verbraucht wird. Wir wurden auch in Teams eingeteilt und wir konnten alle unserer Ideen umsetzen und auf das Plakat zeichnen. Es war ziemlich cool.
I: Ah OK, interessant. Und wie war die Recherche? Habt ihr da viel Neues gelernt?
S2: Ja, sehr viel neues.
I: OK, das klingt cool als Aufgabe. Gut, bis jetzt habt ihr Folgendes erwähnt: Ideen umsetzen, Gedanken freien Lauf lassen, das zu machen, was man selbst machen will und Teamarbeit. Gäbe es da vielleicht noch etwas, das ihr unter Kreativität noch verstehen würdet? Am Anfang des Gesprächs habt ihr auch Zeichnen erwähnt. Was ist da denn für euch Kreativität?
S1: Wenn man zeichnet.
I: OK, also Sachen kreieren?
S1: Ja, also für mich, wenn jemand zeichnet, dann eigentlich projiziert man das Bild, das man im Kopf hat, auf ein Blatt, also man erschafft etwas aus dem Kopf.
I: OK. Wie wäre es für dich, wenn du vor dir ein Bild hast und es nachzeichnest? Ist das für dich auch kreativ?
S1: Also man lernt davon etwas, man lernt Anatomie, Proportionen und so etwas. Vielleicht noch Weiterbilden könnte noch zu Kreativität dazu gehören.
I: Also es zählt doch zu Kreativität aber eher mit dem Fokus auf dem Lernen?
S1: Es ist halt schwer zu definieren, finde ich. Man kann nicht genau sagen, was Kreativität ist. Also meiner Meinung nach.
I: Mhmm OK. Wie sehen die anderen das? Ist es für euch auch sehr schwierig zu definieren?
S3: Ja, schon.
adQ3: Ihr müsst den Begriff eigentlich nicht definieren, sondern einfach alle Begriffe, die ihr damit verbindet, erwähnen. Also es gibt keine richtige Antwort.
S2: Also was ich auch finde ist kreativ, dass wenn man zum Beispiel ein Problem hat, zum Beispiel irgendetwas funktioniert nicht und man repariert es dann. Das ist für mich dann auch kreativ. Wenn man eine Lösung für ein Problem findet, die nicht irgendwo steht, sondern man kommt darauf.
I: Wie würde man auf eine Lösung kommen? Wie sieht dieser Weg aus?

S2: Also man kommt einfach so auf Ideen wie es vielleicht funktionieren könnte und man versucht sie umzusetzen eben und dann sieht man, ob es funktioniert oder nicht.
I: OK, und ist es eher ein individueller Prozess? Das Finden einer Lösung.
S2: Ja, schon.
I: OK. Hast du da vielleicht ein Beispiel?
S2: Uhm zum Beispiel, wenn irgendetwas nicht hält, also wenn man zum Beispiel etwas zusammenkleben möchte und es funktioniert nicht, dann hat man vielleicht eine andere Idee, etwas anderes auszuprobieren, was das alles zusammenkleben könnte.
I: OK, gut, danke. Habt ihr noch etwas dazu zu sagen?
S3: Ja, zum Beispiel, Sie haben vorher erwähnt, dass wenn ich ein Bild vor mir habe und es abzeichne, ob es kreativ wäre. Ich finde schon, weil wenn ich es ein bisschen umzeichne mit meinen Ideen und zum Beispiel andere Farben verwende, dann wäre es meine eigene Kreativität sozusagen.
I: OK, ja.
S3: Es ist für mich nur ein Beispiel und ich mache es so wie es will.
I: Und Sara wie wäre es für dich?
S1: Ich muss sie schon zustimmen, aber ich würde Kreativität auch mit Verstehen verbinden. Das kann man vielleicht mit Konflikt lösen oder Problem lösen verbinden, ein Problem zu erkennen und zu verstehen.
I: OK, also das Verstehen führt zur Lösung des Problems.
S1: Ja, genau.
S3: Ja.
I: Mhmm OK. Und habt ihr in Englisch die Möglichkeit gehabt, genau das zu machen? Also ihr steht vor einem Problem und ihr müsst das Problem erkennen und Lösungen finden. Habt ihr das schon gemacht?
S2: Ja, also wir haben mal eine Geschichte bekommen. Diese mussten wir uns anhören. Da ging es um eine Frau, die ihren Mann ermordet hat. Es war keine Waffe da oder irgendetwas, mit dem sie ihn ermordet haben konnte, [?] und wir mussten herausfinden, welche Mordwaffe verwendet wurde.
I: Ah, verstehe. Es war so wie ein murder mystery.
S2: Ja.
I: OK. Da hat man sicher ein Problem zu lösen. Und seid ihr auf die Lösung gekommen?
S2: Ja, eine Schulkollegin von mir ist darauf gekommen.
I: Und welche Methoden wurden dafür verwendet? Weil wir gerade darüber gesprochen haben, dass für euch Kreativität auch verschiedene Lösungswege repräsentiert. Gab es da vielleicht eine Methode, die für euch hilfreich war?
S2: Also wir haben darauf geachtet, wie die Umgebung beschrieben wurde und so. Wir haben auch auf den Beweis geachtet, zum Beispiel die Löcher und so sind wir darauf gekommen, wie das halt passiert ist.
I: Mhmm OK. Habt ihr noch etwas dazu zu sagen?
S3: Nein.
I: Nein, OK. Ihr habt schon ein paar Methoden und Aktivitäten erwähnt, die ihr selbst im Unterricht schon ausprobiert habt.
Q4: Wie könnte man einen kreativen Englisch Unterricht kennzeichnen? Also eure Meinung nach. Es muss nicht das sein, was ihr schon erlebt habt, sondern was wäre für euch einen kreativen Englisch Unterricht?
S3: Ja, wenn die Lehrer mehr auf uns eingehen würden und uns fragen würden wie wir was, wie wir zum Beispiel, ich weiß nicht, ein spezielles Thema, durchmachen wollen.
I: Mhmm.

S3: Weil es mit unserer Methode vielleicht leichter fällt als mit der Methode, mit der der Lehrer es gerade machen würde.
S1: Ja, das glaube ich auch.
I: Ja? Also seid ihr alle verstanden, dass, wenn die Lehrer auf die Schüler eingehen, dass es dann zu einem kreativeren Unterricht führen würde.
S2: Ja.
I: Passiert das eher selten, dass die Lehrer auf euch eingehen?
S3: Naja, also bei mir fragt uns der Lehrer (T5) schon oft wie wir es gerade machen wollen.
I: Ja, genau das hast du auch vorher erwähnt.
S1: Also bei uns war es früher mehr. Also jetzt wo wir nächstes Jahr schon maturieren, also das heißt wir machen mehrere Aufgaben anstatt kreativer Sachen. Also früher schon, jetzt weniger.
I: Mhmm und was wären diese unkreativen Sachen für dich?
S1: Die unkreativen Sachen sind Grammatikaufgaben. Es sind Dinge, die man schon gelernt hat und die man können muss und ich würde es nicht zur Kreativität zählen, weil es sind schon Dinge, die man gelernt hat, die man können muss.
I: OK, also es ist nicht neu.
S1: Nein, ich kann es nicht genau definieren. Vielleicht kann das jemanden anderer das besser als ich, aber ich würde das Lösen von Grammatik Aufgaben nicht als Kreativität zählen.
I: OK, wie sehen die anderen das?
S3: Ich sehe das auch so, überhaupt, weil man macht die Grammatik Sachen in einem Jahr und danach werden sie nun mehr wiederholt und mit der Zeit wird es halt langweilig.
I: Mhmm OK. Also langweilig und Kreativität. Also was wäre für euch dann wichtig, in einem kreativen Englisch Unterricht?
S3: Abwechslung.
S2: Ja, für mich ist es auch wichtig, ja eben, dass etwas Neues dazu kommt.
I: OK, und was zum Beispiel? Zur Grammatik oder hast du vielleicht Beispiele?
S2: […] zum Beispiel wir […] mussten Audios aufnehmen als Hausübung einfach, um sprechen zu üben, was ich noch nicht davor hatte. Das fand ich cool. Oder halt eben, wie letztens ein Video drehen, so etwas. Wir machen immer neue Dinge.
I: Und war das während der Corona-Zeit Zuhause oder auch unter dem Jahr?
S2: Wir haben einmal im Jahr ein Audio gemacht und das mussten wir in der Corona-Zeit auch noch machen, so ein Audio, auf dem wir reden, so zwei bis drei Minuten. Und jetzt müssen wir zum ersten Mal ein Video drehen.
I: OK und worum geht es im Video? Was müsst ihr da machen?
S2: Da mussten wir über unsere favourite activity in der Corona-Zeit sprechen und drei Gründe, wieso es auch so toll ist, wieso andere es machen sollten. Es war cool.
I: OK, interessant. Also Audios und Videos aufnehmen, abwechslungsreich sollte es auch sein, auf die Schüler eingehen. Gäbe es noch etwas für euch, zum Beispiel Methoden, Aktivitäten, die zu einem kreativen Unterricht führen könnten?
S1: Mir fällt es nichts mehr ein, um ehrlich zu sein.
S3: Mir auch nicht.
I: Und es muss auch nicht der Fall sein.
Q5: Wie wichtig ist es für euch, im Englisch Unterricht kreativ zu sein?
S3: Schon wichtig.
I: Und warum?
S3: Ja, weil ich finde, wenn man die eigenen Ideen miteinbringt, sozusagen, man hat dann mehr Spaß, etwas Neues zu lernen oder das Thema genau zu lernen.
I: Mhmm OK. Ich sehe ein paar, die nicken. Ist es für euch der Fall?

S1: Ja, finde ich auch.
S2: Ja.
I: OK. Es ist wichtig, weil dann ihr mehr Spaß habt.
S1, S2, S3: Ja.
S1: Zum Beispiel in Mathematik wiederholt man auch immer oder lernen ab und zu etwas Neues dazu und es macht für mich keinen Spaß für mich persönlich. Und deshalb finde ich es schön, wenn wir in den anderen Hauptfächern Abwechslung haben, wo man Spaß hat.
I: OK. Interessant, dass du erwähnst, dass es in Mathematik manchmal Abwechslung gibt, aber was ist der Unterschied? In Englisch gibt es auch diese Abwechslung.
S1: Ich glaube es liegt einfach an meinen Interessen, weil mich Englisch mehr interessiert als Mathematik. Es gibt sicher bestimmt Leute, die sagen, ja, Mathe mögen sie viel mehr oder sie finden Mathe kreativer als Englisch, keine Ahnung. Für mich persönlich ist es nicht so.
I: Es war auch nicht mein Fach. Also für euch ist es schon wichtig, weil, wenn es einen kreativen Aspekt da ist, führt es zu mehr Spaß. Habt ihr etwas noch dazu zu sagen?
S1, S2, S3: Nein.
I: OK, gut. Ihr habt schon ein paar Aktivitäten erwähnt, die ihr schon im Unterricht miterlebt habt oder so, the life cycle of a T-shirt, Videos aufdrehen, also über Aktivitäten, die ihr in der Corona-Zeit hattet.
Q6: Könntet ihr noch Aktivitäten, die ihr im Unterricht erlebt habt, erwähnen?
S3: Ja, also mein Lehrer (T5) hat es eins oder zweimal auch so gemacht, dass er Stationen gemacht hat, wo wir uns bewegen mussten, damit wir sozusagen im Unterricht nicht einschlafen und auch ein bisschen Bewegung haben.
I: Mhmm und was habt ihr da genau machen müssen?
S3: Also wir mussten halt gegenseitig zu den anderen Schülern gehen und sie Fragen stellen, zum Beispiel, wie viele Geschwister er hat oder sie, halt wir mussten sozusagen eine Statistik machen und für diese Statistik mussten wir halt Quellen sammeln, eine Umfrage machen und dafür mussten wir uns halt bewegen und aufstehen.
[...]
I: OK, es ginge hier hauptsächlich, um das Reden und Daten zu sammeln.
S3: Genau.
I: OK. Gab es andere Aktivitäten, die ihr schon im Unterricht gemacht habt? Also es kann auch Methoden sein.
S2: Also was bei mir ziemlich oft in Englisch vorkommt, ist, dass wir zum Beispiel, zwei Bilder bekommen, zum Beispiel von zwei verschiedenen Urlaubsorten und wir müssen, wir werden dann in Gruppen eingeteilt, mit unserem Sitznachbarn oder so und wir müssen mit ihm über diese Bilder diskutieren und darüber reden, was darauf zu sehen ist und erklären und so.
I: OK und die andere Person sieht das Bild nicht, oder doch?
S2: Doch. Beide reden darüber, was unsere Meinungen darüber sind oder generell einfach ein Thema und wir müssen einfach unsere Meinungen äußern zum anderen und das miteinander klären.
I: OK. Also Meinung äußern und erklären zu einem bestimmten Thema.
S1: Ja, bei mir ist es auch so. Also wir müssen oft so zu verschiedenen Themen unsere Meinung äußern und vielleicht auch Probleme lösen und Lösungen finden. Also bei uns ist es ziemlich ähnlich.
I: Mhmm OK. Hast du vielleicht ein Beispiel von einer Aktivität, in der ihr eure Meinung äußern musstet? Also ich frage oft nach Beispielen, da es oft ein besseres Bild schafft.
S1: Uhm wir mussten vor einem Monat oder so ein essay schreiben zum Thema was England eigentlich gebracht hat, also englische Kultur und da mussten wir darüber schreiben wieso uns es wichtig ist und, ob wir irgendwelche Interessen haben, die England bezogen sind oder Amerika

bezogen und das war auch interessant beziehungsweise es hat Spaß gemacht, seine eigene Meinung wieder reinzubringen.
I: Mhmm OK.
S1: Und auch oft so paired activities also über Themen gemeinsam schreiben, über Themen gemeinsam diskutieren und, wenn man vielleicht Unstimmigkeiten hat, dass man vielleicht die andere Seite besser kennenlernt.
I: Mhmm ja. Was denken die anderen? Zählt die Meinungsäußerung zur Kreativität?
S1 und S3: Ja.
I: Und Mira, hast du das schon machen müssen?
S3: Ja, schon. Ob in Deutsch oder Englisch, oft.
I: Und Emma auch? Also über diese Bilder.
S2: Ja, auch so in Texten. Wir mussten zum Beispiel mal einen Text über unser Lieblingsbuch schreiben und auch unsere Meinung äußern [?].
adQ6: Mhmm OK. Und am Anfang habt ihr erwähnt, dass, wenn man Bücher liest, dass man auch kreativ sein kann. Habt ihr da schon Aktivitäten gemacht, die für euch kreativ waren?
S1: Bei uns war es so, wir haben The Hate U Give gelesen und danach haben wir Charaktere bekommen und wir mussten so einen Dialog zwischen ein paar Charaktere führen, also Szenen im Buch verändern oder vielleicht neue Szenen erfinden und das fand ich auch kreativ.
I: Mhmm OK. War das mündlich oder schriftlich?
S1: Das war mündlich. Das mussten wir vortragen.
I: Alles klar. Gibt es noch etwas vielleicht, das ihr mit Büchern gemacht habt. [...] Gibt es vielleicht noch Aktivitäten, die für euch im Englisch Unterricht kreativ waren?
S3: Ja, zum Beispiel im Englisch Unterricht mussten wir auch Jobs präsentieren und da hat uns der Lehrer keinen bestimmten Job gegeben und den mussten wir präsentieren. Wir konnten uns Zeit lassen für einen gewissen Job entscheiden und dann auch quasi die Klasse miteinbringen. Ich habe zum Beispiel am Ende der Präsentation ein Kahoot gemacht und das hat dann auch jeden gefallen.
I: Mhmm. Habt ihr schon Erfahrung mit Kahoot?
S1, S2, S3: Ja.
I: OK. Ist das oft im Englisch Unterricht eingebunden?
S1: Bei uns nicht im Englisch Unterricht aber in anderen Fächern.
S2: Bei mir auch nicht.
I: In welchen Fächern wird das hauptsächlich verwendet?
S1: Spanisch.
I: Ah, OK.
S2: Wir haben in Englisch es nennt sich Quizizz und da sind es immer Vokabeln und wir werden so in Teams eingeteilt. Das spielen wir auf dem Handy, so auf einer Website und da steht immer so oben die Beschreibung von einer Vokabel und irgendwer hat dann die Vokabel, die zur Beschreibung passt und das macht man so im Team. Das ist auch immer so lustig. Und dann sieht man am Ende wer gewonnen hat, also wer am schnellsten war und das am schnellsten zuordnen konnte.
I: Ah davon habe ich noch nie gehört. Interessant, danke. Kennen die anderen das?
S1: Nein.
I: Und das ist für Vokabeln?
S2: Ja, das machen wir auch oft in Spanisch.
I: Spielt ihr andere Spiele?
S3: Also wir machen hauptsächlich diese Quizziz und Kahoot.
I: OK, also doch Kahoot in Englisch?
S3: Ja.
S1: Wir spielen eigentlich keine Spiele in Englisch.

S3: Ich glaube wir zwei, halt Emma und ich, haben sogar den gleichen Lehrer (T5), deswegen.
I: Ja, genau. Kahoot. Was macht ihr damit in Englisch?
S3: Also bei mir war es erst am Dienstag oder Montag so, wir hatten ein bestimmtes Thema fertig gehabt und der Herr Professor (T5) hat sich direkt ein Kahoot zu dem Thema herausgesucht. Das haben wir dann gespielt.
I: OK, zu bestimmten Themen.
S3: Genau.
I: Also nicht nur Vokabeln?
S3: Nein, nein. Halt Kahoot und Vokabeln hatten wir noch nie. Wir hatten, wenn nur, Quizziz und Vokabeln und Kahoot eher zu größeren Themen.
I: Mhmm OK.
S1: Im Englisch Wahlpflichtfach, also nicht im normalen Englisch Unterricht, haben wir manchmal so Tabu gespielt. Das ist ein Spiel, wo man ein Wort hat, und du hast andere bestimmte Wörter vorgegeben, die du nicht verwenden darfst während du dieses Wort beschreibst.
I: OK und das habt ihr im Englisch Unterricht gespielt?
S1: Ja, genau, im Wahlpflichtfach halt. Das ist nicht der reguläre Unterricht. Es ist ein extra Fach.
I: Ah, alles klar. OK, super. Also ihr habt schon sehr viele Aktivitäten erwähnt wie murder mystery, Stationen mit Redeaufgaben, Meinungen äußern, Szenen in Büchern umschreiben, Themen selbst aussuchen und ein paar Apps werden verwendet.
Q7: OK, welche Englisch Aktivitäten haben euch besonders beim Englisch Lernen geholfen?
S3: Also mir hat, was die Vokabeln angeht am meisten Quizziz geholfen, weil wenn man das Falsche hatte, dann wurde es gelöscht und es kam immer wieder so lange vor, bis du es richtig hattest.
I: OK, immer wieder wiederholen.
S3: Ja.
I: OK, und wie war das bei dir Emma mit Quizziz?
S2: Ja, bei uns war es auch mit Vokabeln und das hilft eben auch ziemlich, weil man denkt ziemlich viel darüber nach und das hilft einem auch, das zu merken. Weil es ist nicht so gezwungen zu lernen. Also du sitzt nicht nur da und tust Vokabeln lernen sondern du hast Spaß daran.
S3: Ja, es ist quasi ein Spiel und, wenn du es falsch hast, willst du es so lange machen bis du eigentlich mal gewinnst. Und so lernst du auch mehr.
I: Mhmm also Spaß spielt wieder eine Rolle.
S3: Ja.
I: OK und welche Aktivitäten haben euch noch geholfen?
S1: Also bei mir war es eben dadurch, dass wir sehr viel gelesen haben und über viele dieser Bücher geredet haben. Da haben wir sehr viele neue Vokabeln gelernt und unsere Lehrerin versucht immer, Bücher auszusuchen, die uns interessieren würden und das hilft auch. Und dadurch lernen wir sehr viele Vokabeln zu verschiedenen Themen.
I: Mhmm. War das Lesen für dich eher eine Methode, um Vokabeln zu lernen?
S1: Nein, also haben wir oft gemacht, wenn wir über neue Themen gelernt haben. Zum Beispiel als wir das Thema America hatten, haben wir über police brutality gelernt und über Black Lives Matter movement und da haben wir The Hate U Give dafür gelesen, damit wir das Thema besser verstehen können und näherkennenlernen würden.
I: Und war das der Fall, dass du das Thema besser verstanden hast?
S1: Ja, auf jeden Fall eben dadurch, dass von einer schwarzen Person aus geschrieben wird, ist es leichter, sich in diese Situation der Person hineinzuversetzen. Und haben die anderen auch mit dem Lesen von Büchern Erfahrungen gemacht?
S2: Ich nicht.
S3: Nein. Wir haben in Englisch keine Bücher gelesen bis jetzt.

