

# Conception of creativity-based method of foreign language communication learning in agrarian university

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**Abstract.** This article is devoted to the analyses and the creation of creativity-based method of foreign speech in non-linguistic university of agrarian training area. The aim of the given article is to create the more effective way of learning foreign speech in agrarian university which includes creative thinking usage. The author of the article gives the detailed analyses of foreign speech learning process issues in non-linguistic agrarian university. The author of the article developed the training curriculum of creativity-based method of foreign speech learning process in agrarian university. The methodical algorithm, developed by the author of the article, gives the detailed analysis of creative thinking implementation in practice for future agricultural specialists. Creativity-based exercises' system, developed by the author of the article, includes creativity-based drills and creativity-based communicative tasks which provide parallel development both creative thinking and foreign speech skills of agrarian training area, necessary for communication for special purposes in agrarian universities. The article describes different modern viewpoints and concept variants of creative thinking implementation in learning process by different leading specialists in creative thinking methodology. The given article represents the better variant of foreign speaking learning technique in non-linguistic agrarian university based on consideration of creative thinking as foreign language learning terminology category and its introduction to foreign language learning process in non-linguistic agrarian training area.

## 1 Introduction

The present study is focused on the development of the bases of creativity-oriented methodology of teaching oral foreign language professionally-oriented communication in agrarian higher education institution.

The purpose of the developed methodology is to form the students' skills of communicative professional-oriented competence for future agrarian specialists, as well as

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to activate the students' activity when performing communicative exercises by developing creative thinking on the basis of creative orientation of modern linguodidactics.

The essence of creativity-oriented teaching is that it helps to reveal the potential of each learner's personality, to activate their cognitive and speech activity of future agrarian specialists. Agrarian students get enough oral practice to develop the necessary communicative skills.

In our research we take into consideration the views of such famous psychologists, experts in psychodiagnostics of creativity, as E. de Bono and P. Torrens.

## 2 Material and methods

In our opinion, tasks for developing agrarian students' creative thinking should be aimed at:

- Students' awareness of themselves as a subject of creative thinking activity in the process of teaching foreign language speaking.
- Understanding of the necessity of using and advantages of creative way of thinking in the educational process.
- Identification by students of their role and formation of their existential attitude towards problematic speech tasks in the process of professionally-oriented communication in agrarian sphere.
- Development of fluency and flexibility in producing foreign language utterances in the process of teaching oral foreign language professional-oriented communication in agrarian training area.
- Development of the ability to generate ideas extraordinary when solving speech problem tasks in the process of generating an oral foreign language statement.

We consider the creative teaching as the teacher's actions aimed at creating a creative atmosphere in the learning process, as well as the use of appropriate creative teaching techniques for forming, maintaining and controlling the creative-oriented learning process.

This creative-oriented learning is aimed at activating the creative-thinking and speech-minded activity of the student in the process of learning, consisting of the use of creative thinking as a means and technology of learning in the performance of problematic speech tasks.

Creative learning, in our opinion, is a foreign language activity of students activated through the development and use of creative thinking when solving problematic speech tasks.

The purpose of such activity is the formation of speech skills and development of communicative and speech skills of oral foreign language professional-oriented communication.

In this regard, we consider such a concept as *lexical-grammatical creative skill of foreign language speaking*. This skill is an automatic action of speech production by means of divergent way of thinking and perception while mastering and using lexico-grammatical material of the class.

The creative learning process, in our opinion, includes the following main stages:

### 2.1 Introductory and preparatory stage

This stage represents preparation for the process of idea generation before performing the tasks. The key element of this stage, in our opinion, is "tuning" the learner's attention and perception to the creative way of thinking. The purpose of this setting is to inform the appropriateness and effectiveness of using creative thinking as a tool and method in the learning process.

At this stage the informativeness on the part of the teacher to the students includes the following aspects:

- Description of the specifics of divergent and convergent thinking.
- Description of the advantages of divergent thinking over convergent thinking.
- Description of the techniques of divergent thinking required for application in the process of performing a speech problem task.

## **2.2 Functional-generating stage**

This stage represents the process of generating ideas, i.e. putting forward an original idea while solving a problematic speech task. The purpose of the stage is to form the skills of creative thinking necessary for further performance of speech exercises.

General rules of the function-generated stage for the teacher:

- Prohibiting criticism of the idea being generated.
- Inspiring students to generate original ideas.
- Encouraging any ideas, even surreal ones.

In our opinion, ending the creative phase of the learning process too quickly is undesirable, because new and original ideas emerge when it seems that all possibilities have been exhausted.

