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Creativity in language teacher action research

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Abstract

Language teacher action research may be understood as a product of necessity, as teachers need to grapple with issues stemming from the complex and uncertain ecology of a language curriculum. Necessity leads them to engage with processes and products that may assist them in the design and enactment of meaningful teaching opportunities. In this landscape, creativity plays a paramount role. For the purposes of this chapter, creativity will be defined as the situated, context-responsive, and people-oriented process of bringing

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different elements together to form a new and significant idea/product/etc. that will benefit teaching and learning. Against this background, the aim of this literature review-based chapter is to put forward a Language Action Research Creativity Triptych to account for the variety of manifestations that creativity can embody in action research. The triptych seeks to reconcile different layers of AR: (1) creativity on AR (methodological creativity), (2) creativity for AR (pedagogical creativity), and (3) creativity through AR (teachers' professional development with a societal orientation).

INTRODUCTION

It may prove a daunting task to write a chapter on creativity in language teacher action research and attempt to walk our talk and be creative with the chapter itself. Since this is a chapter included in an academic handbook, we recognise the tensions between learning to play the game of writing for publication and learning to change the game as we immerse ourselves in thinking and writing. When we first drew our attention to creativity in action research (AR), the volume edited by Smith and Rebolledo (2018) came to our minds because it provides a novel and refreshing way of describing, supporting, and communicating action research in language teaching. However, the question that emerges is, what is creativity?

In the public domain, creativity may tend to be associated with the arts, or even humour. Now, when we think about research in general, it may be agreed that research is a creative process that allows for the advancement of knowledge by asking questions which can be empirically answered or problematised. In the field of language education, creativity has been viewed as a messy construct (Jones 2018), and has been defined as “thinking and activity in language education that is novel, valuable, and open-ended, and that helps to enrich learning in our students and ourselves” (C Group 2015). The notion of novelty is hard

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to make precise because it can be the result of a personal journey surrounded by context-specific circumstances or it could be a ground-breaking concept, procedure, or strategy.

Maley and Bolitho (2015) note that while creativity is a core element of learning, it still needs to find its foot in formal education. In this regard, our first approximation is that language teacher action research is inherently creative since it is the process and result of a teacher reflecting on and changing their practice to enhance language learning. When oriented to action research, creativity can be further understood as the situated, context-responsive, and people-oriented process of bringing different elements together to form a new and relevant practice that will benefit teaching and learning. As Burns (2016) notes, creativity is a core element of AR as it provides language teachers with opportunities to “explore their values and beliefs about teaching, to take risks, and to make discoveries by trying out innovations in teaching” (p. 3).

In this chapter we delve into creativity by putting forward a Language Action Research Creativity Triptych (LARCT) to account for the variety of manifestations that creativity can embody in language teacher action research. The triptych seeks to reconcile different layers of action research (AR) and it consists of: (1) creativity on AR (methodological creativity), (2) creativity for AR (pedagogical creativity), and (3) creativity through AR (teachers’ professional development with a societal orientation). In this chapter, we characterize each element by drawing on the current literature.

The chapter anchors its general understanding of action research and the LARCT in John Dewey’s (2008c) notion of *inquiry*, which turned to art and science to open up new affordances for growth within democratic institutions. It will draw on Dewey’s (2008f) late text “Creative democracy—The task before us” to justify the key role of action research in fulfilling the broader aims of a democratic society, but also to argue that creativity is an essential factor to ensure the continuity between the experiences encompassed in each

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research cycle, and also to guarantee that these cycles grow wider and wider each time—a symbol of the action-researchers' ability to bring about ampler and deeper changes in their educational practice. Next, we draw on the extant literature in language education to explain the proposed triptych and include implications for teachers and teacher-educators, as well as recommendations for further research.