I: Also in der Oberstufe?
S3: Ja.
I: Und Emma auch nicht?
S2: Also wir haben schon zwei Bücher jetzt das erste Semester gelesen, The Absolute True Diary of a Part-Time Indian, das den Rassismus gelehrt wie schlimm das wirklich ist und wie den Native Americans wirklich da drüben geht als ihnen das Land weggenommen wurde und so.
I: Mhmm. OK also auch wieder mit bestimmten Themen gekoppelt.
S2: Ja.
I: OK. Und hat es dir auch beim Vokabeln Lernen geholfen?
S2: Ja, auch ziemlich, weil beim Buch unten werden die neuen Vokabeln auf Englisch erklärt, immer so die spezielleren und ja.
I: Und falls die Vokabeln gar nicht erklärt wurden, wie seid ihr damit umgegangen?
S1: Unsere Lehrerin hat immer eine Liste davor angefertigt mit Vokabeln, die wir vielleicht noch nicht kennen. Also sie hat das Buch immer davor gelesen und dann hat sie uns eine Liste ausgeteilt zu dem Buch, damit wir das verstehen, falls wir etwas nicht kennen.
I: OK, verstehe. Also Quizziz, also Vokabeltrainer-Apps und Lesen haben euch besonders beim Englisch Lernen geholfen, habe ich jetzt verstanden. Noch etwas?
S1: Filme schauen, finde ich.
S3: Ja, das haben wir auch gemacht.
S1: Man kann auch dabei Slang lernen also wie etwas natürlicher darüber kommt, weil in Büchern sind oft Sachen sehr hochgestochen geschrieben und in Filmen oder Serien kriegt man oft mit wie man im Alltag spricht, welche Vokabeln man da verwenden kann.
I: Mhmm OK und das zählt dann zu einer kreativen Aktivität für dich?
S1: Finde ich schon, ja.
I: OK, schauen die anderen auch Filme im Unterricht an?
S3: Ja.
S2: Also nicht wirklich.
I: Und wie hilft dir das Mira?
S3: Also wir schauen Filme dann zu dem Thema, das wir gerade durchmachen. Zum Beispiel wir haben halt vor kurzem über die Produktion von den Kleidungen gesprochen, wie sie produziert werden, und dazu haben wir den Film The True Cost gesehen und das hat halt die Hintergründe gezeigt.
I: Ah, OK. Ein Dokumentarfilm.
S3: Ja.
I: Ok, gut, ihr habt schon Einiges erwähnt.
Q8: Könnt ihr kreative Lehrpersonen beschreiben? Was ist für euch eine kreative Englisch Lehrperson?
S3: Also bei mir ist es halt mein Lehrer persönlich nimmt sich sehr viel Zeit, die Stunde zu gestalten. Ich sehe es selbst auf seinem Laptop. Er plant jede Minute durch. Am Anfang vielleicht ein Listening und direkt danach eine Diskussion und danach Gruppenarbeit und er hat halt für jede Zeit macht auch extra seinen Timer am Handy an. Wir diskutieren miteinander und danach fünf Minuten später besprechen wir das.
I: Mhmm.
S3: Also er schaut wirklich, dass alles geplant ist.
I: OK also eine kreative Lehrperson ist für dich jemand, der sich viel Zeit dafür verwendet. Ist das, was du sagen willst?
S3: Ja, obwohl wir auch, ich muss sagen, wir […] manchmal sehr laut sind und unterbrechen und lenken ab und, wenn wir Fragen haben, nimmt er sich auch die Zeit da.

I: Mhmm. Und wie sehen die anderen das? Wie sind kreative Englisch Lehrpersonen?
S2: Ja, für mich ist es so, dass er halt viel Abwechslung in den Unterricht bringt, was er auch wirklich tut und wir merken auch, dass er wirklich gut in Englisch ist, also wir sprechen ziemlich viel in Englisch, was ich früher nicht so kannte und wir diskutieren auch sehr viel. Wir haben so ein Spiel gemacht, es wurde uns eine Person vorgegeben, wer wir sind, und wir mussten [?] das macht ziemlich viel Spaß, dass wir halt immer wieder so Spiele und ja so etwas bringt er in den Unterricht.
I: Und was für Spiele?
S2: Also so etwas oder eben, dass wir miteinander diskutieren müssen.
I: Mhmm OK. Also diese Teamarbeit. Also Abwechslung habe ich herausgehört, Interaktion, einen Plan haben und Zeit dafür nehmen, um Sachen zu erklären. Gäbe es noch etwas?
S1: Es ist auch eine Person, die auf die Wünsche der Schüler hört.
I: Mhmm auf die Schüler hört.
S1: Ja also, jemand, der den Interessen der Schüler eingeht, wenn ein Thema einem Schüler vielleicht sehr interessiert und das dem Lehrer vorschlägt, ja vielleicht können wir das besprechen und der Lehrer sich einfach dafür Zeit nimmt und das vielleicht in den Unterricht einnimmt.
I: Ja, ich glaube das wurde auch schon mal erwähnt. Wie sehen die anderen das? Ist eine kreative Englisch Lehrperson so jemand?
S3: Ja.
S2: Ja, ich finde es sehr wichtig.
I: Mhmm gut. Also wir kommen bald zum Ende des Interviews. Habt ihr noch etwas zu kreativen Englisch Lehrpersonen zu sagen?
S3: Mir fällts nichts mehr ein.
I: Sonst würde ich kurz zusammenfassen und euch eine Chance geben, ein letztes Wort zum Thema zu sagen. Also ich habe aus dem Interview herausgehört, dass man in vielen Fächern kreativ sein kann und ihr habt Zeichen, Englisch, Kochen und Deutsch explizit erwähnt. Unter diesem Begriff versteht ihr das Umsetzen von Ideen, Gedanken freien Lauf lassen, Sachen selbst machen, die man machen will, Teamarbeit, Zeichnen, Probleme lösen und auch die Probleme selbst zu erkennen. Und um den English Unterricht kreativ zu gestalten, habt ihr explizit gesagt, dass die Lehrer auf die Schüler eingehen sollten, also das wurde öfters erwähnt, also die vorgeschlagenen Themen der Schüler berücksichtigen, der Unterricht sollte abwechslungsreich sein und auch etwas Neues [?]. Also das habe ich verstanden. Kreativität scheint für euch sehr wichtig zu sein, weil es zu mehr Spaß führt.
S3: Ja.
S2: Ja.
I: Und viele Aktivitäten habt ihr erwähnt, zum Beispiel Quizziz, murder mystery, Stationen, Meinungen äußern, Bücher lesen. Die Aktivitäten, die euch besonders geholfen haben, sind Quizziz, also Spiele, weil sie zu mehr Spaß führen, aber auch lesen und Filme ansehen. Zu kreativen Englisch Lehrpersonen habt ihr erwähnt, dass diese Person, Zeit dafür nimmt, einen Stundenplan auszudenken, abwechslungsreich ist und auf die Interessen eingeht. Also jetzt wäre es super, wenn ihr ein abschließendes Wort zu diesem Thema sagen könnt. Es kann auch eine Ergänzung zu dem, was ich gerade erwähnt habe, sein.
S2: Also was mir ziemlich viel beim Englisch Lernen geholfen hat, war dieses Audio, wo er sagt redet über zum Beispiel [unverständlich] factories und wir mussten darüber reden, und aufnehmen und er hört sich das dann an und erklärt wie man etwas ausspricht, ob wir das gut gemacht haben und so, und so müssen wir viel sprechen, damit wir besser werden.
I: Mhmm OK. Und die anderen, habt ihr vielleicht abschließende Worte? Also wie ihr zu diesem Thema überhaupt steht.
S3: Ja, also ich finde Abwechslung, wie gesagt, das Wichtigste und auch, dass sie unsere Ideen auch mit einbringen, dass es auch funktioniert zwischen Schüler und Lehrer, dass man halt, es gibt viele

Lehrer, die einem Schüler einfach ignorieren. Ich habe das Glück, dass es nicht so ist und, dass unsere Ideen wirklich nicht lange brauchen, umgesetzt zu werden.
I: Mhmm, danke Mira.
S3: Gerne.
S1: Also ich muss beiden zustimmen. Meiner Meinung nach haben beide Recht, aber ich finde auch, dass so eine harmonische Beziehung zwischen Lehrer und Schüler sein muss, damit so etwas überhaupt funktioniert.
I: OK, damit überhaupt etwas kreativ sein kann?
S1: Ja. Wie gesagt, oft hören die Lehrer nicht auf die Schüler und ich finde das führt zu nichts. So lernt man nicht wirklich und so hat man auch nicht wirklich Spaß.
I: Mhmm OK. Vielen Dank, dass ihr die Zeit genommen habt. Ich fand es sehr interessant, eure Erzählungen und Meinunge zu hören. Alles, was ihr mir gesagt habt, wird mir bei meiner Arbeit sehr helfen und wie gesagt, alles was ihr mir gesagt habt, werde ich euren Lehrern nicht mitteilen. Alles wird in meiner Arbeit anonymisiert, also die Namen werde ich ändern sowie die Namen der Schulen. Habt ihr Fragen dazu?
S3: Nein.
S1: Nein. Viel Glück beim Schreiben der Arbeit.
I: Dankeschön! Ich danke euch vielmals und ich wünsche euch einen schönen Nachmittag noch.
S1, S2, S3: Danke!

Focus group interview 4

“Creativity in Austrian EFL classrooms: Exploring teachers’ and students’ beliefs”

Focus group: Upper secondary male group

grades: 9, 10, 11

Date: 12.06.2020

Duration: 72 minutes

Transcription signs:

Sign	**Meaning**
[…]	Content deleted
[?]	incomprehensible
I	Interviewer
S1	Hasan (alias)
S2	Elias (alias)
S3	Martin (alias)

Accuracy of text capture

In the transcript below, the names of the students were changed to protect their anonymity and they were referred to as S1, S2, or S3. The German grammar and punctuation rules were adhered to. Paralinguistic expressions were omitted since they appeared to be irrelevant for the analysis.

Focus group interview 4

I: OK mein Name ist Erica Savoie. Ich studiere Englisch und Französich auf Lehramt an der Universität Wien. Momentan bin ich im Masterstudium und bin fast fertig. Ich schreibe gerade meine Masterarbeit zum Thema Kreativität im Englischunterricht. Ihr seid alle in der Oberstufe und teilweise aus unterschiedlichen Schulen und in unterschiedlichen Stufen. Heute interessiere ich mich für eure Erfahrungen im Englischunterricht. Es ist wichtig, dass ihr wisst, dass es keine richtige oder falsche Antwort gibt. Und auch zur Info, alles, was ihr mir heute sagt, wird nicht an euren Lehrern oder wie auch immer weitergeleitet. Es wird in meiner Arbeit vorkommen aber eure Namen werden anonymisiert. Niemand wird wissen, was ihr gesagt habt. Habt ihr dazu Fragen?
S2: Nein.
S1: Nein.
I: OK. Und nur damit es klar es ist, wenn ihr etwas sagen wollt, müsst ihr nicht wie in der Schule aufzeigen. Ich würde euch aber bitten zu warten, bis die Person, die daran ist, fertig ist. Und außerdem ist es mir wichtig, dass ihr mir sagt, wenn ihr mit etwas oder nicht mit etwas einverstanden seid.
S1: OK.
I: Genau also gibt es dazu Fragen?
S1: Nein.
S2: Nein.
I: OK, super. Dann können wir gleich anfangen. Vielleicht könnt ihr euch kurz mit eurem Namen und eure Schule vorstellen könnt, damit ihr euch ein bisschen kennenlernt. Wer mag anfangen?
S1: Ja, OK. Ich fange an. Ich bin Hasan. Ich bin 19 Jahre alt und ich besuche die Tourismusschule […]. Ich bin schon vier Jahre dort aber erst in der zweiten Klasse FGA, also die Fachschule und ja.
I: OK, dankeschön. Jetzt bitte zum Nächsten.
S2: Dann mache ich als Nächstes. Also ich heiße Elias und ich auch in […] aber in die erste Klasse und es ist auch mein erstes Jahr an der Schule. Ich gehe in die 1HSA, also im Handelszweig.
I: Mhmm, Dankeschön.
S3: Ja, ich bin der Martin, ich bin 17 und ich gehe in die siebte Klasse am […] und maturiere nächstes Jahr.
I: Mhmm OK, Dankeschön. Also vielen Dank noch einmal, dass ihr die Zeit für das Interview genommen habt. Es hilft mir sehr. Also wir können gleich mit der ersten Frage anfangen.
Q1: was ist euer Lieblingsfach und warum?
S2: An wem geht die Frage?
I: Du kannst jetzt anfangen, wenn du willst.
S2: Also mein Lieblingsfach ist eh Englisch, weil ich es mehr oder weniger kann, und ich finde es lustig, neue Sprachen zu lernen und ja eigentlich habe ich Englisch immer schon gemocht.
I: OK also hauptsächlich, weil du die Sprache kannst?
S2: Ja.
I: OK. Wie ist es mit den anderen? Mögt ihr auch Englisch?
S1: Also Englisch ist nicht mein Lieblingsfach aber meine Lieblingsfächer sind Rechnungswesen und Betriebswirtschaft, weil mich Wirtschaft interessiert und Turnen, weil Sport.
I: Ja, und warum?
S1: Weil mir allgemein Sport sehr gefällt und Sport gerne betätige.
I: Mhmm OK. Was ist mit Martin?
S3: Ja, ich mag am liebsten eigentlich Geographie und Deutsch, weil ich finde bei Geographie ist halt extrem viel an Allgemeinbildung dabei und ich finde halt jeder sollte ein bisschen über Weltgeschehen aufgeklärt werden und Deutsch. Ja wir haben einen chilligen Lehrer und deswegen. Ich schreibe auch meine VWA über ein germanistisches Thema, deswegen. Also Englisch nicht.
I: Warum magst du Deutsch?

S3: Weil mich interessiert einfach die Entwicklung der deutschen Sprache und Literatur.
I: Mhmm. OK. Super, Dankeschön. Ihr habt unterschiedliche Lieblingsfächer, also Rechnungswesen, Geographie, Englisch und Deutsch.
Q2: Jetzt würde ich gerne wissen, in welchen Fächern ihr kreativ sein könnt und gebt bitte Beispiele.
S2: Naja natürlich Zeichnen oder Musik. In Zeichnen kann man kreativ sein, wenn man zeichnet oder in Musik, wenn wir einen eigenen Rhythmus machen müssen, was wir teilweise in Musik machen. In Deutsch auch, weil man da Texte schreiben muss und da kann man sich natürlich kreativ ausdrucken. Und ähnlich ist es auch in Englisch.
I: Und wie sehen die anderen das?
S3: Naja ich finde Schule ist generell zu konservativ und an zu strengen Konventionen verbunden und deswegen kann ich mich nirgends wirklich frei entfalten aber nach der Matura hoffentlich.
I: Also Kreativität. Kommt das deiner Meinung nach in einem Fach vor oder nicht?
S3: Uhm es ist Lehrerabhängig, also nicht Fachabhänging, sondern eher wie weit das der Lehrer zulässt. Aber ich finde, also was ich erlebt habe, die meisten Lehrer freuen sich nicht wirklich über Kreativität.
I: Mhmm. Warum glaubst du das?
S3: Ja, weil es halt, auch durch die Zentralmatura, die Lehrer werden halt immer strenger und ich finde vor allem in Englisch. In Englisch kann man nicht wirklich, auch beim Schreiben von Texten, sich halt aus dem Fenster lehnen, sondern es gibt einen strengen Aufbau und ja.
I: Wann gibt es in Englisch, deiner Meinung nach, weniger Kreativität?
S3: Ab der Oberstufe. Früher muss man die Basics lernen halt in der Unterstufe. Irgendwann ist alles sehr fokussiert auf die Matura und so auf die Textsorten und ja.
I: Und wie sehen die anderen das, mit Kreativität im Englischunterricht?
S1: Ich finde zum Beispiel, ich habe auch praktische Fächer wie Kochen. Ich finde da kann man relativ kreativ sein. Jeder kocht halt im Endeffekt so das Gleiche, aber es schmeckt bei jedem anders und je nachdem wie ich das anrichte. Ich finde man kann seine Kreativität mäßig freien Lauf lassen und in so Fächern wie Geschichte, ich finde auch, weil ich finde Geschichte ist pro Lehrer anders. Jeder Lehrer unterrichtet Geschichte anders, für jeden ist etwas anderes wichtig. Es gibt auch verschiedene Meinungen und ja in sprachlichen Fächern ich finde die Kreativität in den Texten auch, kann aus sehr maßgeblich sein ja. Ich finde also das ist das Einzige, wo man seine Kreativität ausleben kann oder auch vielleicht in Präsentationen auch noch.
I: Also Texte und Präsentationen.
S1: Ja.
I: Und in Geschichte, wie kann man kreativ sein?
S1: Uhm […] ich finde das ist so bei Präsentationen, weil ich finde jeder hat eine andere Ansicht auf ein Thema.
S1: OK, verstehe. [?] Habt ihr alle Zeichnen und Musik?
S1: Nein.
S3: Nur Musik.
S1: Ich habe nichts von beiden.
I: OK. Wir haben gerade darüber geredet, in welchen Fächern man kreativ sein kann, und ihr habt unterschiedliche Fächer erwähnt.
Q3: Jetzt würde ich gerne wissen, was ihr unter dem Begriff Kreativität versteht.
S1: Also allgemein Kreativität?
S2: Was verstehen wir unter Kreativität?
I: Genau.