## **2.3 Existential-analytical stage**

This stage is an analysis of the ideas put forward, as well as self-analysis and self-actualization. The aim of the stage is to form the skills of existential competence including: self-analysis, self-assessment and self-actualization.

We refer to the main provisions of the creative teaching methodology as:

1. Consideration of creative thinking as a methodological dominant in the learning process.
2. Building an adequate training model for oral foreign language professional-oriented communication presupposes preliminary study of information on creative thinking, its specificity, connection with the learning process, role in the learning system, and necessity of application.
3. The description of creative learning tasks should be carried out in terms of psychodiagnostics of creativity, i.e. it is necessary to integrate the conceptual apparatus related to the development of students' creative thinking into the process of foreign language teaching.

In this regard, we can highlight the following conceptual positions of creative thinking functioning within the framework of foreign language teaching:

1. Communicativeness of creativity.

Creativity, being a thinking process, can be related to communication, influencing it by building various communicative strategies. Here we should emphasize the influence of creativity on the mastery of strategic-compensatory competence in foreign language learning, because the replacement of certain lexical units, speech turns and grammatical constructions with other ones requires creative perception and appropriate reaction in the process of communication. Instant reaction in the form of replacement of lexical and grammatical material in the process of foreign language speech production requires the use of such elements of creative thinking as fluency, flexibility and originality in the form of means of selecting communicative strategies.

2. Dynamism of creativity.

An indicator of dynamism of creativity is flexibility. Flexibility, being the ability of smooth transition from one communicative topic of discussion to another, acts as an indicator of dynamism of use of creative thinking in the process of performance of problem speech tasks. In our opinion, it is the creative atmosphere of the class and creative orientation of teaching methods among the participants of the training process that allows to make a smooth transition from one professionally oriented topic of foreign language communication to another, thus contributing, successfully forming and developing speech skills and skills of speaking in a foreign language professionally oriented sphere. In this regard, we can conclude that creativity has a dynamic character depending on the situation and context of communication.

### 3. Boundlessness and versatility of creativity.

One of the indicators of boundlessness, ambivalence and versatility of creativity is originality, representing a key element of creative thinking. Originality, i.e. extraordinariness of idea generation, contains unlimited quantity and possibilities of generated ideas at the solution of a problem speech problem.

### 4. The consciousness and unconsciousness of creativity.

One of the unique properties of creativity that we can distinguish is its ability to be both conscious, i.e. rationally determined, and unconscious, i.e. a means of intuitive and functional application. Conscious creativity, in our opinion, is necessary when performing language exercises on formation of speech skills, when working with lexico-grammatical material and its fixation. Here the learner needs to rationally analyze the work with lexical units and grammatical constructions in the form of substitution, imitation and transformation. In the processes of substitution, imitation and transformation, through which the consolidation of lexico-grammatical material passes, their creative-oriented implementation must be consciously-rational in nature. In this regard, it is necessary to consider such a notion as a "creative-speech" skill or a creative thinking skill. This skill, in our opinion, can enhance the formation of a speech skill. We consider the creative-speech skill as a consciously-automated action in creative perception of a linguistic problem.

Exercises for fixing this skill can be considered as creative-language ones:

1. Compose sentences with words consisting of the first five, six letters given in the assignment. Use agrarian terminology:

1. P... N... C... D... F... P... (*plants need carbon dioxide for photosynthesis*)
2. S... P... S... F... (*stem performs several functions*)
3. W... C... N... F... T... S... (*water carries nutrients from the soil*)
4. S... B... A... M... P... (*annual, biennial and perennial plants*)

2. Give an answer in the right column that describes and thematically unifies the listed agricultural terms from the left column.

Words	Responses
Moist, humid, wet	
Wheat, barley, oat	
Warmth, light, water	
Crop farming, crop production	

3. Write the agrarian terms:

- a) *beginning with the specified letter,*
- b) *associated with this letter.*

*Comment on your choice. Use the vocabulary from this lesson*

A \_\_\_\_\_  
 S \_\_\_\_\_  
 W \_\_\_\_\_  
 L \_\_\_\_\_

4. Find and name the agrarian words hidden among the chain (stream) of letters:

Envhgdeselightfenmsheogmlsolgqciemspfnghfruitskgiudbvhdjvdjjsskffstemkwsybrfgqiv  
 hsokehbtglaokebgtslkrootskfpoksnvhfyecxfdsparwqmidgvoatkdgbrfycgqcx fapomwsgctrf  
warmthxgaedsfwrxfghubiolfmctdleavesshfygqtcfdvebchdaakdnrvhejdshskalqpmhvydbsbi  
ennialsdogutnbgqidueos