CREATIVE MEANS AND CREATIVE ENDS

Creativity becomes an inherent trait of action research the moment the latter takes place in the midst of practice, within real working institutions affected by change and certain degrees of indeterminacy, and not in artificial contexts separated from the disorganized ebbs and flows of daily life (Cook 2009). As a research paradigm, action research does not simplify the reality inside which it seeks to improve a given social practice, like language education. In this particular case, the ecological dimension of action research (Edwards 2021) has to do with the awareness that education will only be realized (and hence improved) provided a certain structural complexity is respected—one consisting of teachers and students interacting around significant purposes that are worthwhile for them. Should this basic structure be impoverished—as happens with research designs that are extraneous to teaching and learning—the entire educational edifice would collapse, in which case there would remain no language education to improve in the first place.

Precisely, this demand to reconcile research with the essential aims and values of a given social practice can only be met through creativity. In action research, the methods, instruments, and concepts must originally adapt to the component parts of the ongoing practice, not the other way around. This was the reasoning behind Carr's (2006) contention that action research could do without the notion of methodology, one which could narrow the scope of one's creativity. For whatever procedures one wished to enact to become better

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informed about the effects of a specific course of action, they should derive from within a reflection grounded on the cultures and rationalities of the social practice, not from without. As will be seen in the following sections, to reconcile the practical and research strands of action research, language teachers have ended up reclaiming for themselves the freedom to make use, reinterpret, and appropriate the entire scope of art and science.

And yet, action research is creative not only in its means, but also in its ends. In 1939, an eighty-year-old John Dewey summarized his life-long philosophical project in terms that can now clarify the general relationship between action research and creativity. Elsewhere we have described the central aim of Dewey's oeuvre as the conceptualization of a widening *democratic spiral* (Villacañas de Castro 2023). For Dewey, this motive represented the idea of more and more people having more and more chances to actively transform their environments and themselves, a process that he mostly conceptualized through the concept of *growth* (Ryan 1995: 28). Growth was what democracy stood for: not a system of government, but a "form of associated living" (Dewey 2008a: 93) in which everyone had access to the resources—the tools and ideas—they needed to interact purposely and richly with the nearby world.

Dewey's philosophy privileged *art* and *science* as the most powerful means to fulfil this goal and hence expand the democratic spiral. Why were these means creative? Because, like action research, they were not destructive. Art and science reworked, reorganized, and extended experience to perfect it for the task of sharing and opening more and more doors for social action and human growth. They proceeded not by breaking, but by maintaining and enriching experience (Dewey 2008d: 19). In comparison to them, force and violence in any social practice—education included—were merely interruptive; they broke rather than built upon. They did not educate, they forced. On the other hand, the democratic spiral proceeded through a series of concatenated cycles that strung together contexts, different habits,

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practices, and accumulated knowledges (commonsensical too) which gradually acquired artistic and scientific qualities. Through similar organic transitions and continuities, action researchers also increase their potential to constructively transform the world.

In his 1939 text, “Creative democracy—the task before us”, Dewey (2008f: 226) conjured the corollary to his entire philosophy through the image of “democracy” becoming “a way of life”. This would be the case when the democratic spiral absorbed within its vortex all the contexts, institution, situations, and relationships in society, and professional too; that is, when art and science (and growth and creativity) finally became one with the full spectrum of “friendship” (Dewey 2008b: 300). We believe that in his 1939 text, Dewey unknowingly sketched action research’s domain and contribution: it gives us the chance to learn how to amplify the creative possibilities of our relationships and practice through the democratic appropriation of the entire traditions of art and science. Action research realizes the democratic spiral at the actual institutions and social practices. In the next section we organize the crystallizations of action research and creativity in language education.

THE LANGUAGE ACTION RESEARCH CREATIVITY TRIPTYCH

Based on our working understanding of creativity in action research, the LARCT—alternatively the Triptych—is embedded in the ecological dimension of action research since it includes a complex array of actors and practices situated in and beyond educational institutions. The Triptych (1) aims at recognizing and operationalizing creativity in language teacher action research in its means as well as ends, (2) can be approached as an epistemological tool to plan, implement, and monitor AR with the ultimate goal of reconciling research and social practice for bringing about social transformation, and (3) can serve as a booster for educators involved in mentoring teachers doing AR (e.g., Smith et al. 2021), as

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mentors can help to create a conducive environment in which creativity has a key role to play.