S3: […] ich meine es ist relativ schwierig zu definieren, weil es für jeden etwas Anderes bedeutet. Wenn ich mich festlegen würde, dann würde ich die Kreativität es einen anderen vielleicht einschränken und deswegen sage ich das einfach. Weißt du, was ich meine? In die Richtung.
I: Also den zweiten Teil habe ich nicht ganz verstanden. Ich habe verstanden, dass für dich Kreativität für jeden etwas Anderes ist. Könntest du bitte den zweiten Teil noch einmal erklären?
S3: Naja ich glaube, wenn man das genau definiert, ist es ähnlich wie Freiheit zu definieren, weil ich finde Freiheit kann man auch nicht einfach beschreiben, weil Freiheit heißt für jeden etwas Anderes und je mehr man versucht das zu erklären, desto mehr schränkt man vielleicht die Freiheit von Anderen ein oder die Kreativität. Das ist jetzt meine Meinung.
S1: Also ich finde Kreativität ist ein sehr großes Wort, weil man kann grundsätzlich überall kreativ sein in jeder Art und Weise, und in jeder Situation, im Beruf oder, wenn man irgendetwas erfinden will oder irgendetwas malen will. Kreativ kann man überall sein aber nicht jeder ist halt so kreativ wie der anderer sozusagen. Vor allem man kann, wie der anderer gesagt hat, man kann ja Kreativität nicht definieren. Für den ist das eine kreative, für den Anderen ist das vielleicht normal, aber so kreativ bedeutet für mich halt Wege und Dinge finden, die man sozusagen selbst herausfindet und das halt auf seiner Art macht und nicht unbedingt abguckt vielleicht.
I: OK, danke. Und Elias, was verstehst du unter Kreativität?
S2: Uhm naja ich finde Kreativität ist ein sehr großer Begriff, den man nicht so genau definieren kann. Sonst würde ich sagen, andere Methoden für etwas Anderes zu finden, diese Aktivität quasi lustiger zu machen oder anders macht als üblich oder so etwas in der Art.
I: Mhmm OK. Habt ihr Beispiele für das, was ihr gesagt habt?
S2: Vielleicht zum Beispiel, wenn irgendein Gerät kaputt gegangen ist oder so, dass man zwei andere Geräte nimmt und die dann gemeinsam verwendet, um quasi den gleichen Effekt wie das erste Gerät zu haben. Also Geräte anders verwenden, für die sie eigentlich nicht gedacht sind.
[...]
S1: […] zum Beispiel ein Künstler in der Musikbranche oder, der Bilder malt, der tut Dinge, also es ist meistens etwas bekannt oder Eigenartiges und ich finde Kreativität ist eigentlich ein anderer Begriff für jemand macht etwas also ein Künstler malt etwas oder macht ein Bild oder etwas und man weißt genau er hat das gemacht und [?] und ich finde das bedeutet Kreativität. Aber Kreativität kann auch in Unternehmen sehr wichtig sein, zum Beispiel wie baue ich mein Geschäft am besten aus, dass mich sozusagen eigenartig macht und mehr Kunden kriege. Ich finde Kreativität spielt überall eine große Rolle.
I: Und Martin, hast du vielleicht noch etwas, hinzufügen?
S3: Uhm naja eigentlich nicht.
I: OK, kein Problem. So, wenn ich das richtig verstanden habe, wenn ich das kurz zusammenfasse, habt ihr gesagt, dass Kreativität schwierig zu definieren ist und, dass es für jeden etwas anderes heißt und, dass es prinzipiell überall möglich ist. Und für einige von euch heißt es neue Wege zu finden und andere Methoden für etwas Einfaches. Also, falls ich das nicht ganz verstanden habe, wie ihr das meintet, könnt ihr das jetzt vervollständigen.
S2: Das passt schon.
I: OK, dann habe ich das gut verstanden. Ich habe euch früher gefragt in welchen Fächern man kreativ sein kann und einige von euch haben gemeint Englisch. Und ihr habt erwähnt, dass das besonders bei der Verfassung von Texten der Fall ist.
Q4: Jetzt würde ich gerne wissen, wie der Englischunterricht kreativ gestaltet werden kann. Also denkt bitte an Methoden und Aktivitäten. Es muss nicht das, was ihr erlebt habt, sondern das wie ihr das beschreiben würdet.
S1: Also vielleicht durch verschiedene Dialoge, also in Situationen, in denen man kommt im Leben. Also das machen wir eh meistens im Englischunterricht, das finde ich kreativ. Jeder Schüler nimmt

eine Rolle an und man improvisiert viel, sodass eine Konversation entsteht und die können die Anderen vielleicht abschreiben oder so.
I: Meinst du role-play?
S1: Ja, so etwas in der Art.
I: OK und das ist eine kreative Methode.
S1: Ja, ich finde das ist eine kreative Methode.
I: Mhmm OK. Kannst du mir sagen, warum das für dich kreativ ist?
S1: Ja, sagen wir als Beispiel drei Jungs oder halt drei Leute. Einer spielt den Kassierer, einer den Kunden, einer der sich beschwert. Ich finde, wenn man das zum Beispiel auf Englisch macht, dann kommen wir halt so in Alltagssituationen finde ich. Ich finde das auch ziemlich wichtig und man sollte auch viel improvisiert reden, weil, wenn man einen Text auswendig lernt, das benutzt man auch nicht zu reden, weil, wenn ich herausgehe mit einer Person, dann lerne ich auch nicht einen Text eine Stunde vorher auswendig und sag dem dann vor, so mäßig. Ich finde deswegen sind so Rollenspiele ziemlich kreativ und wichtig.
I: Mhmm OK, danke. Was wären andere Methoden und Aktivitäten?
S2: Vielleicht irgendwelche Quizze, die die Lehrer irgendwie erfindet, weil es immer so kreativ ist, diese Fragen zu erfinden und so etwas. Aber ich finde ein Theaterstück und Role-Play ist eigentlich das Beste, also das Kreativste, das man machen kann im Unterricht.
I: Ja und warum sind Role-Play und Theaterstücke für dich kreativ?
S2: Ja eh aus den gleichen Gründen, weil man dann erstens Alltagssituationen übt, vor allem, wenn man sie selbst erfinden muss, wenn sie nicht vorher vorgegeben sind. Man macht sich einfach quasi nur Rollen aus, wie man redet aber nicht einen fixen Text, denn so ist es auch in echt.
I: Mhmm OK und Quizze. Du hast gemeint, dass das kreativ ist wegen der Erstellung der Fragen, oder?
S2: Ja.
I: Ist es für die Schüler dann auch kreativ?
S2: Eher für den Lehrer.
I: OK. Und habt ihr schon Erfahrung mit Quizzen?
S2: Ja, definitiv.
S1: Ja, Quiz jetzt, oder?
S2: Ja, solche Quiz.
S1: Achso ja ja. Es gibt sehr viele. Es gibt Kahoot Quiz und so Dinge.
I: Ist es für euch kreativ?
S1: Ja, es ist halt eine Abwechslung. Ich finde was noch kreativer ist, sind Lehrausgänge. Aber das hat mit Englisch wahrscheinlich nicht viel zu tun. Wobei so Sprachreisen klingen auch ziemlich kreativ, wo man mit der Klasse in ein Land fährt, wo man Englisch reden muss, weil dort die Sprache Englisch ist.
I: OK also du findest Sprachreisen kreativ.
S1: Ja, weil ich finde das hat viele Vorteile.
I: Und Martin, was wären Methoden, die für dich kreativ sind.
S3: Ich finde im Englisch Unterricht, zumindest bei uns, läuft sehr viel eigentlich nach Plan und ich fände es halt gut, ein erster Schritt wäre mal ein bisschen einen spontaneren Unterricht zu machen. Bei uns ist wirklich alles nach einem strikten Plan und es kann niemand nicht wirklich etwas Eigenes dazu beitragen. Ich kann schon sagen, dass ich schon relativ gut in Englisch bin, und ich fühle mich manchmal ein bisschen naja, dass ich immer nur das machen muss, was vorgegeben ist. […] ich finde halt bei einer Sprache ist es wichtig, dass man ein bisschen wie die anderen gesagt haben, so Alltagssituationen, ebenso wie es wirklich ist, und nicht nur so Übungszettel und Bildbeschreibungen.
I: Mhmm OK, verstehe. Hast du konkrete Aktivitäten? Zum Beispiel was wäre etwas Eigenes beizutragen?

S3: Ja vielleicht etwas Fachübergreifendes. Also bei uns ist Englisch sehr einseitig, sehr halt auf die Sprache bezogen, aber man könnte wie, ich weiß es nicht, es wird in anderen Fächern auch immer wieder gemacht, dass Fächer gemischt werden, sozusagen.
I: Mhmm.
S3: Mehr Interaktives, dass man mehr miteinander redet.
I: OK innerhalb der Stunde miteinander reden.
S3: Auch aber schon unter Leitung durch die Lehrerin. Wir haben eh manchmal so Aufträge wie paired activity, das macht dann niemand. Ich finde es aber auch ein bisschen dumm, ein Bild aus dem Buch zu beschreiben mit jemandem anderen. Ich weiß es nicht, es macht für mich überhaupt keinen Sinn finde.
I: OK und was wäre für dich eine optimale Redeaufgabe?
S3: Mhmm ja halt etwas, dass einem selbst beschäftigt, weil, die Bilder im Buch das sind halt, ich weiß nicht, wir hatten mal das Thema England und halt ein Bild mit Tee und wir sollten das Bild ganz genau beschreiben. Das bringt halt niemanden irgendetwas. Das ist komplett sinnlos, weil nicht jeder trinkt Tee und nicht jeden interessiert das. Aber wenn jeder selbst halt, ich weiß es nicht, vielleicht aus seinem Leben oder nicht unbedingt, es muss schon einen Plan geben aber halt nicht so finde ich. Ein persönlicherer Unterricht.
I: OK. Und wie sehen die anderen das?
S1: Ich finde er hat schon recht, weil so ein Bild mit Tee zu beschreiben ist schon komisch.
S2: Ja.
S1: Aber wir haben nicht so viele Schwierigkeiten mit Kreativität, weil ich finde unser Lehrer (T5) macht das ziemlich gut, weil er auch ziemlich jung ist. Ich finde das hat auch mit dem Lehreralter zu tun […].
S3: Ja.
S1: Die älteren Lehrer sind straight nach Lehrplan und einfach Grammatik und das und das müssen sie können, um diese Prüfung zu bestehen und ich finde die jüngeren Lehrer sind eher so, die wissen, dass wir das so alltagsmäßig bräuchte die Sprache, dass man wirklich in eine Situation kommt, wo man die Sprache benutzen muss und sie auch wirklich anwenden kann.
I: OK, danke. Und Elias?
S2: Ja, also ich bin der Meinung auch. Wir haben auch einen relativen jungen Lehrer und deswegen habe ich nicht so das Problem mit Kreativität aber in anderen Fächern, zum Beispiel Rechnungswesen, da machen wir einfach jeden Tag das Gleiche und es ist schon ziemlich langweilig und man hat einfach keine Lust mehr zu lernen in solchen Fächern.
I: OK, also in diesem Fach ist es immer das Gleiche. Wäre für dich Abwechslung ein Stichwort für Kreativität?
S2: Genau, genau, ja.
I: OK, mhmm. Ihr habt schon einige Methoden und Aktivitäten erwähnt, zum Beispiel, Role-Play, Quizze, Theaterstücke, Sprachreisen. Ihr habt auch viel darüber geredet, dass zum Beispiel der Unterricht ein bisschen personalisierter sein sollte, dass dieser nicht unbedingt nach Plan gehen sollte. Und die Interessen der Schüler sollten mitberücksichtigt werden.
S2: Ja.
I: Und dass, das Lehreralter irgendetwas damit zu tun haben kann.
S1: Kann, ja.
S3: Kann.
I: Kann, ja. Gäbe es andere Methoden und Aktivitäten eurer Meinung nach?
S3: Ja, ich meine es immer schwierig, weil ich bin halt eher der bequemer Typ und ich finde halt unser Schulsystem ist relativ bequem, weil man muss eigentlich nicht wirklich viel eben anbringen. Ich meine, mir fehlt die Kreativität schon, aber auf der anderen Seite, ich kann in meiner Freizeit

kreativ genug sein und muss nicht in der Schule und muss nur in der Schule anwesend sein und das ist es. Also ich finde zu viel zu viel machen ist dann auch wieder, ich weiß es nicht, aber ja.
I: OK, es ist interessant, dass du das sagst.
S3: Es gibt so, ich habe so einen Freund, der ist so auf einer Schule, die haben nicht mal Tische und sitzen am Boden und dürfen kommen, wenn sie halt wollen, aber das würde mir gar nicht gefallen, weil das ist so, sie machen das komplett anders.
I: Du hast etwas Interessantes gesagt. Du hast gesagt, "zu viel zu machen, wäre auch nicht gut". Hat zu viel machen einen Bezug zu Kreativität? Oder hat das einen Zusammenhang?
S3: Ja, weil ich finde halt es ist schon ein bisschen, dass man halt die Kreativität vorgeschrieben bekommt, also, dass man einem sagt, dass man kreativ sein soll und nicht, dass es einfach von sich selbst herauskommt. Und das meine ich halt damit, dass sich dann, weil wenn jemand mir sagt, ja sei kreativ, dann bin ich weniger kreativ als, wenn ich einfach selbst Einfluss darauf nehmen kann.
I: Mhmm OK.
S3: Das habe ich halt gemeint so.
I: Ja, danke für die Erklärung.
S1: Ich finde es hat auch sehr viel mit Selbstständigkeit zu tun, kreativ zu sein. Wie er schon gesagt hat, wenn man schon etwas vorgeschrieben bekommt, dann ist es halt vorgeschrieben, dann muss man es halt so machen wie es halt jemand gesagt hat und dann ist Kreativität nicht so. Ich meine man kann es natürlich auf seiner Art machen, mäßig, aber dann ist es auch gefährlich, weil es eine Themenverfehlung sein kann und ja wie gesagt, ich glaube es ist auch sehr Schultyp abhängig, weil in einem Gymnasium, zum Beispiel, hat man nur seine Fächer, seine Theoriefächer sozusagen. Man lernt halt auf die Matura hinaus aber in den berufsbildenden Schulen hat man zum Beispiel seine Praxisfächer. Da ist man ziemlich viel selbständig und kann auch sehr kreativ sein, wie ich vorher schon erwähnt habe.
I: Ja, OK, danke. Also gäbe es noch etwas zu den Methoden und Aktivitäten zu sagen oder glaubt ihr, dass alles abgedeckt wurde?
S1: Ja, also […] Selbstständigkeit wäre auch so halt eine Methode, also mehr die Schüler auf ihrer Art und Weise machen lassen erstmal, also nicht alles natürlich aber halt ein paar Themen oder ein paar Dinge.
I: Mhmm.
S3: Naja, zum Beispiel, jetzt während der Corona-Zeit fand ich es halt super, weil ich halt zum ersten Mal Einfluss darauf nehmen konnte, was ich mache, wann ich etwas mache und mir halt nicht so viel vorgeschrieben wurde. Und oft habe ich Arbeitsaufträge anders abgegeben, auch wie sie halt gar nicht wirklich gefragt waren, und das wurde trotzdem halt akzeptiert auch. Und das, finde ich, war ein guter Schritt in diese Richtung, in dieser Zeit, wo man halt eine einfache Selbstständigkeit gegeben wurde.
I: Und glaubst du, dass du bei diesen Arbeitsaufträgen kreativ sein warst, also in Englisch? Weil du gemeint hast, dass du Sachen anders gemacht hast und die wurden trotzdem akzeptiert.
3: Nein, Englisch war das einzige Fach, wo das nicht akzeptiert wurde.
I: Ah, OK.
S3: Ja.
I: Kannst du da vielleicht ein Beispiel geben?
S3: Ja, zum Beipiel, wir mussten halt, also in Mai hat unsere Lehrerin (L4) gemeint, sie macht so emphasis auf speaking exercises und, dass sollten wir halt speakings aufnehmen. Und davor hatten wir halt bekommen Zettel mit Regeln dazu also mit Arbeitsschritten und so wie wir das speaking halt aufnehmen sollten und so. Ich habe das halt mit einem Freund gemacht und wir haben halt, also wir haben beide eine Eins in Englisch, also wir sind vom Vokabular eigentlich relativ gut und wir haben uns nicht gedacht, dass wir das ganz genau nach diesem Plan machen. Wir haben uns so gedacht, ja

speaking muss eigentlich ein bisschen spontan sein und dann haben wir das halt so gemacht und wir wurden halt kritisiert dafür, dass wir halt nicht task fulfillment ein hundert Prozent haben und so und das ist halt. Das fand ich schon sehr seltsam.
I: Mhmm OK, also die Aufgabe wurde nicht ganz erfüllt. Aber hast du geglaubt, dass die Aufgabe erfüllt war?
S3: Ja, ja schon aber, wenn ich halt rede, rede ich nicht nach Plan, dann rede ich aus Emotionen heraus, was ich über das Thema denke, und das ist halt ein bisschen, halt ich finde es sehr komisch, dass man verlangt, dass man nach Plan redet.
I: OK, ja. Also, wenn ich das richtig verstehe, hättest du ein bisschen mehr Freiheit gebraucht.
S3: Ja.
I: OK, mhmm. OK also ich glaube hier ein Stichwort zu den Methoden wäre Selbständigkeit, Freiheit, genau. Gut, dann gehen wir zur nächsten Frage, wenn es euch recht ist.
S1: Ja.
Q5: Wie wichtig ist es euch, im Englischunterricht, kreativ zu sein? Also eigentlich habe ich herausgehört, dass es schon wichtig ist, für einige, und könntet ihr vielleicht sagen warum?
S2: Also in Englisch ist es sehr wichtig, weil es ist einfach langweilig einfach nur die ganze Zeit jeden Tag ein Worksheet zu machen oder so etwas. Man braucht einfach ein bisschen Abwechslung und ja, wenn man nicht kreativ ist, wenn man nicht kreativ sein kann, will man diese Sprache gar nicht mehr so lernen und, wenn man keine Motivation hat, dann macht es auch keinen Sinn finde ich.
I: Mhmm also weniger Langweile und...
S2: Mehr Motivation, genau.
I: Genau. Wie sehen die anderen das?
S1: Ja, ich denke auch so wie er das gesagt hat, weil ich finde es hilft mir nicht, wenn ich in einem Fach, in einer Sprache eine Eins habe und ich gehe heraus und jemand mich fragt in der Sprache etwas und ich kann gar nichts sagen, weil ich halt nur über irgendwelche Themen geschrieben habe, beziehungsweise über vorgegebene Stichwörter und so. Ich finde man sollte auch, wie gesagt, die Sprache anwenden. Ich finde es gibt einen Satz, es heißt learn by doing oder so
I: Ja.
S1: Also das ist ziemlich wichtig, damit man das wirklich gebrauchen kann, was man lernt und anwenden kann.
I: OK also learning by doing zählt für dich auch als eine kreative Methode? Das heißt, dass der Unterricht ein bisschen praxisbezogener ist?
S1: Ja.
I: Mhmm OK, Martin, hast du vielleicht etwas dazu zu sagen?
S3: Wie war noch einmal die Frage konkret?
I: Ja, die Frage war wie wichtig ist es euch im Englischunterricht, kreativ zu sein und warum?
S3: Ja, ich meine ich glaube ich habe eh schon.
I: Das stimmt, du hast gesagt, dass es ein bisschen mehr Freiraum geben sollte. Also, wenn ich das richtig verstanden habe, ist es für dich sehr wichtig, kreativ zu sein.
S3: Ja, schon eigentlich. Ich bin schon anpassungsfähig, also ich meine, es ist eigentlich relativ egal, weil ich kreativ genug in meiner Freizeit bin, aber es wäre halt auch schön, wenn man das auch in den Unterricht anwenden könnte.
I: Wie bist du in deiner Freizeit kreativ? Das würde mich interessieren.
S3: Ja, also ich mache Musik und ich male und so. Ja, verschiedene Arten.
I: Und würdest du diese Hobbies in den Englischunterricht gerne einbauen?
S3: Nein.
I: OK, gut. Wenn ich das richtig verstanden habe, ist Kreativität für euch schon sehr wichtig. Es ist euch auch wichtig, mehr Freiheit zu haben, mehr motiviert und weniger gelangweilt zu sein.