Creativity as unconscious can be considered in the implementation of communicative-speech exercises for the development of speech skills of speaking and their application. Here creativity as a means of learning, in our opinion, has an intuitive-improvisational character, contributing to the activation of fluency of producing foreign-language speech and allowing to assess the process of speech production from the position of such indicators as fluency, flexibility and originality. In this connection, it is necessary to consider such a notion as "creative-speech" skill in the form of the ability to solve a speech problem intuitively and extraordinarily in the process of oral production of foreign-language speech. In our opinion, this skill can contribute to the development of speaking skills. Exercises on the application of this skill can be considered as creative-speech exercises:

Example of a creative-speech exercise in agrarian university:

1. Discuss the following situation: You are an agronomist, you are working on a new and improved crop variety that could save the world from hunger. This variety is perennial, adapts to all environmental conditions, does not require irrigation, and does not spoil. Come up with a crop, its appearance, and give it an agronomic description.

5. Individual and group creativity. Speaking about teaching speaking, it is necessary to consider both monologic and dialogic speech. In this connection, creativity depending on the number of participants (monologue or dialogue) can be both individual and collective (paired - dialogue, group - polylogue). If individual creativity is realized through interaction: student ↔ teacher, then group creativity is realized through interaction: student ↔ student or student ↔ students. It should be noted that it is the development of creative-speech skills that presents the greatest challenge to the learning process, as it involves direct speech and cognitive cooperation between the participants in the learning process.

In this collaboration, students should share their creative experiences with each other. Here we should consider such a notion as dialogic creativity, i.e. a way of cooperation between participants of the learning process (speech partners) with the application of creative thinking as a means and method of solving a common speech dialogic problem (See Table 1).

**Table 1.** Typology of creative learning technologies

№	Name of technology	The main characteristics of the technology
1.	Creativization of the learning process	Technology is aimed at the organization of conditions that promote the creative activity of students in solving a problematic speech problem. The aim of the technology is to prepare students for creative activity and divergent (creative) way of thinking and solving problematic speech problems. The central element of the technology is the adaptation of work

		<p>programs, educational and methodological complexes in a foreign language and the selection of didactic material in accordance with the requirements necessary for the application in the educational process of creative thinking as a learning tool.</p> <p>Principles of technology implementation: the principle of creativity, i.e. the application of creative thinking in the educational process, the principle of communicativeness, the principle of accessibility and feasibility of students, the principle of consciousness.</p> <p>Methods of technology realization:</p> <ul style="list-style-type: none"> <li>• comparative analysis of creative and logical thinking in the organization of the lesson and problem task,</li> <li>• analysis of the advantages of creative thinking and the possibility of its application in the educational process in the organization of the lesson and the problem task.</li> </ul>
2.	Creativization of students' thinking activity	<p>Technology is characterized by the process of direct application of creative thinking by students when solving a problematic speech problem.</p> <p>The aim of the technology is the formation of creative thinking skills and development of speech skills of foreign language professional-oriented communication.</p> <p>The central element of the technology - creative-oriented tasks and exercises, as well as appropriate methods and ways of working with them.</p> <p>Principles of technology realization: the principle of using creative thinking, the principle of communicative orientation, the principle of situativity.</p> <p>Techniques of implementation of the technology by the teacher:</p> <ul style="list-style-type: none"> <li>• Prohibition of criticism of the idea being generated.</li> <li>• Inspiring students to generate original ideas.</li> <li>• Encouragement of any ideas, even surreal ones.</li> </ul> <p>Techniques of technology implementation by students and indicators of control:</p> <ul style="list-style-type: none"> <li>• Fluency in producing foreign language speech.</li> <li>• Flexibility of transition from one professionally oriented topic of discussion to another.</li> <li>• Originality of the generated idea when solving the problem communicative task.</li> </ul>

### 3 Results

The experiment involved first-year bachelors in agriculture of 200 people in the experimental and control groups.

The estimation criteria were such indicators of creative thinking as fluency, flexibility and originality. The aim of the experiment was to develop the skills of oral professionally oriented communication of agrarian content. The estimation was carried out according to the category from 0 to 3 points, where:

0 points - absence of creative approach to the execution of the problem task,

1 point - partial presence of creative approach to the execution of the problem task (50% originality in the answer),

2 points - high level of demonstration of creative thinking when completing the problem task (above 50% originality when answering),

3 points - absolute level of generating an extraordinary idea when completing a problem task (90% extraordinariness when answering).