The Triptych consists of three interrelated elements or panels which seek to capture the core features of the creative process of AR (Figure 1).

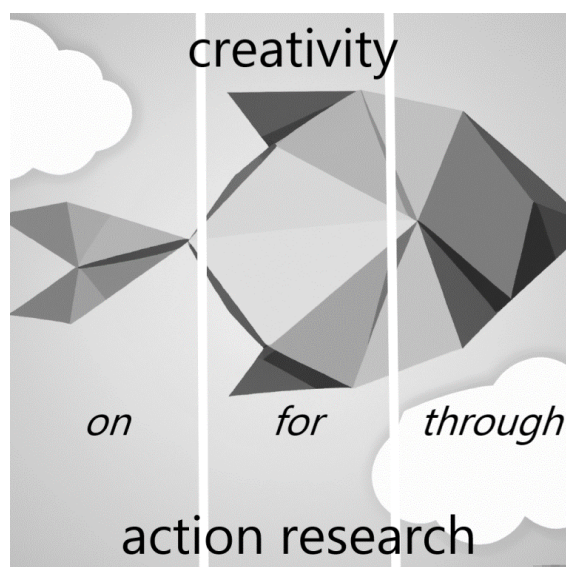


Figure 1. The Language Action Research Creativity Triptych (LARCT)

Creativity *on* AR

This element refers to methodological creativity, i.e., the deployment of creative thinking and practice to respect our classroom ecology at the same time as we add novelty and relevance to, for example, data collection instruments and data analysis. In other words, creativity *on* AR seeks to remind ourselves that we can be playful, imaginative, and original to make the AR process memorable and transformative as we leave our comfort zone and be less dogmatic, yet strategic, about how AR should be carried out.

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In their suggestions on how exploratory action research can be carried out, Smith and Rebolledo (2018) list typical instruments such as survey questionnaires, focus groups, interviews, classroom observations by a critical peer, and a reflective diary. They also suggest sources which are not usually included in, at least, AR-based articles, such as lesson plans, teaching and learning materials, pictures of the class, or students' performance on tasks to broaden the scope of the sources of information teachers can employ to understand, plan, act, and evaluate their AR.

The use of visuals, which can gravitate somewhere between visual methods (Kalaja and Pitkänen-Huhta 2018) and arts-based methods (Leavy 2019), has demonstrated to be a creative way of conducting AR for it can harness thinking and offer multimodal participation (Villacañas de Castro 2020). For example, in a participatory action research study with student-teachers in Spain, Villacañas de Castro (2017) used photovoice to capture the student-teachers' collective knowledge production. As another example of creativity on AR, Sarasa's (2022) study is worth mentioning. In exploring her own practice, she showed her student teachers a wordless book, she then asked them to write a story based on their interpretation of the book's illustrations, which they then verbally shared in class. In this case, not only do we have visuals, but also the use of student teachers' coursework, their stories, as a data collection instrument. This example depicts another distinctive characteristic of language teacher action research: the conflation of pedagogy and research since the task had a double purpose: (1) to allow the student teachers to engage in written and oral narration, and (2) to gather data from them about their views on diversity in the language classroom. The same unstable balance lies behind one of the most vigorous action research-related methodologies, *pedagogical documentation* (Formosinho and Peeters 2019), in which teachers conduct research into their own classrooms to meet the goals of *formative assessment*.