S1, S2, S3: Ja.
Q6: OK. Wir haben schon davor darüber gesprochen wie ihr einen kreativen Unterricht gestalten würdet und jetzt hätte ich folgende Frage: Welche Aktivitäten habt ihr im Englischunterricht schon miterlebt?
S1: Also eh diese Rollenspiele zum Beispiel.
I: Mhmm. Das habt ihr schon gemacht?
S1: Ja ja, die machen wir ziemlich oft.
I: Mhmm.
S1: Und ja. Selbstständigkeit ja, es ist halt auch manchmal gegeben, wenn jetzt unser Lehrer (L5) sagt das ist unser Thema und schreibt einfach etwas darüber und sagt eure Meinung am Ende des Textes. Das gehört zur Selbständigkeit finde ich und ja.
I: Mhmm OK, danke. Welche anderen Aktivitäten habt ihr im Englischunterricht gehabt?
S1: Und ja wir mussten auch Werbeplakate machen.
I: Ah OK!
S1: Also wir mussten irgendein Produkt bewerben, also unser Produkt und wir mussten ein Werbeplakat dazu zeichnen und haben das auf Englisch präsentiert.
I: OK und was war für dich in diesem Prozess kreativ?
S1: Ich finde alles, weil man konnte sich das Produkt selber aussuchen und konnte irgendetwas erfinden. Man konnte es auch so selber bewerben, wie man es wollte und ja. Ich finde das ziemlich kreativ, weil da gab es halt nicht wirklich Vorlage.
I: Ja, OK. Haben die anderen auch etwas Ähnliches im Unterricht gemacht?
S1: Ja, wir hatten früher eine andere Lehrerin und die hat das generell gut gemanagt so der Unterricht. Wir haben halt auch so Referate gemacht halt über britische Persönlichkeiten, zum Beispiel, oder unterschiedliche andere Sachen, Englisches Theater […] angeschaut und dann halt nachgemacht mit Dialogen.
I: Ah OK mhmm. Und was ist mit dem jetzigen Unterricht? Habt ihr da vielleicht etwas Kreatives gemacht?
S1: Mhmm ich will es nicht sagen aber eigentlich nicht.
I: Mhmm OK. Weil du gesagt hast, dass es mit der anderen Lehrerin kreativer war. In welcher Schulstufe war das?
S1: Letztes Jahr noch.
I: OK.
S1: Wird das irgendwo gesagt oder so?
I: Nein, also niemand wird wissen, dass du das gesagt hast. Also deinen Namen werde ich anonymisieren und die Schule auch. Also niemand wir das wissen. OK?
S1: Mhmm.
I: OK, gäbe es noch etwas? Also ihr habt am Anfang des Interviews gesagt, dass man im Fach Englisch mit Texten kreativ sein kann. Was für Texte habt ihr geschrieben, die für euch kreativ waren?
S2: Also es kommt darauf an welche Art vom Text es ist. Es gibt halt Bildbeschreibungen und so, die nicht wirklich kreativ sind oder halt Nacherzählungen oder Zusammenfassungen aber, wenn man eine eigene Geschichte erfinden muss, zum Beispiel, oder keine Ahnung, eine Geschichte vervollständigen, teilweise ist nur der Anfang gegeben und wir müssen sie weiterschreiben, das ist schon kreativ. Aber leider ist es irgendwie immer weniger geworden jetzt in der Oberstufe. In der Unterstufe hatte ich das eigentlich sehr oft aber nicht mehr wirklich, also weniger.
I: Fehlt sie dir?
S2: Ja, ich meine es geht auch ohne, aber ich fände es schon cool, ja.
I: Ja, OK. Also momentan schreibt ihr eher die anderen Texte wie Bildbeschreibungen, etc.
S2: Ja.

I: OK, also bis jetzt habe ich Rollenspiele, diese Selbständigkeit, selbst einen Text mit seiner eigenen Meinung zu schreiben, Werbeplakat, Präsentationen, Theaterstücke und Texte und so eigene Geschichten zu erfassen. Habt ihr vielleicht noch etwas dazu zu sagen?
S1: Nicht wirklich, also wie gesagt es ist sehr Lehrerabhängig, dieses Kreativitätsthema. Also alles, was ich erwähnt habe, habe ich eigentlich fast alles schon mit unserem Lehrer gemacht aber die letzten Lehrer waren halt nicht so. Sie waren ziemlich direkt und einfach, das ist der Stoff, das müsst ihr lernen, das müsst ihr zur Schularbeit können.
Q7: Mhmm verstehe. OK wie haben diese Aktivitäten euch beim Englisch Lernen geholfen?
S1: Also ich finde ziemlich gut, weil wie gesagt, man lernt etwas besser, wenn es verständlich ist und man sich im Endeffekt denkt, aha, das ist ein Thema, das mich interessiert und ich kann es so anwenden wie ich es will. Ich glaube es gibt viele Menschen, oder ich bin halt so, dass wenn etwas mir vorgeschrieben wird, dann bin ich halt schon etwas automatisch davon etwas abgeneigt und ja.
I: OK also es hat dir so geholfen in diesem Sinne, dass du dich so eingeschränkt hast, etwas mit Englisch zu machen.
S1: Ja, man lernt automatisch die Vokabeln zum Thema und so dazu, die man benötigt. Die lernt man automatisch, damit man sich auch ausdrücken kann in der Sprache und ja es ist halt so.
I: Also es hat dir geholfen, Sachen leichter zu lernen, wenn ich das richtig verstanden habe.
S1: Ja.
I: Wie ist es bei den anderen gewesen? War es für euch leichter, Englisch durch Kreativität zu lernen?
S2: Also ich habe eigentlich Englisch nicht wirklich nur durch die Schule gelernt, weil ich schaue immer Filme auf Englisch, Video Spiele auf Englisch, ich schalte mein Handy auf Englisch, alle solche Sachen. Natürlich ohne Schule, natürlich würde das alles nicht gehen aber ich wäre nicht gut in Englisch, würde ich das nicht machen. Also ich finde das sehr wichtig im Englischunterricht. Aber natürlich solche kreativen Übungen sind extrem wichtig.
I: Mhmm. Die Aktivitäten haben dir nicht extra geholfen. Du meinst, dass die Sachen, die du außerhalb der Schule gemacht hast, hilfreicher waren?
S2: Ja, das finde ich auf jeden Fall.
I: OK, mhmm. Und Martin hast du da vielleicht etwas zu sagen?
S3: Hallo?
I: Hallo. Inwiefern haben die Aktivitäten, die du erwähnt hast, dir beim Englisch Lernen geholfen?
[Internetverbindungsproblem, daher hat er mir seine Antwort schriftlich per E-Mail geschickt.]
S3: Besonders geholfen hat mir zu Beginn interaktive Kommunikation, sowohl zwischen Schüler und Schüler, als auch Schüler und Lehrer. Also Dialoge oder einfach ein aktuelles Thema zu diskutieren und sich auszutauschen. Schriftliche Aufgaben können natürlich auch eine Hilfe sein - mit denen kann man dann beispielsweise in Form einer Präsentation oder Beschreibung anderwärtig arbeiten.
I: Alles klar. Wollt ihr noch etwas zum letzten Punkt sagen, inwiefern die Aktivitäten euch beim Englisch Lernen geholfen haben?
S2: Also mir fällt es nichts mehr ein.
I: OK, gut also ich weiß es nicht, wo Markus ist aber ich würde sagen, dass wir einfach weiter machen können und, wenn er zurückkommt, kann ich das für ihn zusammenfassen.
S1: Ja.
S2: Ja.
I: OK also am Anfang des Interviews habt ihr erwähnt, dass Kreativität ein bisschen von der Lehrkraft anhängig ist.
Q8: Wie würdet ihr eine kreative Englisch Lehrperson beschreiben?
S1: Also wie beschreiben?
adQ8: Ja, was ist für euch eine kreative Lehrperson?

S1: Also so eine Person, die Abwechslung in den Unterricht bringt und nicht jeden Tag in den Unterricht kommt und sagt hier Test, hier Vokabeln bis zum nächsten Mal lernen, das müsst ihr machen, halt Abwechslung, zum Beispiel mit den Methoden, die wir alle vorher erwähnt haben.
S2: Ja, ich finde eigentlich das Gleiche. Ich mag es einfach nicht, wenn jeden Tag so ein Worksheet und dann noch ein Worksheet, und dann irgendeine Seite im Buch. Das mag ich einfach nicht.
I: Mhmm.
S2: Also die Abwechslung ist wirklich wichtig finde ich.
I: Ja, OK, verstehe.
S1: Ich finde man kann auch durch so selbständige oder halt kreative Maßnahmen besser einem Schüler helfen, weil jeder hat so seine Schwächen.
I: Mhmm.
S1: Also wo deine Stärken sind [?].
I: Sorry, beim selbständigen Arbeiten?
S1: Ja.
I: Und warum ist es deiner Meinung nach der Fall, dass man besser geholfen wird?
S1: Weil ich finde, zum Beispiel, wenn der Lehrer sagt, jeder schreibt einen Text über was ihm gerade interessiert auf der Welt oder was ihm gerade beschäftigt, dann sieht man halt die Mühe, die jeder darin steckt, weil es halt schon jemandem interessiert und dann sieht man halt wo die Differenzen bei den einzelnen Personen sind.
I: Mhmm.
S1: Weil, zum Beispiel, schlechtere Personen wollen sich ausdrücken aber können es nicht vielleicht, weil es ihnen, keine Ahnung, Vokabeln fehlen, und dann kann man ihnen extra freiwillige Übungen geben, damit sie sich verbessern.
I: Mhmm OK. Und wenn ihr an der Persönlichkeit der Lehrkraft denkt, gäbe es da vielleicht Charakteristika?
S2: Naja sie sollten nicht zu ernst sein also auch mal hin und wieder Spieß verstehen können oder zumindest nicht […] zu böse sein, wenn die Schüler irgendwann einen Witz machen.
S1: Das finde ich auch.
S2: Weil solche Lehrer sind auch...
S1: Nicht zu spießig.
S2: Genau.
S1: Und ich finde auch ein bisschen Empathie. Wir sind eigentlich im Endeffekt immer noch nur Schüler, aber ich finde wir sollten schon ein gutes Gleichgewicht bei Empathie einführen, weil zum Beispiel, wenn sich ein Schüler aufregt über das Fach, dann sollte der Lehrer das nicht persönlich nehmen, weil es ist halt immer noch ein Schüler, beziehungsweise ein Jugendliche, der nicht gerne in die Schule geht und soll das nicht persönlich nehmen und den Schüler hassen und versuchen, dass der Schüler nicht mehr durchkommt. Ich finde das schon ziemlich wichtig. Aber auch man sollte schon ein bisschen Mitgefühl haben, wenn, zum Beispiel, ein Schüler ziemlich schlecht ist und er will besser werden aber kann gerade nicht und, dass man ihm ein bisschen hilft.
I: Ja aber hat das für dich mit Kreativität zu tun? Oder allgemein?
S1: Allgemein jetzt von den Charakteristiken einer kreativen Lehrperson oder vielleicht allgemein an einer Lehrperson.
I: Also es ist nicht genau für eine kreative Lehrperson.
S1: Nein, es hat glaube ich nichts mit Kreativität zu tun.
I: OK, also wenn wir an kreative Lehrpersonen denken, gäbe es da vielleicht Charakteristika? Elias hat gemeint nicht so ernst und nicht so böse sein, wenn Witze gemacht werden. Hast du dich speziell auf Kreativität bezogen oder meintest du das allgemein?

S2: Das war eher auf Kreativität bezogen aber auch größtenteils allgemein, weil Witze Machen ist teilweise kreativ und, wenn man seine Persönlichkeit zeigt, ist es ein kleiner Teil vom kreativ sein und ja.
[Markus hat seine Antwort per E-Mail zukommen lassen, da er nicht mehr in das Meeting hineinkommen konnte.]
S3: Eine kreative Lehrperson ist jemand, der nicht nur allein seines Berufes wegen Englisch vermitteln möchte, sondern der auch ein persönliches Interesse hat, jemandem etwas beizubringen. So muss der Unterricht dann natürlich über den Lehrplan hinausgehen und diesen nicht nur stur befolgen. Wenn dann auch noch ein persönlicher Bezug zu den Schülern aufgebaut wird, steht einem kreativen Englisch Unterricht nichts im Wege. Es gibt schließlich so viele verschiedene Möglichkeiten. Es kommt einzig und allein auf die Person und deren Charakter und Herangehensweise an.
I: OK, gut. Gäbe es noch andere Adjektive, die ihr verwenden würdet, um eine kreative Lehrperson zu beschreiben?
S1: Ja, ich finde abwechslungsreich passt auch noch und ja ich weiß nicht, ob Sympathie etwas damit zu tun hat, könnte man vielleicht sagen oder nicht.
I: Mhmm OK.
S1: Vielleicht weltoffener oder allgemein offener für viele andere Dinge halt zum Beispiel, es ist halt, wenn jemand offener ist, dann ist man meistens kreativer, weil er, wie gesagt, einfach abwechslungsreicher ist einfach, offen für andere Themen oder Methoden im Unterricht.
I: Mhmm und würden die Methoden von den Schülern kommen, oder?
S1: Ich finde schon. Es sollte ein ausgewogenes Spiel sein, ich finde nicht der Schüler sollte den kompletten Unterricht machen, sondern es sollte schon ein Einklang zwischen, ich finde der Lehrer sollte schon fragen was es die Schüler interessiert und der Lehrer sollte dann versuchen, den Lehrstoff darein zu bringen, was den Schülern auch interessiert, damit die Schüler das auch sozusagen unterbewusst und automatisch lernen.
I: Ja, OK. Gut ihr habt schon viel erwähnt. Ich glaube nicht, dass Markus zurückkommt. Also das bringt uns zum Ende des Interviews. Also, wenn ich kurz zusammenfassen darf, würde ich das gerne machen und dann euch eine letzte Chance geben, abschließende Worte zum Thema zu sagen. Also es wird keine Diskussion sein, sondern wirklich abschließende Worte, also eine Zusammenfassung eurer Meinung sein.
S1: Zur Kreativität jetzt, oder?
I: Ja, genau. Aber davor würde ich gerne zusammenfassen, damit ihr einen Überblick habt. Also Kreativität ist für euch in verschiedenen Fächern möglich, zum Beispiel Zeichnen, Musik, Deutsch, Englisch, Kochen und so weiter und das in verschiedenen Formen, zum Beispiel Präsentationen, Texte. Es wurde auch erwähnt, dass Kreativität ab der Oberstufe generell weniger wird.
S2: Ja.
I: Und unter Kreativität versteht ihr Einiges. Diese scheint, ein breitgefächerter Begriff zu sein. Es ist für jeden etwas anderes und es ist überall möglich. Es ist mit dem Finden von neuen Wegen gebunden, aber auch neue Methoden und keinen Vorgeschreibungen. Unterschiedliche kreative Aktivitäten wurden erwähnt wie zum Beispiel Role-Play, Quizze, Theaterstücke, Sprachreisen, Redeaufgaben, genau, so Abwechslung. Und ja, es ist für euch sehr wichtig, um die Motivation und das Interesse zu steigern. ihr habt schon einige Aktivitäten im Unterricht gehabt, aber weniger als eure Zeit in der Unterstufe. Ihr habt Rollenspiele, selbständige Schreibaufträge, Werbeplakate, Präsentationen und Texte. Kreative Lehrpersonen sind für euch, Personen, die offen für neue Methoden sind, die auch von den Schülern kommen, und die nicht so ernst und bereit für Abwechslung sind. Jetzt würde ich gerne einfach eure abschließende Meinung zum Thema Kreativität hören, wenn es für euch OK ist.

S2: Allgemein ist Kreativität, vor allem im Unterricht, einfach wahnsinnig wichtig zum Lernen aber auch zum Spaß haben teilweise, was eigentlich sehr nah verbunden ist, weil, wenn man keinen Spaß hat, kann man einfach nicht lernen. Deswegen ist Kreativität wirklich wichtig.
I: OK, dankeschön Elias. Hasan, hättest du vielleicht abschließende Worte?
S1: Also ich finde, es gibt irgendwo so einen Spruch, der sagt, Wissen ist begrenzt und Kreativität nicht, es ist halt wirklich so, weil ich finde Kreativität allgemein im Unterricht, ich finde man sollte die Kreativität eines Schülers nicht stoppen besonders in dieser heranwachsenden Zeit. Ich finde sie sollte gefördert werden, auch zum Beispiel durch diese Elemente im Unterricht, dass er in seinem Leben dann viel erfolgreicher sein kann, vielleicht etwas erfindet oder ist allgemein einfach kreativer in seiner Berufswahl, allgemein mehr Spaß am Leben hat.
I: OK, vielen Dank, dass ihr die Zeit genommen habt, eure Meinung dazu zu sagen. Ich finde es sehr interessant, was ihr gesagt habt. Ich wünsche euch alles Gute mit dem restlichen Schuljahr.
S1: Dankeschön, Ihnen auch.
S2: Dankeschön!
I: Also vielen Dank für eure Hilfe, die ich sehr schätze.
S1, S2: Gerne!