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To a certain extent, creativity on AR connects art and science. We need to be artistic with our scientific methodologies. The two studies briefly reviewed in the preceding paragraph illustrate the use of art, perhaps in a broad sense, to extend and improve action research and the knowledge that emanates from their interaction. In this regard, as envisaged in Dewey (2008c), art and science can be viable conduits for inquiry. Creativity can enrich the experience of carrying out action research by supporting the elaboration of a wider menu of methodological decisions. As shown in the work of Nind et al. (2016), qualitative and multimodal methods originally created to facilitate research with children are now being used to channel the voices and thoughts of adult educators, often through art-based approaches. For instance, Clark (2011) extended his multimethod *mosaic approach* to educators who engaged in informal cartographies and photographic means of documentation to register their opinions on the pedagogical affordances of a new civic centre.

Creativity for AR

This element stresses pedagogical creativity, understood as the ability that teachers have to plan and implement contextually innovative activities, resources, or teaching strategies as part of the issue/puzzle they are addressing in their AR project. In this case, art and science are basic forms of interaction with the environment at the heart of project-based learning or participatory action research initiatives. Together, they hold the power to improve the learning experience that unfolds in tandem with AR, at the precise juncture where *pedagogical research* (Santoro Franco 2005) meets the *research-as-pedagogy* orientation that characterizes *project-based learning*. We turn to the literature to illustrate this element.

In her quest for increasing student teacher engagement, Khurram (2022) introduced a series of pedagogical changes she examined through AR. Those changes in her practice

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included: giving the students a choice of whom to work with in class, allowing them to select which assignments to include in their portfolio, or asking them to leave weekly feedback on the “cheers box” or “tears box” placed in the classroom, among others. According to the author, these pedagogical changes proved to be meaningful as the students acknowledged that they helped them develop a stronger sense of autonomy and relatedness, which impacted positively on their engagement with coursework. Another example of creativity for AR with student teachers comes from Banegas et al. (2020a, b), who put together a writing project to enhance student motivation, self-efficacy, and L2 development by bringing together learners from three different institutions in Argentina. The final task was to write a book review for potential publication in a regional journal. The creativity for AR in this case was associated with engaging the students in an authentic activity in the profession: writing for academic publication.

Creativity for AR can also be found in published AR-based experiences with young learners. For example, Sanchez Zapata (2019) sought to improve her students’ listening skills by designing her own teaching materials, which featured short but several audios as sources of input, videos, songs, and images to pre-teach vocabulary. She also included homework which consisted of asking the students to watch a video and complete a worksheet. With teenage learners, Velasco Argente (2019) engaged in creativity by designing her own teaching materials to support students’ reading comprehension and writing skills. She first gave them a choice of texts on familiar topics, and based on them she designed worksheets which included visuals to pre-teach vocabulary, and support for open-ended questions such as sample answers, sentence frames, and a word bank. She also included games such as “The Weakest Link”.

The creative learning experiences reviewed above reinforce the notion of action research as being creative in its means as well as its ends. On the one hand, creativity *on* AR

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supports the innovative expansion of the methodological toolbox at teachers' disposal (Burns, 2016). On the other, creativity *for* AR realises the ends of AR, to enrich and transform experience.

Creativity *through* AR

The last element of the triptych comprises the creative sphere that results in teachers' engagement with AR. Teachers' professional development with a societal orientation, i.e., transformative AR that seeks to influence the classroom as well as the community, can be seen as a creative outcome of AR for it allows teachers to agentively design a course of action that ignites a growth spiral encompassing professional, community, and societal levels. Rather than waiting for school administrators, or a teacher association, or a Ministry of Education, or a publisher to offer continuing professional development opportunities, teachers (co)create the opportunity themselves and lead it.

Creativity through AR manifests itself in the various planes that are influenced by the act of carrying out AR. For example, Dikilitaş and Yaylı (2018) report that teachers who conducted AR for four years developed core aspects of their professional identity such as (1) sensitivity to students, (2) seeking better informed teaching practice, (3) recognising the need for self-development, and (4) collaborating with other teachers and building empathy. These findings show that through AR the teachers left their comfort zone and pushed themselves to explore new avenues of self-led professional growth. With a similar aim, Burns and Westmacott (2018) reflected on the lessons learnt from a programme aimed at supporting teachers' transition to becoming teacher researchers. The participants appreciated their development of research skills together with an opportunity for systematic reflection on their teaching practice. They also recognised that writing up their research proved to be challenging due to a variety of contextual and professional reasons. This issue

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brought about changes to the programme, which demonstrates that creativity through AR can also exert a positive impact on those mentoring AR (e.g. Békés 2022). In a similar vein, a study conducted by Senaydin and Dikilitaş (2019) shows that AR can be a helpful tool to promote and engage in self-evaluation of teaching. In this regard, AR not only becomes a research methodology but also a creative way of supporting teaching and, by extension, professional development.

Finally, we would like to share one example of AR that not only illustrates creativity in design, content, and process, but also responds to Dewey's (2008c) interest in inquiry through the integration of art and science for growth. In a study which combined social justice and teacher-made materials development with secondary school teachers and learners, Banegas et al. (2023) included lesson plans and surveys as data collection instruments to gauge participants' understanding and practice of social justice. These instruments were negotiated with the participants to include them as agentive actors in the methodological design (creativity *on* AR). One teacher asked her learners to collect information about local activists on Instagram, which led the learners to reach out to specific societal role models. The initiative prompted the inclusion of a video-based campaign task that raised awareness of activism for social justice in the learners' community (creativity *for* AR). As a result of the experience, the teachers developed a disposition towards situated social justice and engaged in deep reflection about their agency and identity as political actors in and beyond formal education (creativity *through* AR).

Readers may have noticed by now that the three elements of the LARCT orient each other and themselves to a common denominator: growth. As revealed by the studies reviewed in this chapter, in their quest for transforming the environment and themselves (Dewey 2008f), language teachers can find in AR a notable source and map on which to arrange, problematize, and extend the boundaries of language teaching and learning. In this

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landscape, creativity becomes a prism through which teaching, learning, and research merge and develop in harmony, contributing to the growth of those involved in them.

IMPLICATIONS FOR PRACTICE FOR TEACHERS/TEACHER EDUCATORS

So far, we have presented action research as instrumental to the project of democratically reconstructing our educational institutions to foster teacher and learner growth. We have identified three possible paths for this project, each of which crystalizes a specific relationship between creativity and—on, for, and through—action research. Now the question arises concerning how democracy can actually be turned into “a way of life”, as Dewey (2008f: 226) wished it did. How can we, teachers and teacher educators, infuse our primary, secondary, and higher education institutions with a democratic culture? How can art and science blend with friendship and play an increasingly significant role in our daily interactions and teaching practices?

As Dewey (2008c) developed in *Logic: A theory of inquiry*, this general program unfolds through the basic pattern of inquiry, that is, through a selective process involving either the negation or affirmation of elements that already shape our institutional lives and cultures. In terms of negation, for example, one should stand up against hierarchical structures that spread authoritarian habits among colleagues, teachers, and learners alike. One should also question decisions that are motivated either by non-educational values and principles, or ones that, while seemingly educational, are premised on the grounds of unreflected practices, commonsensical notions, or received wisdom that cannot withstand critical scrutiny (Gitlin 2008). For, as proven by the literature on the impact of English linguistic imperialism on ELT (López-Gopar 2016; Phillipson 1992), the moment one delves deeper into the professional commonsense, underlying power structures begin to emerge.