Appendix F: Tables with summaries of coded text passages

Table 31 Interviews with teachers: characteristics of creative individuals

Characteristics of creative individuals	
Part.	**Summary and text passage(s)**
T1	- happy (243-245) - non-conformist (They stick out from the crowd.) (243)
T2	- non-conformist (They are non-mainstream.) (106-107) - inventive (Students create something that is their own without a model text, for example, or create videos and webpages on various media platforms.) (214-217, 284-285) - creative thinker (They are creative and innovative.) (106)
T3	- non-conformist (They are described as strange people who go against the norm and test known limits.) (106-109) - extroverted, introverted (Personality does not determine whether someone is creative as both extroverted and introverted people can be creative. In fact, performers tend to be introverted.) (99-101, 119-121) - passionate (100-101) - risk-taker (They try something and are not afraid to fail. They are not afraid to say something wrong and they are brave enough to pursue their passions.) (65, 68-69, 100-101) - authentic (It is difficult for both young and elderly people to be authentic.) (371-373) - reflective (They reflect on their decisions.) (377-384) - inventive (They use their knowledge to create something original. They turn something you or other people normally do upside down.) (104-106, 111-112, 217-220) - flexible (T3 believes that everyone will have to show flexibility in the future.) (369-371)
T4	- non-conformist (They think for themselves and do not copy others.) (205-206) - critical thinker (They think critically about what people say and what they see and hear.) (180-182) - honest (Young students tend to share things you may not want to know.) (293-295) - inventive (Students come up with their own and sometimes fun sentences) (237-239, 331-333) - creative writer (They write poetry or take part in writing competitions.) (140-141) - flexible (It is important that they show flexibility.) (184-186) - divergent thinker (They think of various ways to complete a task.) (207-212)
T5	- non-conformist (681) - critical thinker (198-200) - intelligent (Intelligence is linked to critical thinking. Creative individuals are educated, but it is not necessary for them to know everything in every field. They use their experience to come up with solutions.) (194-195, 198-200) - open-minded (They are open to new experiences. They have an exciting life and have more to say.) (184-185, 194-195) - inventive (They develop things.) (177-178) - divergent thinker (They think outside the box and think of various solutions to solve tasks.) (193-194, 279-280, 430-431, 687-688)

Table 32 Interview with teachers: characteristics of creative teachers

Characteristics of creative teachers	
Part.	**Summary and text passage(s)**
T1	- artistic (Art teachers are creative.) (367) - spontaneous (368, 364-365) - disorganized (It might be a prejudice, but creative teachers might be a bit disorganized and may not have a clear plan of what they want to achieve.) (363-365)
T2	- flexible (They digress from their lesson plans.) (144-148, 228) - artistic (Art teachers are creative. Creative teachers ask students to colour and draw. They also enjoy decorating the classroom.) (116-121) - spontaneous (Based on what is happening in the classroom, creative teachers can react spontaneously or come up with activities on the spur of the moment.) (225-228) - disorganized (They do not necessarily have a plan, they lack structure and organization, which might be a prejudice.) (110-111, 234) - go beyond (They create fun tasks.) (225) - language teacher (They are expected to be creative since they work with language.) (367-370) - open-minded (Creative teachers use various methods. T2 thinks that she is stuck in a routine and patterns.) (99-100)
T3	- creative (T3 has written a poem in class with his students to show them that he can be creative as well. A creative teacher is one who finds ways to engage a difficult class.) (260-262, 471-473) - open-minded (Creative teachers are willing to learn and acquire more professional knowledge and broaden their horizon outside of the school and university context.) (345-347) (They try new methods and approach content in various ways to engage their students. They also provide them with opportunities to be creative as some learners might expect more from language learning.) (176-178, 260-263, 399-401, 447-449) - risk-taker (After they have tried something new, they do not mind admitting their mistakes or that something did not work.) (338-339)
T4	- spontaneous (Some teachers go into class without any preparation and sometimes only talk and tell them things. A French teacher only reads with his class; how creative can you be doing that?) (509-515) - interested in students' lives (Creative teachers are interested in what their students watch and find links with their interests to have an exchange.) (356-362) - knowledgeable (They possess cultural knowledge of the target culture. This allows teachers to share their experiences of travelling to countries where the language is spoken and to deal with generalizations and stereotypes. This knowledge can be acquired by taking part in tandems, going to the English theatre. Teachers should also know of books and films they can show their students as some of them are not exposed to such media at home.) (345-350, 363-365, 371-374) - go beyond (Creative teachers do not only focus on facts and the basics they need to know. Students can choose whether they want to go beyond a topic.) (299-303) (T4 relates the content in the coursebook to personal experiences/stories.) (343-345) - risk taker (They use various methods to surprise students and see how they respond and whether they work. They are open to the outcome of a class.) (189-190, 343)

T5	- go beyond (They do not only rely on worksheets or what they have experienced and develop tasks. They also go beyond a topic.) (411-425, 685-689) - risk taker (They develop ideas without knowing whether the lesson will be successful.) (370-372, 377, 380-382) - creative (T5 believes that if you are a creative person, you will probably dare to be creative in your teaching. He has to be creative to ensure that his students understand the topics.) (278, 381-382) - open-minded (They use a variety of methods and adapt their teaching methods and style by observing their students.) (213-214, 250-251, 363-364) - language teacher (They need to be creative.) (230-231) - divergent thinker (They think outside the box.) (361)

Table 33 Interview with teachers: further training

Further training	
Part.	**Summary and text passage(s)**
T1	- useless (The PH courses in general and the English ones do not allow participants to acquire much knowledge.) (140-141, 155-158) - new methods (These focused on teaching in a playful manner.) (148-150) - dual language education/content language and integrated learning (He is qualified to to teach geography in English.) (112-113)
T2	- first aid (She took part in an obligatory SHILF course at school.) (54-55) - fostering gifted students (ECHA) (63-64)
T3	- books (He read books about economy, professional life, and creativity by Ken Robinson.) (350-351, 358)
T4	- new media (She was exposed to new media in seminars at the English and German department.) (60-62) - new methods (She got to know new methods in seminars at the English and German department.) (63) - lack of motivation (She is not motivated to sign up for seminars at the University College of Teacher Education.) (64)
T5	- assessing English skills (The courses he took focused on speaking and writing and producing B1 speaking tasks.) (125-126) - creative courses cancelled (This was the case due to a lack of participants.) (136-137, 151-152)

Table 34 Interview with teachers: creative hobbies

Creative hobbies	
Part.	**Summary and text passage(s)**
T1	(none were mentioned)
T2	- singing (She used to be a member of a choir.) (84, 86) - playing an instrument (She used to play the piano.) (86)
T3	- watching talks (He enjoys rhetoric.) (80-81) - listening to music (80-81) - creative writing (He writes letters, texts, short stories, and songs.) (73, 79, 86-87) - singing (He enjoys singing with his children.) (80)
T4	- travelling (She enjoys discovering different cultures and history.) (90-91) - reading (86-88, 91) - going to the cinema (88)

	- acting (She was a member of a drama club as a student.) (218-219)
T5	- cooking and baking (He worked at a bakery.) (163-166) - exercising (He tries new things while exercising.) (171-172)

Table 35 Interview with teachers: teaching creatively

Teaching creatively	
Part.	**Summary and text passage(s)**
T1	- movement (This is especially useful for fidgety and restless students. He sometimes prepares running dictations for his students.) (187-188, 194-199, 253-254, 301-305) - drawing task (He sometimes has students draw a picture to accompany their story.) (391-392) - freedom of choice (His colleague regularly asked students to write for three minutes about whatever they wanted to write about. T1 sometimes asked students to complete a work plan at their own speed.) (222-226, 323-325)
T2	- games (She incorporates pantomime, guessing games and Simon Says with the primary school students. With her lower secondary students, she uses Kahoot to introduce or test vocabulary. This learning platform allows her to present vocabulary in an unusual way.)) (124-125, 244-246, 308-315, 317-321, 326-329) - take students' interests into account (She connected a course book topic with their current interests.) (287-293) - authentic material (She likes singing and therefore sometimes likes to finish lessons with a song. Literature allows students to imagine what the characters in a book look like.) (333-338, 447-451) - movement (The students invent movements to remember the lyrics or vocabulary. While listening to a song, they make a certain gesture every time a specific verb form is used. She incorporates movement to keep students engaged. In her opinion, primary school students enjoy moving.) (123-124, 135-136, 251-254, 272-275, 325-329) - storytelling (While she does not necessarily do it, new grammatical structures could be introduced through stories.) (202-205) - drawing task (The students are asked to do various drawing tasks. They make vocabulary flashcards, read or listen to a text and draw what they understood, and combine new language with a drawing task e.g. pirate, room.) (118-120, 133-136) - freedom of choice (By keeping the task simple you can allow students to decide what they want to include in their texts.) (210-212) - personalization (Asking students to draw something allows them to have a personal relationship with the drawing. She asked students to write down nice sounding and unfamiliar words and then find the definitions.) (141-144, 374-381)
T3	- authentic material (He incorporates TedTalks, especially if the content being dealt with is presented differently. He sometimes includes song texts which deal with a specific topic then draws their attention to the lyrics, structure, and narrator. Though there is little time, he tries to also take time to read books with his students. He tries to choose stories which do not end on a happy note.) (133-134, 170-176, 182-186) - movement (He used a stepping story activity to teach the difference between the past simple and past continuous.) (135-137) - acting (Students act out basic scenes in different styles.) (265-269)
T4	- authentic material (She loves to work with movies, songs, shows, sketches, videos, and literature. For example, she watched Hamlet with her class then read a book

	about it but from a different perspective. She reads older texts with her students, especially if there is a movie or modern novel connected to it. She tries to link novels to the content in the course book.) (73, 114-117, 409-411, 416-417, 643-645, 659-666) - take students' interests into account (She chooses novels with characters the students can relate to. She also tries to focus on topics they are interested in.) (225-227, 305) - extra material (The student teachers often believe that being creative is equivalent to providing the students with extra material.) (260-262) - freedom of choice (Students should be given freedom, but it can be too much since they are still children. Some may take advantage of it and express their anger towards their classmates in the texts they write.) (284-289, 335-339) - personalization (She includes students' names in sentences, tests, and vocab checks to help them remember grammatical structures.) (231-233, 246-251, 331-332)
T5	- games (He likes to use games as students see them as a challenge. He plays Vocabulary King and Queen and uses Kahoot to practice tenses, e.g. the past simple and past continuous. The lower classes respond very well to it.) (265-267, 337-341, 541-543) - create a poster (Students were asked to create a poster.) (287) - presentations (Students had to give a presentation about a topic of their choice.) (431-432) - authentic material (He has students read newspaper articles about topics presented in the book, but which are up to date. He uses videos to present content differently.) (411-419, 602-604) - freedom of choice (Students get to choose the topics for their presentations.) (431-432) - personalization (He asked students to take a selfie during the weekend and write a story about that.) (570-573, 581-583)

Table 36 Interview with teachers: reasons for teaching creatively

Reasons for teaching creatively	
Part.	**Summary and text passage(s)**
T1	- make tasks/lessons fun (Some students respond better to such lessons and learn better that way. However, it is not suitable for all students.) (296-297, 274-277) - engage students (If students are bored or do not understand a teacher-centered lesson, he tries to teach in a different way. Students' interest is the most important factor.) (516-519, 520-523) - help students understand/learn (Some students learn better when the lessons are fun. It is good to incorporate movement for restless and fidgety students. T1 expressed that drawing visuals is helpful to explain grammatical structures.) (270-271, 296-297, 303-304, 505-507)
T2	- make tasks/lessons fun (Making tasks and lessons fun allow students to have fun learning verb forms. It also prevents students from falling asleep and enhances their concentration.) (266-269, 324-326) - engage students (T2 believes it is important to make students interested in the language, motivate students by giving them the chance to create their own thing, and incite them to actively participate in class by including movement.) (183, 215-217, 259-263)

	- break the monotony (This is done to avoid only working in the student's book and doing worksheets.) (185-189) - help students understand/learn (T2 uses visuals to activate prior knowledge as well as colors and fun activities to help students remember grammatical structures.) (183-185, 200-201, 266-267)
T3	- make tasks/lessons fun (Teaching creatively is associated with making grammar lessons more interesting.) (138-139)
T4	- make tasks/lessons fun (T4 makes tasks fun by personalizing vocabulary check-up sentences and makes lessons livelier by changing her voice to prevent lessons from becoming boring.) (198, 331) - engage students (T4 engages students so they want to be in the lesson.) (532-533) - break the monotony (When she was working with weekly schedules, like when she was teaching in Minnesota, it was important to be creative.) (538-542)
T5	- make tasks/lessons fun (Teaching creatively is associated with making tasks and lessons fun by using various methods. This should be done as grammar drills can be boring. He makes speaking tasks fun by providing a role and context.) (237-238, 335, 354-355) - engage students (It is important to engage students. His students enjoyed a project so much that they wanted to work on it longer.) (300-301) - break the monotony (T5 breaks the monotony by doing various activities. Not doing the same things makes it less boring to teach the same topics on a yearly basis.) (396-397, 430) - help students understand/learn (To help students understand and/or learn, he has to be creative and adapt his teaching methods and style based on his students' learning style and indirect feedback. He also has to come up with new solutions to help weaker students.) (186-188, 213-214, 250-257, 278)

Table 37 Interview with teachers: teaching for creativity

Teaching for creativity	
Part.	**Summary and text passage(s)**
T1	- creative writing (Having students write stories would be an example for this. His co-teacher organized freehand story writing sessions.) (222-226, 351-352, 391-392, 444-448) - projects (Doing project work with a focus on a specific topic is associated with teaching for creativity. Teaching for creativity can be achieved by combining various subjects such as geography, history, art, and music.) (562-567, 571-576, 631-632) - summarize texts (T1 expressed that summarizing texts using mind maps was a way to teach for creativity.) (430-438) - autonomous work (T1 believes that teaching for creativity can be done by incorporating tasks which activate both brain hemispheres. It can also be achieved by allowing students to discover which learning methods suit them best, to manage their time, and to monitor their work.) (188-190, 234-237, 255-263, 323-325, 344-345) - role plays (seems to be used interchangeably with dialogs): (Students read the dialogs in the book and then invent their own and present it.) (460-467)
T2	- interpreting (She and her students discussed how they can interpret songs.) (291-293) - use resources (Students are encouraged to use the Internet to look up new words.) (374-375, 379)

	- autonomous work (They write down the words they think sound nice.) (375-381) - open-ended tasks (They can choose how they want to write about a specific topic.) (210-212) - role plays (She believes that role-plays are a way to teach for creativity as students can interpret the characters they have to impersonate.) (439-443)
T3	- creative writing (T3 has his students write creative texts. With his upper secondary students, he asks his students to write poems and has them write short stories at least once a year. Other creative writing tasks include rewriting a text, writing a song, making a text more positive, and writing a story with the class.) (73-74, 161-162, 180-182, 253-256) - infer how something works (He has the students discover the difference between grammatical structures.) (149-152) - reflecting (For example, he and his students discussed a specific scene in a book which dealt with a gender issue.) (193-201) - projects (He and other teachers are planning a project which combines aspects of music and geography.) (415-423)
T4	- reflecting (T4 enjoys asking her students thought-provoking questions and having them come up with arguments. She also likes to have them do perspective writing.) (313-316, 322-327, 425) - creative writing (She likes to have her students do perspective writing.) - going beyond a topic (She would consider it to be uncreative if she did not give students the chance to learn about a topic in depth.) (302-303) - use resources (She shows advanced learners how to find synonyms and provides students with extra material and practice, such as cyber homework for the graded readers and the online version of the coursebook.) (606-611, 622-625, 646-649, 651-655) - open-ended tasks (These are characterized by few instructions, which may be problematic for young students.) (284-285, 288-293) - role plays (She gives students roles from the books they read to check their understanding or incites students to do skits based on the books they read. Incorporating elements of acting was inspired by her time in the US and her acting hobby as a student.) (126-30, 216-218, 424-425)
T5	- creative writing (T5 has asked his students to write various creative texts: story continuations using recently learned grammatical structures, story about a given picture with specific words, a chapter after the end of a book, story about a specific day using the past simple and text transformation (rewrite a YouTube video for a specific audience).) (94-99, 260-263, 265-266, 283-285, 347-348, 504-506, 571-573) - compare (T5 devised a writing task to encourage students to compare two different things.) (417-419, 548-549) - organize ideas (This is done by making mind maps and brainstorming about a specific topic.) (516-518, 663-664) - categorize vocabulary (666) - use resources (Students conduct research on a specific topic and find translations.) (303, 560-561) - collaboration with peers (Students collaborated with their peers to complete a task.) (303-304) - open-ended tasks (Such tasks are characterized by more than one correct solution.) (282, 295-296, 583) - projects (His students did a project about the life cycle of a T-shirt and a transformation task.) (282-285, 401)

	- role plays (To make speaking less boring, T5 had students take on roles of characters from a book they were reading.) (354-355, 508-512)

Table 38 Interview with teachers: reasons to teach for creativity

Reasons to teach for creativity	
Part.	**Summary and text passage(s)**
T1	- make connections (Cross-curricular teaching allows students to see that subjects are not only learned in isolation and can be applied in various fields.) (578-582) - build self-confidence (In the freewriting task, students might have felt more relaxed and less afraid of producing grammatically correct language.) (450-452, 457)
T2	- apply knowledge (Students should not only reproduce what they learn and use specific vocabulary to make sentences.) (165-166, 172-175) - give students freedom (to focus on information they think is important) (173-177)
T3	- learn how to use language (Students should learn how to use words and be aware of the impact certain ones can have.) (278-280) - challenge students (This is done by putting students in unexpected situations as they should not be afraid of the unknown. This is important since they live in a society that is always evolving.) (134-135, 138-142) - reflect (He wants to incite his students to reflect on their choices and decisions and to justify these.) (378-382)
T4	- express their opinion (Relating topics to personal experiences as a teenager and sharing these might encourage students to talk about what is important to them.) (549, 560-562) - reflect (Elements of surprise are included to encourage students to reflect on the method normally used and whether it is good. They need to use their reflection skills to write from different perspectives or find parallels between a story they're reading and their own life.) (195-197, 425-426) - apply knowledge (For the VWA, she wants students to focus on comparing and analyzing things rather than only rephrasing findings in literature. The goal is to have students apply their knowledge into a different context and reflect on it critically.) (157, 171-172, 177-178, 679-684, 689-691) - challenge students (She has students use language creatively and reflect on their own and other people's thoughts.) (141-143, 536-537) - give students freedom (There are various ways of doing things.) (210-213)
T5	- challenge students (He does this by focusing on various aspects of a specific topic and playing Kahoot.) (269-270, 534-537) - apply knowledge (This is done by having students develop something.) (431-435)

Table 39 Interviews with teachers: reasons not to foster creativity

Reasons not to foster creativity	
Part.	**Summary and text passage(s)**
T1	- negative experiences (He had negative experiences with open learning as a student and teacher and therefore does not try out this method very often. Since his students had difficulties managing their time, the outcomes during open learning phases were not so good.) (97-99, 317-320, 328-330)