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On the other hand, one can expect the most crucial widening of the democratic spiral to ensue from the enthusiastic affirmation of spaces, practices, and relationships that are already enabling creative approaches to our work. These spaces need to be identified, secured, and—whenever possible—strengthened. In this sense, Dewey (2008b: 27) inadvertently foresaw the course of action research when he spoke of ideals that “project[ed] in securer and fuller form some good which has been previously experienced in a precarious, accidental, fleeting way”. For example: Have certain teachers organized a reading group on critical pedagogies in your department? (Kooy 2006) Join it! While you may be put off, at first, by some of the abstract concepts, you may end up suggesting your own readings and deriving *actionable hypotheses* (Argyris, 1997) that you can, next, put into practice through your enacted curriculum in the classroom. Similarly, has it come to your notice that a colleague is unfolding an action research project in class? Maybe you can offer your support as a *critical friend* (Wennergren 2016) who is willing to lend insights into the inquiry, for instance by generating visual evidence (photographs) and sharing it with her. Have you realized that the teacher teaching in the classroom next to yours has started to share her students’ work in the corridor, through beautiful multimodal displays? Surely you can speak to her and use the experience to ignite your own process of curriculum development, by designing worthwhile projects whose outcomes deserve to be shared in this way. Together, the two of you may end up organizing a real school museum that becomes an educational hub for students’ families or even children and staff from nearby schools (Villacañas de Castro et al. 2022). Alternatively, you can join the EVO-Classroom-based research for professional development page on Facebook and become part of an international community of language teachers who support each other on doing action research. All of these further exemplify creativity on, for, and through action research.

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These suggestions highlight the need to minimize the grinding effects that competition and individualism have in our schools, high schools, and universities, as well as the “disorganization and mistrust” that these vices generate in their respective institutional cultures. As noted by Lisa Delpit, “if the culture of the school is set up so that sharing is important and collaborating is important, the children will be the beneficiaries” (cited in Sokolower 2012: 22). We should add: educators too. Democratic cultures open new and more accessible trajectories of growth for all the members in an institution. Insofar as this is the case, these cultures are a common good that transcend private, personal ambitions and gains, however legitimate the latter may be. Conversely, as we have seen, everyone is co-responsible for nourishing and strengthening this common good.

Many are the ways in which one can contribute to the democratic culture of his or her institution, not all of which involve assuming leadership roles, either within the staff or administration. And yet, regardless of the specific contribution one wishes to make, we can agree that the progressive widening of the democratic spiral will only be done gradually, and—secondly—by prioritizing in our daily lives and practices the *pedagogical rationality* that lies at the core of action research. “The experience of action researchers has shown that action research is more a pedagogical endeavor than an epistemological one; it is pedagogical research directed at practitioner growth rather than at understanding reality at all costs” (Villacañas de Castro and Banegas 2021: 19-20). By insisting on this pedagogical rationality, we wish to emphasize that action research is driven neither by a wish to know everything there is to know, nor to convince others of what we believe or know to be true, but rather by the aim of helping people grow as much as they can grow; in other words, of helping them—teachers as well as students—expand their opportunities to creatively interact with their immediate classroom, school, and community environment.

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The progressive widening of the democratic spiral can and will only proceed at the speed of participants' gradual education, not according to predetermined milestones external to the organic growth of the practitioners involved. In the process, different professional (sub)cultures, identities, experiences, and mindsets will be encountered, all of which must be met with respect before they can be transformed and transform others, in turn, as ingredients of a common experimental and professional culture that should never cease to project itself outwards and expand itself. In the same way as language teachers exercise their pedagogical creativity as they begin to imagine a classroom project that successfully taps into the diversity of cultures and languages in their classrooms (creativity for AR), so action researchers must be creative as they try to turn a diversity of professional cultures, identities and mindsets into institutional resources that work within a situation that is conducive to common growth. But either way, creativity and democracy will not be forced. We could paraphrase a basic tenet of Einstein's special theory of relativity and say that neither action research nor democracy will ever move faster than the speed of growth.

RECOMMENDATIONS FOR FUTURE RESEARCH

The originality of this chapter resides in the LARCT described above, and we believe that future research could be geared towards using and problematizing the model in practice.

The following research questions could be a good starting point:

- How can the LARCT support creativity among language teachers?
- What relationships can teachers (a) identify and (b) experience at the seams of language teaching action research and professional growth?
- Can the LARCT lead to sustainable societal growth?

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- In what ways can the institutional and collective implementation of the LARCT become a playground for curriculum change?

These questions can certainly assume different shapes and lead to other questions and issues that respond to local particularities, interests, and needs. In all cases, the intentionality underpinning them is connected to creating democratic architectures which help institutions reflect, (re)connect, and grow sustainably.

Future research interested in understanding and contributing to the transformation of language education can be as creative as language teacher action research and deploy a variety of multimodal instruments for data collection. For example, researchers can explore how teacher researchers create and sustain online communities of practice through discourse. In this regard, netnography can become a helpful research method to capture teachers' interaction in a shared space, such as a forum, a website, a messaging platform (e.g., Telegram, WhatsApp), or group page. Teachers can also be asked to create two-dimensional (e.g., a collage, a word cloud, a mind map) or three-dimensional representations such as a teachorama (Banegas 2023) of their current or imagined professional practices, agency, and identities. They can also become involved in narrative inquiry by means of stories they write themselves or help co-construct with fellow teachers and researchers. While the possibilities could be endless, we recognize that researchers need to tread with care as for ethical reasons, the data collection instruments, however transformative they may be, cannot become an extra burden to teachers' already busy schedules.

DISCUSSION QUESTIONS

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The questions posed in this section intend to canvass teacher-researchers' views and experiences with engaging in language teaching action research in relation to professional development. Here, we change the register and style by addressing you. We imagine that if you are reading this chapter, it is because you are keen on enhancing your own professional development as well as that of others' in your context or beyond your usual professional setting. You can use these questions for your own reflection or if you are mentoring teachers. Please, feel free to share your answers with us at Dario.Banegas@ed.ac.uk and luis.villacanas@uv.es

- Go back to our description of the LARCT, is there anything missing in it? Would you add another panel to the model?
- Imagine that you wish to introduce the LARCT to your fellow teachers through different activities, what would these activities be like? What would you do with their responses?
- Do you think the LARCT can help teacher-researchers as well as mentors?
- Make a list of the activities connected to your own professional practice that you feel help you grow. How are they connected/can they be connected to language teaching action research?
- Make a list of the most creative items (e.g. objects, situations, responses, books, people, songs, videos, places, etc.) you have experienced this year personally/professionally. Feel free to classify them in any way you wish. Could you use any of them in your own teaching? Could they become part of your own action research adventure?

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To bring this chapter to a close, Figure 2 is an attempt to represent the creative, inclusive, and collective nature of enacting action research in language education. Can you see yourself in it?



Figure 2. Creativity and action research

FURTHER READING

Burns, A., Edwards, E., and Ellis, N. J. (2022) *Sustaining Action Research: A Practical Guide for Institutional Engagement*. London: Routledge.

This volume includes a battery of activities that can help institutions support action research. The activities are a creative way of harnessing teachers' professional development within a conducive environment. The activities can also support mentoring.

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Formosinho, J. and Peeters, J. (Eds.) (2019) *Understanding Pedagogic Documentation in Early Childhood Education: Revealing and Reflecting on High Quality Learning and Teaching*. London: Routledge.

This is not a book about action research per se, but about *pedagogical documentation*, an approach inspired by educators from Reggio Emilia in Italy and refined by Malaguzzi (who himself was inspired by Dewey) to cater to more sophisticated educational theory, practice, and research. The volume is worthwhile because it offers specific examples of how educators can embrace creative, context-embedded, ecological, and sustainable procedures to document multimodally the implicit (and often hidden) processes that underlie learning.

Ulibarri, N., Cravens, A. E., Nabergoj, A. S. and Royalty, A. (2019) *Creativity in Research: Cultivate Clarity, Be Innovative, and Make Progress in Your Research Journey*. Cambridge: Cambridge University Press.

Albeit not being about language teacher action research, this book provides a fresh take on the act of researching as it seeks to encourage the harnessing of emotions and creativity to boost research development and dissemination. In other words, it concentrates on the researcher as a creative intellectual.

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