	- students struggle with freedom (If students have too much freedom and do not have clear time limits, they do not complete the tasks as they appear to struggle with unstructured ones. Instead, they use the answer sheet to complete the task.) (95-99, 101-102, 416-420, 424-428) - personal preference (He preferred teacher-centered teaching when he was a student.) (334)
T2	- students struggle with freedom (Students are often used to being told when and what they must do, so they are overwhelmed when they have to manage their time and complete tasks independently.) (510-514) - time consuming (Creative tasks can take more time to complete than a non-creative one, but it is usually worth it.) (141-144)
T3	
T4	
T5	- laborious (Since it is a lot of work to devise creative tasks, it is also necessary to do tasks in the book, which are not so creative.) (401-403)

Table 40 Interviews with teachers: sources of creative ideas

Sources of creative ideas	
Part.	**Summary and text passage(s)**
T1	- university program (482) - personal experiences (479) - other teachers (He collects creative ideas by discussing with teachers and colleagues and observing what his co-teachers do. They inspire him to try new methods and implement old ones.) (479, 482-483, 484-490, 589)
T2	- various media (The coursebook teacher's guide gives T2 insight about how activities can be used and how they can be used for different levels of ability.) (462-467, 471-473, 477-478) - other teachers (She asks colleagues for ideas or incorporates methods used by co-teachers.) (324, 464)
T3	- ideal lesson (He thinks about what he would have wanted as a student in his English lessons.) (207-208) - external people (He listens to scientists and people from economy. None of his friends are teachers so he gets a lot of input from people outside of the school context.) (209-210) - personal experiences (His job as a lecturer for student teachers inspires him.) (351-352)
T4	- various media (She gathers ideas by reading and listening to the radio.) (471, 473, 477) - external people (Her husband feeds her with information from various articles and her kids feed her with what they read and hear. She is also inspired by people from different professions, who she, for example, she got to meet at the Germanisten Tage. There she learnt different approaches.) (66-71, 473-476) - other teachers (Her student teachers show her new ideas, books, movies, techniques, and games.) (61-64)
T5	- various media (T5 finds inspiration on various websites, in newspaper articles, in TedTalks, and in creative grammar books.) (240-241, 385, 393-396, 501) - other teachers (He developed a creative task with a colleague.) (387-388)

Table 41 Interviews with teachers: enablers

Enablers	
Part.	**Summary and text passage(s)**
T1	- class consistency (Using creative methods with the same class year after year may allow teachers to have successful lessons.) (282-284) - coursebook (Certain topics can be used for project work.) (552-553)
T2	- curriculum (There are only general topics. Teachers are encouraged to incorporate literature, songs, and role plays. Teachers can decide how they want to achieve the set aims.) (433-438) - level of English (Talented and advanced learners can be creative and might be motivated to do a task if they have the chance to do so.) (214-217) - supportive administrators (She thinks the headmaster would like them to be more creative.) (398-401) - open co-teachers (Some are open to new methods and styles, such as her younger co-teacher.) (394-396, 428-430)
T3	- supportive administrators (If teachers feel that the headmaster will support all their decisions, they might be more likely to be creative.) (332-336) - supportive teachers (The school development group is focusing on how to foster creativity.) (374-375) - curriculum (The curriculum states the aims but not the content. Choosing the content allows for authentic lessons.) (391-393) - level of English (From sixth grade onwards it is possible for students to do more complex creative writing tasks.) (245-248) - willing to be creative (Teachers can promote creativity if students see the importance of creativity and allow teachers to do so. If students want more from language teaching, teachers should provide them with more, especially since language teachers come from the arts.) (44-45, 462-465, 448-452)
T4	- freedom (The fact that she does not get observed allows her to work freely.) (564-565) - coursebook (She can work creatively with them. There are good ideas which can be elaborated, and cyber homework is available. Topics are given, but she can choose which ones she wants to cover.) (604-611, 616-625, 638-639) - curriculum (It states which competences and skills students need to acquire. Though teachers may decide how they teach these, the curriculum used to allow for more creativity.) (574-575, 587-594) - level of English (This allows students to take one step further and to interpret content. Some students need more of a challenge and therefore she gives them the chance to be creative to ensure they are not bored.) (279-282, 384-388, 466-469) - class consistency (Working with the same class on a yearly basis ensures that students become used to your teaching style and creative methods.) (388-389, 439-440) - willing to be creative (The learner decides whether they want to be creative or not. They should be able to accept or decline the offer to be creative or to go beyond a topic.) (277-278, 282-283, 299-301) - good student-teacher relationship (Being creative depends on the rapport a teacher has with their class.) (271)
T5	- small classes (A class with 14 students allows him to be more creative as it is not so loud.) (474-477)

	- access to technology (The classrooms are equipped with a projector, whiteboard, and computer.) (474, 482-484) - freedom (There are no fixed rules. There is a pool of topics, but he has the freedom of how he wants to cover them.) (468-469) - supportive administrators (His school likes it when he is creative, does projects and goes beyond the book.) (469-470) - curriculum (The topics are broad and allow teachers to decide how they want to approach them. There is no curriculum for the bridge class which forced him to be creative.) (205-209, 492-497) - level of English (Creative lessons are possible depending on the students' level of English. Stronger students, for example, need fewer drills.) (322, 398-399, 671) - critical thinking skills (Some students are more critical than others: Some only acquire critical awareness throughout their schooling.) (672-673) - knowledge (Teaching a new subject more than once allows teachers to become more creative.) (637-638, 645-646)

Table 42 Interviews with teachers: disablers

Disablers	
Part.	**Summary and text passage(s)**
T1	- testing (The short timespan between exams does not allow for a lot of time for creativity.) (533-534, 554-555) - curriculum (Teachers need to stick to the curriculum. Doing project work could hinder teachers from getting through the curriculum.) (533, 552-556) - lack of time (50-minute lessons do not allow for creativity since students need some time to switch to creative mode. They only have three lessons a week and they also need to prepare for exams.) (531-535, 538-543, 552-556) - misbehavior (Creative tasks may lead to restlessness and loudness, which may prevent some students from being able to concentrate and learn.) (270-272, 274-277, 288-290) - unfamiliarity with methods (Lessons might be unsuccessful if students are not used to the creative methods/tasks.) (619-621) - lack of consistency (A teacher may suddenly have to substitute for another teacher, which can have an impact on the planned lesson.) (612-617) - school type (It might be more difficult to use creative method in middle schools as the students tend to find it difficult to manage their time and self-regulate themselves.) (188-190) - limited resources (Thanks to the new principal, there is now Wi-Fi service in the classrooms and two projectors to use in the classes, which allows for the use of more technology during lessons.) (596-599)
T2	- testing (The lessons before an exam are used to practice. Similar tasks to the ones in the exam are used.) (496-500) - misbehavior (Due to her students' misbehaviour during project work and lessons, she had to reprimand them and focus on tasks in the book instead. Some classes which misbehave need more guidance in the beginning before they can be given more freedom) (486-492, 518-519, 523-524) - co-teachers (Older teachers use more conservative teaching methods. Some co-teachers are open to new ideas, and some are not open to exploring new

	methods. They sometimes appreciate new ideas, but it takes a lot of energy to persuade them to try them.) (391-392, 394, 426-428, 526-534) - limited resources (T2 expressed that teaching in a classroom with only a board and without a projector and screen is a disabler.) (405-408) - lack of IT skills (Many teachers do not use the technology available because they cannot type or use a computer.) (402-403)
T3	- testing (Many lessons are used to prepare students to pass exams. Standardized testing does not encourage students to be creative. It is thought that the education system is measurable and quantifiable, which is not the case.) (302-305, 313-315, 321- 322, 440-442) - curriculum (A lot of what students should be taught will be irrelevant in the future.) (359-361) - coursebook (Most books do not have great tasks. Since some teachers do not see the importance of cross-curricular tasks in a coursebook, coursebook authors tend to focus on what the majority would like.) (427-433) - lack of time (1/3 of the lessons in upper secondary are used to prepare his students for the standardized tests.) (302-303, 327) - perception of creativity (Students might not consider a problem-solving task to be creative as many people tend to associate creativity with the arts and music.) (44-48) - misbehavior (His 7th grade students are always competing to be the funniest. As a result, he cannot be creative with them. Writing a story together was unsuccessful due to their lack of seriousness. With this class he plans to stick to basic tasks. A student undermined the social system which made the other students afraid of expressing their opinions. Students who do not trust each other can lead to bad or even harmful situations.) (127-130, 241-242, 250-253, 258-260) - family life (The lack of sleep he experiences due to his newborn results in him having little energy to develop something original.) (327-329) - no willingness (Some students do not give teachers the chance to promote creativity due to their perception of what it is.) (44-46) - text types (Students learn how to write texts with specific move structures for the school leaving exam which do not necessarily reflect authentic texts.) (162-163)
T4	- testing (The format of tests does not allow students to demonstrate their ability to use the language. The topics for the writing tasks in the school-leaving exams are generic and not very challenging. There is a lack of focus on content in the school-leaving exams. She thinks that analyzing two pictures for the school leaving exam is boring.) (93-102, 392-396, 405-406, 696-701) - lack of time (Three lessons a week are not enough, especially with the various text types that need to be covered.) (568-569) - class size (A class with 23 students does not allow her to do many speaking tasks and creative tasks.) (379-380, 383-384) - lack of material pool (She would like to have a teachers' folder in which handouts and activities could be added. The younger teachers are starting the sharing culture.) (628-630, 636) - age (Children need more structure. Once they can organize themselves, you can let them be more independent. She has a class with unorganized and not very disciplined students. She noticed that extra materials provided by student-teacher prevented them from concentrating, organizing, and understanding.) (263-265, 288-292) - misbehavior (It may be necessary to be less creative with a class if the students become chaotic.) (270-272)

	- text types (There are many text types students need to learn. Teachers have less freedom to choose which ones they want to focus on.) (95-97, 569-571) - content (The topics students need to learn for the school leaving exam have become generic and boring. There are 18 topic pools about everyday life, family and friends, minorities, work, and leisure time. In the future there might be ones about literature and culture.) (97, 403-406) - no willingness (Some students only want to be able to do what is necessary and do not need to go beyond a topic, but she still offers more for those who have that desire.) (278-279, 299-301) - lack of basics (Some students have not mastered the basic grammar rules, which means the focus cannot be put on creativity. Weaker students need more drills.) (319-320, 384-386) - unfamiliarity with methods (Additional students were put into her seventh-grade class who were not used to doing speaking tasks.) (379-382)
T5	- assessment (Certain tasks such as projects are not easily assessed although teachers need to grade students.) (617-618, 620) - coursebook (They contain uncreative tasks which only have one possible answer, unauthentic material, and boring topics.) (408-409, 411-412) - lack of time (Since he does not have many English lessons, he cannot only focus on project work.) (616-617) - class size (A class with 28 students is loud. As a result, teachers might prefer to focus on grammar, so the students are quiet.) (477-480) - content (In the higher grades, the content may not lend itself as well to creative lessons as the topics are more difficult. There is a strong focus on tourism, business, and politics. A focus needs to be put on grammar and certain topics.) (596-600, 603-605, 620-621) - text types (These include letter of request, letter of complaint, and formal emails.) (343-345) - uncritical (Some students do not possess critical awareness.) (672) - lack of consistency (Working with new students every year may hinder creativity as it is more work.) (660-661) - lack of knowledge (He had to teach a subject he did not study. Since he did not have a lot knowledge, he could not be creative very often.) (640-643)

Table 43 Interviews with teachers: uncreative methods

Uncreative methods	
Part.	**Summary and text passage(s)**
T1	- teacher-centered instruction (185-187)
T2	- worksheets (T2 thinks that worksheets are boring and structured. An example would be filling in the gaps.) (185-187, 502-503) - lack of variety (Only using the tasks in the book is uncreative.) (413) - learn texts by heart (Her co-teacher expects students to learn a model text by heart for an exam.) (160-162)
T3	
T4	
T5	- worksheets (335)

Table 44 Female lower secondary group: definition of creativity

Definition of creativity Female lower secondary group		
Part.	**Summary and text passages**	
S1 (T1)	- difficult to define (Everyone defines creativity differently (114).)	
	variety	NI
	little c creativity	- innovate (Reproduce an image and add your own personal touch (53-54).)
	creative thinking process	NI
	associated with the arts	- be artistic (Draw from your imagination or reproduce an image and add your own personal touch (53-54, 115).
S2 (T4)		
	variety	NI
	little c creativity	
	creative thinking process	- imagine (Use your imagination (105).) - implement ideas (Implement your own ideas and do what you like doing (118-119). The final product should be well received by others (133-134). S1 and S3 also agree that others should like the final product (131-132).)
	associated with the arts	- be artistic (Add your personal touch to drawings by using your imagination (55-57).)
S3 (T1)		
	variety	NI
	little c creativity	NI
	creative thinking process	- implement ideas (S3 agrees with S2's opinion that creativity is about implementing your own ideas (138-140).)
	associated with the arts	- be artistic (S3 agrees with S1 that creativity is associated with drawing (138-140).)

Table 45 Male lower secondary group: definition of creativity

Definition of creativity Male lower secondary group	
Part.	**Summary and text passages**
S1 (T2)	
variety	NI
little c creativity	NI
creative thinking process	- implement ideas (Implement your own ideas without being restricted to guidelines (97-99).)
associated with the arts	- experiment (Experiment with colors in art or woodwork class (54-55).)
S2 (T4)	
variety	NI
little c creativity	NI
creative thinking process	- imagine (S2 agrees with S3 that creativity is associated with imagining (96).) - implement ideas (S2 agrees with S3 that creativity is associated with implementing ideas (96). S2 also agrees with S1's opinion that creativity is associated with implementing your own ideas without being restricted to guidelines (101).)
associated with the arts	NI
S3 (T1)	
variety	NI
little c creativity	NI
creative thinking process	- implement ideas (Imagine what you want to do and implement your ideas (89-92).)
associated with the arts	NI
S4 (T1)	
variety	NI
little c creativity	NI
creative thinking process	NI
associated with the arts	NI

Table 46 Female upper secondary group: Definition of creativity

Definition of creativity Female upper secondary group	
Part.	**Summary and text passages**
S1 (T4)	- difficult to define (Every person defines creativity differently. It is not easily defined (123-124, 182).)
variety	NI
little c creativity	- innovate (S1 agrees with S3 that reproducing a picture and adding your own touch is creative (207). She also associates creativity with creating things (134), such as dishes (137).) - further learning (Acquire more knowledge in a specific field, e.g. anatomy and proportions for drawings (179-180).)

	creative thinking process	- imagine (Using your imagination is a part of creativity (124-125).) - share ideas (125) - implement ideas (125) - recognize and understand a problem (Once you understand a problem, solve it (207-209).)
	associated with the arts	- be artistic (Write texts (136). Imagine something in your head and draw it (173, 175-176). Create artwork and dishes (136).) - experiment (Modify recipes (87).)
S2 (T5)		
	variety	NI
	little c creativity	- innovate (Come up with a solution to a problem that no one has thought of before (188-190). If one solution does not work, you try to find another one (197-199).)
	creative thinking process	- implement ideas (She seems to agree with S1 who stated that creativity was about implementing your own ideas. For her it is about choosing what she writes about (128-130).)
	associated with the arts	- experiment (While preparing a dish, you can combine various herbs (89).)
S3 (T5)	- difficult to define (184-185)	
	variety	NI
	little c creativity	- innovate (Reproduce a picture but add your own personal touch (201-203).)
	creative thinking process	- share ideas (Share your ideas with others who can help you implement them (142-143).) - teamwork (145) - implement ideas (Creativity is associated with implementing your own ideas in a final product, such as a video (112, 114-118).) - recognize and understand a problem (S3 agrees with S1's opinion that understanding a problem helps you come up with a solution (210, 212).)
	associated with the arts	- be artistic (Reproduce a picture, but add your own personal touch in your drawing (201-203).)

Table 47 Male upper secondary group: Definition of creativity

Definition of creativity Male upper secondary group		
Part.	**Summary and text passages**	
S1 (T5)	- difficult to define (Creativity is a broad term and cannot be defined. In fact, different people think different things are creative. It is possible to be creative everywhere, in every situation and in any possible way (105-106, 108-109). Creativity is important in all aspects of life (126-127).)	
	variety	NI
	little c creativity	- invent (Invent something at work or in general (106-107, 533). - innovate (For example, come up with ways to expand a business, gain more customers and set yourself apart

		(124-127). Discover ways to do things without copying someone else (110-111).
	creative thinking process	NI
	associated with the arts	- be artistic (Draw or paint (107).) - famous artist (For example, a music artist (123) or painter (123). The produced art is usually famous or unique (121-122).)
S2 (T5)	- difficult to define (It is a broad term which cannot be easily defined (113).)	
	variety	NI
	little c creativity	- innovate (Come up with questions for a quiz (159-160). Find ways to make an activity more fun (114-115). Change the purpose of objects to solve a problem. (117-119). Do something differently (For example, do an activity differently than you would normally do it (114-115).)
	creative thinking process	NI
	associated with the arts	NI
S3 (T4)	- difficult to define (It is difficult to define and means something different for every person (96). By defining creativity, he would impose a definition on others (97-98).)	
	variety	NI
	little c creativity	NI
	creative thinking process	NI
	associated with the arts	NI

Table 48 Female lower secondary group: Creative subjects

Creative subjects Female lower secondary group	
Part.	**Summary and text passages**
S1 (T1)	- languages (S1 agrees that you can be creative in English and German when they write texts (62).) - woodwork (S1 also cannot show a lot of creativity in woodwork as they need to reproduce objects. She can be creative occasionally (82-83). Whether creativity is accepted depends on the teacher, though most appreciate it (96-98).)
S2 (T4)	- languages (German and English, especially when you write texts (60).) - art (They can add their personal touch (56-57).) - woodwork (In her woodworking lessons, she cannot be creative as they need to reproduce objects (78-81). Whether a creative note is accepted depends on the teacher (88-89).) - music (Creativity is required when they have to come up with a rhythm between the notes (104-105), which they have done in the past (107).)
S3 (T1)	- woodwork (They can build things themselves and finish them the way they want (73, 75-76).)

Table 49 Male lower secondary group: Creative subjects

Creative subjects Male lower secondary group	
Part.	**Summary and text passages**
S1 (T2)	- woodwork and art (These subjects allow them to be very creative (50). For example, they can use colors creatively by mixing them (54-55).) - languages (It is sometimes possible to be creative in English (51). In English there are many formulas to build the various tenses (57-58, 60). - math (It is sometimes possible to be creative in math. (51) In math you can add and subtract many different numbers (56-57).) These are the four subjects in which you can be quite creative. (51-52)
S2 (T4?)	- woodwork and art (They are not restricted to curriculum guidelines (66-67).)
S3 (T1)	- woodwork and art are the subjects that allow you to be the most creative (73). - languages (You can sometimes be creative in English (75), especially while reading a story which you have to imagine in your head (77-78), but also while writing stories (79-80).
S4 (T1)	- chemistry (They can experiment with new elements, etc. (82, 84).)

Table 50 Female upper secondary group: Creative subjects

Creative subjects Female upper secondary group	
Part.	**Summary and text passages**
S1 (T4)	- art (49) - languages (English because they can write poetry, which they have done in class (51, 53). In German they sometimes talk about books, movies, etc. (91-93).) - hospitality (She agrees that you can be creative in hospitality lessons (83-84). For example, you might need to alter recipes (87).)
S2 (T5)	- languages (In English they can be creative when they write essays (58). When they get an interesting topic, being creative becomes easier (61, 63-66).) - hospitality (She agrees that they can be creative in hospitality lessons (83, 85). For example, they can experiment with herbs (89).)
S3 (T5)	- art (50) - languages (She agrees with S2's opinion that English is creative (60) and that being creative is easier when the topic is interesting (70-71).) - hospitality (Students need to be creative when plating food, for example (74-75, 77).)

Table 51 Male upper secondary group: Creative subjects

Creative subjects Male upper secondary group	
Part.	**Summary and text passages**
S1 (T5)	- hospitality (It is possible to express some creativity in hospitality. They may follow the same recipe, but the results may differ from chef to chef (73-74).) - history (The lessons may differ from teacher to teacher, and you are exposed to various opinions (75-78). These may be expressed during a presentation (84-85).) - languages (In such subjects they can be creative in texts and presentations (78-80).)
S2 (T5)	- art (Art because you can draw (54).) - music (In this subject they can come up with rhythms, which is something they occasionally do (55).) - languages (In German and English they can write texts and express themselves creatively. (56-57)
S3 (T4)	He does not feel like he can be creative in any subject as not many teachers seem to accept it when students are creative. Creativity depends on the teacher, not the subject. (59-64)

Table 52 Female lower secondary group: Creativity in the classroom

Creativity in the classroom Female lower secondary group	
Part.	**Summary and text passages**
S1 (T1)	- high importance (Creativity is important (200). Creativity makes learning more fun, which makes learning easier (205-206).) - lack of creativity (Though they play Kahoot, they do not write open ended stories which she would enjoy doing (292-293).)
S2 (T4)	- high importance (Creativity is important (200). When you can implement your own ideas, you can concentrate better (202).
S3 (T1)	- high importance (Creativity is important (200).) Since she grew up speaking English, it is very important for her that learning English is fun (212-213).)

Table 53 Male lower secondary group: Creativity in the classroom

Creativity in the classroom Male lower secondary group	
Part.	**Summary and text passages**
S1 (T2)	- high importance (Not including creativity to have more time to do homework would be a loss.) (176-177)
S2 (T4)	- low importance (It is unnecessary to have too much creativity. It is only useful to learn vocabulary (144-145). By not focusing on creativity in class, students would perhaps have less homework (171-173).
S3 (T1)	- high importance (Both creativity and homework are important (179).)
S4 (T1)	- high importance (Creativity helps one learn and have fun at it (360-361).)

Table 54 Female upper secondary group: Creativity in the classroom

Creativity in the classroom Female upper secondary group	
Part.	**Summary and text passages**
S1 (T4)	- high importance (S1 agrees with S3 that creativity is important to have more fun while learning (287-288). Variety makes lessons fun (294).)
S2 (T5)	- high importance (S2 agrees with S3 that creativity is important to have more fun while learning (290-291).)
S3 (T5)	- high importance (Creativity is important so they have more fun while learning (283, 285-286).)

Table 55 Male upper secondary group: Creativity in the classroom

Creativity in the classroom Male upper secondary group	
Part.	**Summary and text passages**
S1 (T5)	- high importance (Creativity should be encouraged and fostered in class to allow students to be more successful in life or allow them to invent something, be creative in their workplace and have more fun in life (530-536).) - lack of creativity (They have not had the chance to be creative in class, though they did in the previous year (361-366).)
S2 (T5)	- high importance (It is important in English to make lessons less boring (303). Creative tasks are very important (406-407). It's important to learn and have fun (525-527). - lack of creativity (There is less and less creativity at an upper secondary level compared to lower secondary (378-379.) Though he can do without creativity, he would like it (381).
S3 (T4)	- lack of creativity (The lack of creativity in class can be compensated at home in his spare time (239-240). Though he expresses his creativity outside of school, he would appreciate being able to be creative in class (327-329).) - low importance (Too much creativity at school does not seem to be desirable (241).)

Table 56 Female lower secondary group: Teaching for creativity

Teaching for creativity Female lower secondary group	
Part.	**Summary and text passages**
S1 (T1)	- creative writing (English lessons would be more creative if they could write more stories and not only write about an assigned topic (145-146).)
S2 (T4)	- open learning (For S2, open learning is getting a topic, choosing what you work on first, deciding how you want to write a text without having to adhere to guidelines and choosing a topic you want to talk about for presentations (144, 159-164). - text interpretation (Read a chapter of a book and draw what you understood or write a sentence. They did this in German, but not in English (230-233).)
S3 (T1)	- creative writing (They often have the chance to write their own stories (175).)

Table 57 Male lower secondary group: Teaching for creativity

Teaching for creativity Male lower secondary group	
Part.	**Summary and text passages**
S1 (T2)	- role-play (They have done role-plays in small groups. They had to come up with a dialog (388-390).)
S2 (T4?)	- collaborate with peers (They have had to collaborate with their peers by sharing their ideas and deciding how they want to complete a task (243-244). They, for example, had to write a story in groups of four students (247-249). - creative writing (Writing creative texts would be an example of a creative task since they can write what they want about the given topic (233, 235-236).)
S3 (T1)	NI
S4 (T1)	- experiment (In chemistry they can experiment with new elements (84).) - discussions (They have had to discuss with their neighbor about topics such as family rules (252-255).

Table 58 Female upper secondary group: Teaching for creativity

Teaching for creativity Female upper secondary group	
Part.	**Summary and text passages**
S1 (T4)	- make connections (They have had to write an essay about what England contributed to the world, express their opinion about its importance and reflect on whether you have any interests which are related to English or American culture (332-336).) - collaborate with peers (In English as an elective subject, they have had to collaborate with peers while writing a short script and produce a short video. During this process they had to share their ideas (156-157). They also have had to collaborate with peers while writing texts together. (338)) - discussions (They have talked about specific topics with a partner and had to express their opinion. If there were disagreements, they could discover another perspective (338-340). Discussing about books is seen as creative. They do this in German class. (91-93) - role-play (After reading The Hate U Give, they had to take on the role of certain characters and perform a dialog (350-351).) - creative writing (They have written poems (51-53) and a new ending of a story (101-102). In her elective English class they had to write a script (156).) - make a movie/video (In English as an elective they had to write a movie script and then make a video (156-157).
S2 (T5)	- express one's opinion (They have had to express their opinions in texts as well. For example, they had to write a text about their favorite book and express their opinion at the end (346-347).) - solve a problem (They have had to listen to a murder mystery story and, in groups, determine which weapon was used (216-219).) - discussions (They often discuss topics, something which she did not have the opportunity to do very often in the past (482). For example, they discussed about books they had read (377-378). They also had to compare two pictures with one or more students, interpret and discuss what they saw (320-326).)

	- collaborate with peers (They have had to collaborate with their peers while working on a poster about pollution, more specifically the life cycle of a T-shirt (163-166) and while playing Quizizz, an online game (369-370).) - creative writing (S2 believes that you can be creative while writing essays (58-59). - make a movie/video (They had to make a movie (267-268), which they had never done before (271-272). They had to talk about their favourite activity during the pandemic (274-275).
S3 (T5)	- express one's opinion (S3 agreed with S1 and S2 that expressing your opinion was creative (341-342). She has had to express her opinion in English and German class (344).) - collaborate with peers (They have had to collaborate with peers to prepare a presentation (154).) - creative writing (S3 agrees with S2 that you can be creative while writing essays (60).)

Table 59 Male upper secondary group: Teaching for creativity

Teaching for creativity Male upper secondary group	
Part.	**Summary and text passages**
S1 (T5)	- express one's opinion (Express your opinion about a topic in a presentation, which is something they could do in history (84-85). Write a text about a given topic and express your opinion at the end. This is an activity they have done in English class (344-345).) - role-play (They have done role-plays which simulate real-life situations. Such tasks encourage them to improvise, which, in his opinion, is an important skill to possess (142-157). They do these quite often (342).
S2 (T5)	- role-play (He thinks that having students take part in a play or role-plays is the most creative activity you can do in class (160-161). He agrees with S1 that they allow students to practice everyday situations, especially if students must come up with the roles and ideas (163-165). He did not explicitly state whether they had done such activities.) - creative writing (They have had to come up with stories and complete a story (375-378).) - acting (This activity is one of the most creative ones in his opinion (160-161).
S3 (T4)	- discussions (Discussing a current topic with classmates and/or teacher is something they have done in English, and which has helped him learn English. (415-417) Though he mentioned that they did paired speaking activities, which he said nobody did, he would like to engage in more structured interaction (196-201).) - role-play (Dialogs have helped him learn English.) (416) - transformation tasks (Transforming texts into presentations or explanations can be helpful to learn English.) (417-418) - interdisciplinary lessons (He thinks that a cross-curricular approach in English class, which, according to him is done in other subjects, would be creative. He would prefer this to only having a focus on the language.) (192-194)

Table 60 Female lower secondary group: Reasons for teaching for creativity

Reasons for teaching for creativity Female lower secondary group	
Part.	**Summary and text passages**
S1 (T1)	NI
S2 (T4)	- prepare students for real-life situations (S2's teacher wants them to be able to speak English fluently in upper secondary and outside of school (402-403).)
S3 (T1)	NI

Table 61 Male lower secondary group: Reasons for teaching for creativity

Reasons for teaching for creativity Male lower secondary group	
Part.	**Summary and text passages**
S1 (T2)	NI
S2 (T4)	NI
S3 (T1)	NI
S4 (T1)	NI

Table 62 Female upper secondary group: Reasons for teaching for creativity

Reasons for teaching for creativity Female upper secondary group	
Part.	**Summary and text passages**
S1 (T4)	- different perspectives (Reading books about topics that they dealt with, e.g. police brutality, helped her understand them from a different perspective (421-428).
S2 (T5)	- different perspectives (Reading books about topics they dealt with, e.g. racism against Native Americans, helped her understand them from a different perspective (434-437).)
S3 (T5)	NI

Table 63 Male upper secondary group: Reasons for teaching for creativity

Reasons for teaching for creativity Male upper secondary group	
Part.	**Summary and text passages**
S1 (T5)	- prepare students for real-life situations (Dialogs allows students to put themselves in a situation which they may encounter outside of class (142). It is important to be able to use their acquired knowledge in the real world (316-317).)
S2 (T5)	- prepare students for real-life situations (Students get to practice their English skills in everyday situations (163).)
S3 (T4)	NI

Table 64 Female lower secondary group: Teaching creatively

Teaching creatively Female lower secondary group	
Part.	**Summary and text passages**
S1 (T1)	- presentations and freedom of choice (Giving presentations, which they do in all subjects, is creative since they can often decide which topic they want to talk about and decide on how they present the content. It is also possible to create a poster to accompany the presentation and decide what you put on it, which S1 finds fun (65-71).) - open-ended task (S1 would enjoy not only writing about an assigned topic or having to include specific elements in her text (150-152, 155-157). So far, they have not had the chance to write many of their own stories, which is something she would like to do (292-293).) - read out dialogs (They often do this activity in English class (326-327). Sometimes they come up with their own dialogs in small groups and then act it out. This allows them to practice grammar and their pronunciation (388-392).) - writing (S1 agrees with S2 that you can be creative when writing a text in English (62).) - games (S1 agrees with S2 that Kahoot could be used to revise vocabulary and check their understanding of a class reader (253). Though they have played Kahoot in English class (326), S1 expressed that they did not really play games (387-388). Like S3, S1 expressed that learning is easier when she has fun (262-263). - variety (Incorporating something new into a lesson (209).)
S2 (T4)	- presentations (This speaking task allows students to hold the floor, which she very much enjoys as she likes to talk in front of an audience (217-218). They have had to give presentations in English (296).) - open-ended task (They have had the chance to write many stories (295).) - read out dialogs (They sometimes do this. She likes it when they do as she enjoys talking (330-332).) - writing (In English you can be creative when writing a text (60).) - games (In other subjects they play Kahoot, which S2 believes can be done in English as well to revise vocabulary or check their understanding of a class reader (247-250). Later she stated that they had played Kahoot in English class and in other subjects (295, 297). In lower grades they used to play Simon Says, which incited them to focus on the teacher's pronunciation (382-385).)

	- reading (They get books to read at home which they then discuss in class. This helped her to learn English (377-379).) - drawing task (A creative task would be to draw a picture that corresponds to the story of a book. They have done such a task in German, but not in English (230-233).)
S3 (T1)	- read out dialogs (Students are asked to take on a role and read their character's lines. This is somethings she enjoys doing (313-324). Reading out dialogs have allowed her to hone her speaking skills (342-343). - games (Playing games would be creative (235). One example given was Vokabelkönig to practice the comparative and superlative forms (241-243). S3 agrees with S2 that Kahoot could be used to revise vocabulary and check their understanding of a class reader (252). S3 adds that such games would allow them to learn fast and in a fun way (253), which is motivating (258-260). Later she stated that they often played games such as Vokabelkönig in English class (308).) - reading (They read many stories. This is something she enjoys doing (176). She finds this activity creative as reading in a foreign language is something that occupies her mind (185-189). Listening to audio recordings of the stories in the coursebook and reading them out loud help her learn how to pronounce words (359-366).)

Table 65 Male lower secondary group: Teaching creatively

Teaching creatively Male lower secondary group	
Part.	**Summary and text passages**
S1 (T2)	- read out dialogs (Students are asked to read and act out a dialog in front of the class (110-111, 319). An example would be a restaurant dialog. They have done this activity many times before (195-197).) - writing (They often write texts. Many of them are creative, for example stories about magic (127-132).) - watch a movie/video (In English they have watched videos, the content of which they then repeated. For example, one video was about the speaker's family and afterwards the students were asked to retell what they had heard and then a few students described their own family in front of the class. S1 thinks this is a rather fun way to learn (198-207). In his opinion, watching a video also allows them to give their brain a break (320).) - visualization (Grammar formulas to help students learn the tenses with creativity (57-64).)
S2 (T4?)	- read out dialogs (S2 considers this to be one of the two activities which allow for creativity (116-117).) - writing (This is one of the two activities which allows one to be creative (116-117).
S3 (T1)	- read out dialogs (S3 agrees with S1 that reading out dialogs is a creative task (115). Like S1, S3 enjoyed acting out a restaurant dialog with other students who all had a different role and adding their personal touch (212-217). He enjoys acting (220-221) and putting himself in the character's shoes by, for example, changing his voice (223-225). - reading (Reading a story allows them to imagine what is happening and what everything looks like (77-78).)

S4 (T1)	- read out dialogs (S4 agrees with the others that reading out dialogs in English is creative (119).) - writing (Writing e-mails is a creative task. His teacher told them that they should write many (119-124).)

Table 66 Female upper secondary group: Teaching creatively

Teaching creatively Female upper secondary group	
Part.	**Summary and text passages**
S1 (T4)	- writing (The act of writing is creative (96-97). - games (They have not played Kahoot in English class, but they have in Spanish (364, 377). In English as an elective, they played Taboo (394-396).) - reading (Talking about books in class is a way to bond with other students (96-98). They read books about some of the topics they deal with in the coursebook. For example, when they were working on the unit about the US, they talked about police brutality and read The Hate U Give (421-424).) - watch a movie/video (Watching movies would be a creative task to do in language classes (92-93, 453-454). This has helped her to learn English (448). It is a way to be exposed to slang and everyday English (450-452).) - drawing task (When she was in middle school, they had to draw a picture that corresponded to the book which they had read (102-103).) - take students' interests into account (T2 agrees with S3 that teachers should ask students how they would like to do something as their methods might help them learn better (242).)
S2 (T5)	- freedom of choice (S2 believes that students can be creative when they can choose the topic they write about (63-64).) - games (They listened to a murder mystery story and had to find out what weapon the suspect used (216-219). They have not played Kahoot in English class (365). They have, however, played Quizizz in teams to practice vocabulary (369-373). They have also played Who Am I?, a game during which you are assigned a famous person whose name you need to guess by asking questions (482-484).) - audio recording (During the distance learning phase they had to record themselves while they were speaking about a given topic, something which they had never done before (266-267). Before COVID-19 they had to make an audio recording once a year, which they did during the distance learning phase. They had to speak for two to three minutes (270-272). - reading (In the winter semester they read two books, one of which dealt with a topic which they covered in the coursebook (434-436).) - watch a movie/video (They do not really watch movies in class (457). She did not explicitly state whether she thought it was a way to teach creatively.) - variety (S2 agrees with S3 that variety is important (264).) - presentations (In English they had to prepare a poster presentation about "the life cycle of a T-shirt. They worked in teams and could implement their ideas and draw on the posters (163-166).) - freedom of choice (S2 associates creativity with being able to do what she wants. An example for this would be to write about a specific topic, e.g. her favourite hobby, and decide for herself what she writes about (128-130).)

	- take students' interests into account (T2 agrees with S3 that teachers should ask students how they would like to do something as their methods might help them learn better (245).)
S3 (T5)	- presentations (In English they had to choose a job and give a presentation about it. They could choose whether they wanted to make it interactive or not.) (357-360) - games (They play Kahoot and Quizizz quizzes in English class (379). For example, they finished a topic in English and played a Kahoot game which was connected to it (385-387). Kahoot tends to be played to revise content whereas Quizziz is incorporated to go over vocabulary (391-392).) - movement (Their teacher prepared stations and students had to get up and go to them. S3 believes that this was done so they would not fall asleep in class. Their task was to ask questions and report the statistical results (307-314).) - reading (They have not read any books in English (430).) - watch a movie/video (Watching movies has helped her learn English (449). In English they watch movies pertaining to the topics they deal with in the lessons. For example, they talked about the production of clothing and then watched a documentary, *The True Cost* (458-464).) - variety (It is important for S3 that there is a variety of tasks. It is the most important for her (261-263, 525). Her teacher ensures that there is a variety of tasks (33).) - take students' interests into account (S3's teacher welcomes students' ideas and incorporates them (33-34). For example, S3 had once asked her teacher if they could discuss the topic they were dealing with and a week later he implemented a slightly modified version of her idea (147-150).) In S3's opinion, teachers should ask students how they want to do something as their methods might help them learn better (237-241).

Table 67 Male upper secondary group: Teaching creatively

Teaching creatively Male upper secondary group	
Part.	**Summary and text passages**
S1 (T5)	- presentations (In his opinion, giving presentations is a way for students to express their creativity (79-80). In English they had to advertise a product by doing a poster presentation (350-351). In history, giving a presentation allows students to express their opinion on a specific topic (84-85). With his previous English teacher, they had to prepare and hold a presentation about famous British people.) (357-358) - writing (This is one way to express his creativity (77-80).) - games (They have played quiz games e.g. Kahoot. It is a way to add variety to lessons (173,175, 177). - watch a play (They watched an English play then re-enacted it (359-360)). - freedom of choice (The poster presentation they had to do was creative since they could choose the product they wanted to advertise (353).) - open-ended task (For the poster presentation, they could choose how they wanted to advertise their product as they did not have to adhere to a template (354-355.) - authentic (S1 thinks that field trips would be creative. He mentioned a language-learning trip which would allow them to use the target language with the locals (177-179). Learning how to use English in everyday situations is what S1 finds important (213-214). He enjoys learning by doing (313-314).)
S2 (T5)	- games (He would find quizzes creative because it requires creativity to come up with the questions (159-160). They have done quizzes before in class (171-172).)

	- variety (Teaching creatively is associated with implementing various tasks.) (223-224)
S3 (T4)	- authentic (S3 thinks that it is important to use the language in everyday situations rather than completing worksheets or describing pictures (187-189).) - take students' interests into account (Since their English lessons follow a rigid plan, S3 feels as though they cannot contribute their ideas (185-186). He would like to do activities which take his interests into account. He does not see the point of talking about pictures in the course book which have no link to their personal lives e.g. a picture of tea.) (203-208)

Table 68 Lower secondary female group: Reasons for teaching creatively

Reasons for teaching creatively Lower secondary female group	
Part.	**Summary and text passages**
S1 (T1)	- make lessons/learning fun (Creative lessons are more fun. S1 learns better when she is having fun (205-206, 262-263, 281-282).)
S2 (T4)	- make lessons/learning fun (S2 thinks that lessons should be creative as they tend to be more fun and memorable (451-454). - engage students (When students can implement their own ideas, they can concentrate better (202-203). If she gets a topic which she dislikes, she does not focus on it as much and simply gets it done (270-273).)
S3 (T1)	- make lessons/learning fun (S3 thinks that creativity is important to make English lessons fun. It is especially important for her since she has been speaking English since she was three years old (212-213). When lessons are fun, students are more motivated (258-260). Games help one learn faster and have fun (255). S3 agrees with S2 that lessons should be creative as they tend to be more fun and memorable (457).)

Table 69 Lower secondary male group: Reasons for teaching creatively

Reasons for teaching creatively Lower secondary male group	
Part.	**Summary and text passages**
S1 (T2)	- make lessons/learning fun (Learning in a playful manner helps students learn (265-266). S1 thinks that it is important for students to be motivated and have fun at school and creativity can help achieve that (353-356). Without creativity, lessons would not be so exciting (138-140). Watching videos and re-enacting them is a fun way to learn English (199-201). This is a fun way to learn vocabulary for tests (259-261). By acting out a dialog about a specific topic which will be covered in an exam, students can gather ideas and remember various structures (262-266).)
S2 (T4?)	- make lessons/learning fun (It is important that there is enough creativity in lessons to ensure that students have fun. There should not be too much as it could be counterproductive (364-365).) - help students learn (Students can learn vocabulary with other students in groups by testing each other. One student can read the German word and the others have to say the English equivalent. They then can come up with their own sentences (272-282).
S3 (T1)	- make lessons/learning fun (S3 agrees with S1 that English lessons without creativity would not be so interesting. In fact, he cannot imagine English lessons without creativity (154-156) as it would be more boring (187).

S4 (T1)	- make lessons/learning fun (Creativity can help students learn because it is linked to having fun. This helps one learn (360-362). Lessons without creativity are not interesting and make learning more difficult (163-164). Dialogs are fun and interesting (254-255).)

Table 70 Upper secondary female group: Reasons for teaching creatively

Reasons for teaching creatively Upper secondary female group	
Part.	**Summary and text passages**
S1 (T4)	- make lessons/learning fun (S1 does not find it fun to do the same things all the time, which is the case in math. She therefore appreciates it when there is variety in the other subjects (292-294). S1 agrees with S3 who said that having the opportunity to contribute their ideas makes learning more fun (288).)
S2 (T5)	- make lessons/learning fun (S2 with S3 who said that having the opportunity to contribute their ideas makes learning more fun (289). Playing vocabulary games makes learning easier and more fun (408-410).)
S3 (T5)	- make lessons/learning fun (S3 thinks that when students have the chance to contribute their ideas, they have more fun learning something new (285-286). S3 agrees with S2 that vocabulary games make you want to learn more (411-412).) - help students understand (A documentary about a specific topic allowed them to learn more about a topic in depth (459-462).)

Table 71 Upper secondary male group: Reasons for teaching creatively

Reasons for teaching creatively Upper secondary male group	
Part.	**Summary and text passages**
S1 (T5)	- engage students (S1 agrees with S2 that creativity is more motivating (310). If he does not have the freedom of choice, he is automatically averse to the task (392-395). Students need variety (177). - help students learn (If he is interested in a topic, he can learn more easily. That way it is also easier to learn vocabulary which is necessary to communicate (392-394, 398-399, 400-401). When students can choose their own topic, teachers can see the effort they put in and the differences between the students (446-449). For example, they may then decide to give low level learners who cannot express themselves extra worksheets (451-453).)
S2 (T5)	- make lessons/learning fun (Teaching creatively is associated with making an activity more fun (114-115). Learning and having fun are interrelated: if you do not have fun, you cannot learn (525-527). For example, in accounting they do the same thing every day, which is boring and not conducive to learning (221-224). - engage students (It is more motivating (308). Students need variety (304).)
S3 (T4)	NI

Table 72 Female lower secondary group: Disablers

Disablers Female lower secondary group	
Part.	**Summary and text passages**
S1 (T1)	NI
S2 (T4)	- teachers (Some teachers do not appreciate it when students add their own touch to something they had to reproduce (88-89). - tasks with specific guidelines (Sometimes she does not look at the task assignment on the test and then writes what she wants, which is not appreciated by all teachers. Her English teacher does (91-92).
S3 (T1)	NI

Table 73 Male lower secondary group: Disablers

Disablers Male lower secondary group	
Part.	**Summary and text passages**
S1 (T2)	NI
S2 (T4?)	NI
S3 (T1)	NI
S4 (T1)	NI

Table 74 Female upper secondary group: Disablers

Disablers Female upper secondary group	
Part.	**Summary and text passages**
S1 (T4)	- school leaving examination (Since they are graduating the following year, they do more practice tasks rather than creative ones (249-250).) - tasks with specific guidelines (In woodworking class, they are told what to make (82-85).) - school type (AHS schools are focused on theory and the final leaving exam whereas professional colleges offer hands-on experiences (259-263).) - teaching to the test (Older teachers seem to focus more on the curriculum and grammar, everything they need to pass a test (216-217, 389-390)
S2 (T5)	- tasks with specific guidelines (Students' grades can be negatively affected if they do not produce what they were told to make (84, 86).)
S3 (T5)	NI

Table 75 Male upper secondary group: Disablers

Disablers Male upper secondary group	
Part.	**Summary and text passages**
S1 (T5)	- teachers (Whether there is creativity in the classroom depends on the teacher (387). His former teachers were not creative and focused on teaching to the test (389-390).) - no freedom of choice (S1 agrees with S3's statement about imposed creativity, but seems to understand it differently. He thinks that having to do something a specific way inhibits creativity (255-257). As soon as he is told to do something a specific way, he is automatically averse to the task (394-395).) - tasks with specific guidelines (If students write a text their own way, it risks not fulfilling the task requirements (257-259).)
S2 (T5)	NI
S3 (T4)	- school type (S3 thinks that school is too conservative and adheres to strict conventions which do not allow him to develop freely (59-60).) - school leaving examination (S3 thinks teachers are stricter because of the school leaving examination. Eventually the main focus is put on the school leaving examination and text types (70-71).) - teachers (Whether students can be creative depends on the teacher. In his opinion, many do not appreciate it (62-64).) - no freedom of choice (When he is told to be creative, he cannot express as much creativity as he would otherwise (248-251).) - tasks with specific guidelines (In English they had to record themselves talking to their partner. Although they had received instructions on what to do and how, they decided to be more spontaneous while speaking. As a result they were informed that they had not completely fulfilled the task (282-290).) - text types (This is especially the case in English: texts need to fulfill specific requirements (66-68).)

Table 76 Female lower secondary female group: Uncreative activities

Uncreative activities Female lower secondary female group	
Part.	**Summary and text passages**
S1 (T1)	NI
S2 (T4)	NI
S3 (T1)	NI

Table 77 Male lower secondary group: Uncreative activities

Uncreative activities Male lower secondary group	
Part.	**Summary and text passages**
S1 (T2)	NI
S2 (T4)	NI
S3 (T1)	NI
S4 (T1)	NI

Table 78 Female upper secondary group: Uncreative activities

Uncreative activities Female upper secondary group	
Part.	**Summary and text passages**
S1 (T4)	- worksheets (Grammar tasks are uncreative as their aim is to practice something they learned and should know (252-254).) - no variety (Revising content and not regularly learning something new, which is the case in math, is not fun (292-293).)
S2 (T5)	NI
S3 (T5)	NI

Table 79 Male upper secondary group: Uncreative activities

Uncreative activities Male upper secondary group	
Part.	**Summary and text passages**
S1 (T5)	- set topics (Writing tasks with a specific topic and bullet points (312-313). - teaching to test (Focusing on covering the curriculum and doing grammar tasks to ensure that students pass the test. This is something more senior teachers tend to do (216-217). Learning content which will be tested (389-390).)
S2 (T5)	- worksheets (Only completing worksheets is boring (304).) - photo description (374) - summaries (375) - no variety (Doing the same thing every day can be boring, as is the case in accounting. This does not motivate you to learn (223-224).)
S3 (T4)	- worksheets (189) - photo descriptions (189)

Table 80 Female lower secondary group: Creative teachers

Creative teachers Female lower secondary group	
Part.	**Summary and text passages**
S1 (T1)	- uses a variety of methods (S1 agrees with S2 that creative teachers come up with new ways to expose students to the English language and show them that language learning is fun (405). S1 agrees that creative teachers show the importance of speaking a foreign language (409).) - funny (It is important for S1 that a teacher is funny (423, 425).)
S2 (T4)	- uses a variety of methods (S2's math teacher shows them videos of how they can solve problems differently (413-414). Her English teacher also comes up with new ways to expose them to the English language, shows them that language learning is fun (400-401) and the importance of speaking a foreign language (406-407).) - funny (S2 thinks that it is important for teachers to be funny (423-424). When she laughs, it is a sign that she is having fun (427-428).) - tolerant (S2's math teacher is never really angry with them, except for when they are very loud and do not listen (415-416).)
S3 (T1)	- effective explainer (S3's teacher explains things in a simple manner so many students understand (420-421).) - uses a variety of methods (S3 agrees with S2 that creative teachers come up with new ways to expose students to the English language and show them that language learning is fun (405).) - funny (S3's teachers sometimes explains things in a funny way (421-422).)

Table 81 Male lower secondary group: Creative teachers

Creative teachers Male lower secondary group	
Part.	**Summary and text passages**
S1 (T2)	tolerant (Creative teachers are not too strict, but still ensure that students know that English lessons are used to work and not to take a break (298, 307-308). Teachers should allow students to learn from their mistakes when they speak (300-301).) - funny (Creative teachers have a sense of humour (302).) - empathetic (Creative teachers should be able to put themselves in their students' shoes and understand what they enjoy (309-310).) - use a variety of methods (Creative teachers are imaginative) (301).) - authentic (Creative teachers are not afraid of implementing their ideas (297).)
S2 (T4?)	- use a variety of methods (S2 agrees with S1 that creative teachers are imaginative (304).) - tolerant (S2 agrees with S1 that teachers should allow students to learn from their mistakes when they speak (304).) - funny (S2 agrees with S1 that creative teachers have a sense of humour (304).)
S3 (T1)	- laid back (A creative teacher is normal, nice, and not too strenuous (323-325). - tolerant (S3 agrees with S1 that they are not too strict (323).) - empathetic (Teachers can show empathy by not making the lessons too difficult so students can feel better about themselves and by sometimes giving them a break from learning (368-371). They also show empathy when they realize that students have a lot of homework

	- nice (Creative teachers are nice (323). S3 describes his teacher as nice (36).)
S4 (T1)	- laid back (He agrees with the others that creative teachers are not too strenuous (327).) - uses a variety of methods (Creative teachers incorporate creative activities such as dialogs and movies (327-328).)

Table 82 Female upper secondary group: Creative teachers

Creative teachers Female upper secondary group	
Part.	**Summary and text passages**
S1 (T4)	- take students' interests into account (A creative teacher tries to incorporate topics that their students find interesting (491-493). S1 agrees with S3 that creative teachers incorporate students' ideas (531). S1's teacher tries to select books which correspond to their interests. This helps them learn vocabulary (417-419).)
S2 (T5)	- take students' interests into account (S2 agrees with S1 that a creative teacher tries to incorporate topics that their students find interesting (497). - use a variety of methods (Creative teachers incorporate various methods, something which her teacher does (480-481). - fluent (S2 can tell that her teacher is proficient in English. As a result, they speak a lot in class (481-482).)
S3 (T5)	- organized (S3's teacher plans each lesson in detail and times the various activities (468-472).) - takes students' interests into account (S3 asked her teacher if they could have a group discussion about the topic they were dealing with and a week later he had organized one (147-150). Her teachers asks them regularly how they would like to do something (247). S3 agrees with S1 that a creative teacher tries to incorporate their students' ideas and topics that they find interesting (496, 525-526).) - spontaneous (Whenever they have questions, T5 takes the time to answer them (477-478).)

Table 83 Male upper secondary group: Creative teachers

Creative teachers Male upper secondary group	
Part.	**Summary and text passages**
S1 (T5)	- open-minded (Creative teachers are generally more open and as a result incorporate a variety of methods and topics (494-496). - take students' interests into account (Teachers should ask their students which topics interest them and try to incorporate them in their lessons to facilitate their learning (498-502).) - sympathetic (491) - empathetic (He thinks that creative teachers, but mostly teachers in general should show empathy towards students. For example, if a student complains about a class, teachers should not take it personally. They should also try to support the students who want to succeed but lack the abilities to do so (462-469, 471-472).) - young (There's creativity in S1's English classes. S1 thinks it is because his teacher is young (212-214). S1 thinks that the young teachers know what they need the target language for everyday communication (217-219).) - use a variety of methods (Creative teachers incorporate a variety of methods and do not only teach to the test (431-433, 491).

	- fun (S1 agrees with S2 that teachers should not be too serious and not be angry when students sometimes make a joke (458).)
S2 (T5)	- young (S2 agrees with S1 that young teachers tend to be more creative. Since his teacher is relatively young, there is no problem with creativity in the English lessons (221-222).) - use a variety of methods (S2 agrees with S1 that creative teachers use various methods in their lessons and not only teach to the test (437).) - fun (Teachers should not be too serious and not be angry when students sometimes make a joke (456-457). - funny (Making jokes can be considered creative (478-479).) - authentic (Being yourself and showcasing your personality can be creative (479).)
S3 (T4)	- interested in teaching (Creative teachers do not only teach because it is their job. They are intrinsically interested in doing so (483-484).) - interested in their students (Building a rapport with students can help with promoting creativity in the classroom (486-487).) - spontaneous (S3 stated that his teacher followed a strict plan and left little room for their own ideas. S3 would like the English lessons to be more spontaneous (184).) - young (S3 agrees with S1 that creativity depends on a teacher's age (215).)

Appendix G: Abstract

English abstract

Creativity is a 21st-century skill that every student should acquire and possess to be able to face the challenges of the modern world. Despite its importance, this term appears to still be inconsistently defined, meaning that teachers likely have diverging beliefs about it. Since educators have the important task of equipping students with this essential skill, it is crucial to identify their beliefs about this concept to ensure that this goal is achieved. Addressing students' beliefs is also essential to see if they understand creativity similarly. In order to shed light on this issue, this qualitative study made use of a phenomenological case study approach using semi-structured interviews with EFL teachers in Austria and focus group interviews with their students. A reflexive thematic analysis was applied to report and analyze patterns (themes) within the data. The results revealed that though teachers and students associated creativity with the arts and self-expression, they also linked it to innovating, inventing, and the use of various intelligences. In their view, creativity can be fostered by using authentic materials and a variety of personalized methods and tasks that give students freedom. It can also be promoted by devising tasks that not only develop students' lower- and higher-order thinking skills and cross-curricular thinking but also help them create and learn how to learn. This goal may, however, be hindered by several disablers such as teachers' work environment and the strong focus on exams, especially at an upper secondary level.

Keywords: creativity, 21st-century skill, EFL, beliefs

German abstract

Kreativität ist eine Kompetenz des 21. Jahrhunderts, die jede:r Schüler:in erwerben und besitzen sollte, um sich den Herausforderungen der modernen Welt zu stellen. Trotz dessen Wichtigkeit scheint dieser Begriff uneinheitlich definiert zu sein, was wahrscheinlich dazu führt, dass Lehrer:innen abweichende Überzeugungen über diesen haben. Da Pädagog:innen die wichtige Aufgabe haben, Schüler:innen mit dieser wesentlichen Kompetenz auszustatten, ist es wichtig, ihre Glaubensansätze über diesen Begriff festzustellen, um sicherzustellen, dass dieses Ziel erreicht wird. Es ist genauso wichtig, sich mit den

Glaubensansätzen von Lernenden zu befassen, um herauszufinden, ob sie das Gleiche unter Kreativität verstehen. Um dieses Thema zu beleuchten, wurde die phänomenologische Forschungsmethode für diese qualitative Studie und die Analyse von halbstrukturierten Interviews mit EFL Lehrkräften in Österreich und Fokusgruppen mit deren Schüler:innen ausgesucht. Eine reflexive thematische Analyse wurde angewandt, um Muster (Themen) innerhalb der Interviewdaten zu identifizieren und zu analysieren. Die Ergebnisse zeigten, dass Lehrer:innen und Schüler:innen einerseits Kunst und kreative Selbstentfaltung mit Kreativität assoziierten, anderseits verbanden sie auch Innovation, Erfindung und die Anwendung multipler Intelligenzen damit. Ihrer Ansicht nach kann Kreativität durch die Verwendung von authentischen Materialien und einer Vielzahl von personalisierten Methoden und Aufgaben gefördert werden. Diese Fähigkeit kann aber auch aufgebaut werden durch Aufgaben, welche sowohl die niedrigen und höheren Denkfähigkeiten und das fächerübergreifende Denken entwickeln, als auch ihnen dabei helfen, zu kreieren und lernen zu lernen. Allerdings könnte dieses Ziel durch zum Beispiel das Arbeitsumfeld von Lehrer:innen und den starken Fokus auf Tests, besonders in der Oberstufe, verhindert werden.

Stichwörter: Kreativität, Kompetenz des 21. Jahrhunderts, EFL, Glaubensansätze