Based on the above criteria the following formula was developed:

$$C = \frac{B + D + O}{2}$$

C - creative thinking

B - fluency

D - flexibility

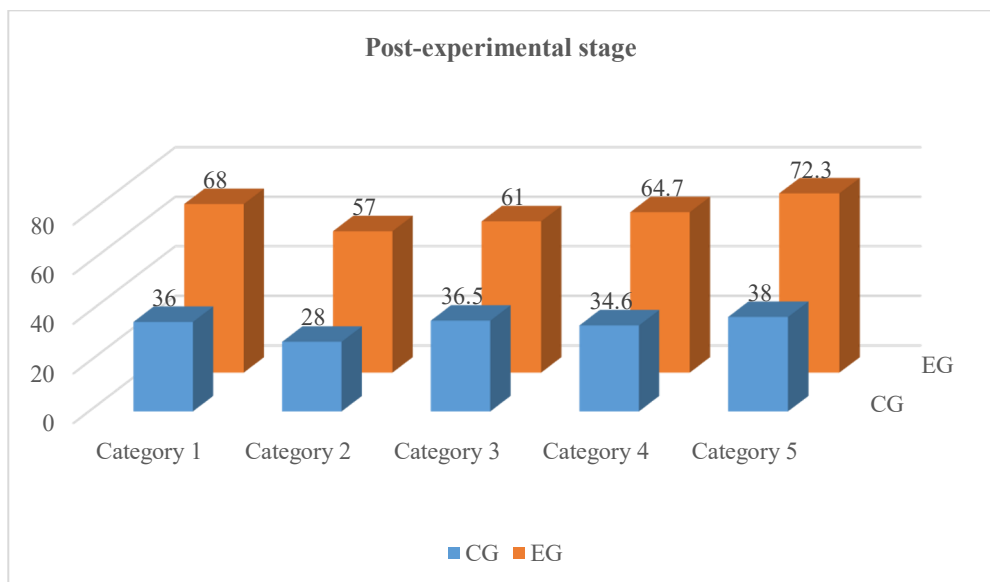
O - originality

The total number of points for the above parameters was added up and divided by two. Each criterion with a maximum of three points received per class was valued at 45 points over 15 weeks of the semester. Thus, the maximum number received: 135 points divided by two. 67.5 points was the final maximum variant of the subjects' performance.

These criteria included the following:

1. The capacity to manage the situation of communication in agrarian sphere.
2. Conformity of the speech behavior of agrarian students to the model of speech behavior of native speakers in a similar agrarian situation.
3. Correctness of definition of communicative purposes and intentions of the partner(s) of communication in agrarian situation.
4. Correctness of definition of appropriateness of formulas of verbal communication at realization of the certain communicative intention and achievement of the purpose during communication in agrarian sphere.
5. Level of creativity according to three indicators: fluency, flexibility, and originality.

The results are also shown in the following diagram (See Diagram 1):



**Fig. 1.** Results

## 4 Discussion

The necessity to consider creative thinking as an integral element of the learning process is mentioned by many foreign modern scientists-methodologists such as E.O. Berecki, A. Karpati, T.D. Decker, T. Menhard, I.H. Crosbergen, etc.

According to E.O. Berecki and A. Karpati, the conceptual elements of creativity are: process, product, student's personality and educational environment [1].

T.D. Dekker considers ambivalence as a key factor in the development of students' creativity [2].

A number of foreign modern scientists-methodologists in addition to fluency and originality also allocate completeness and practicality of the offered ways of the solution of a problem problem [3].

Also in works of such modern scientists as C. Wildiz and T.G. Wildiz devoted to problems of development of creative thinking in preschool education such concept as "creative environment" promoting fast formation of creative skills in the learning process is considered. The results of the conducted experiments of these scientists showed positive dynamics [4].

Such modern experts in the field of creative thinking development as I. Coopers and M. Van Dijk argue that the development (including reserve) of creative skills can be most effectively achieved only if the interaction of participants in the learning process (teacher and students) is carefully studied [5].

The other specialists in the field of creative thinking process research agree with the definition of creativity as a complex action occurring in the socio-institutional environment, connected with the situation and sphere of activity within which it is carried out [6].

Some scientists argue that the emergence and development of creativity is influenced by everyday life, work and leisure time. The study of this hypothesis led to the emergence of such concepts as "everyday creativity" [7] or "creative leisure" [8]; [9] and "emotional creativity" [10]; [11], offering theoretical substantiation and technologies of understanding of a variety of conditions and situations of development of creative process [12].

"Everyday (routine) creativity", according to other researchers [13], is based on solving in an extraordinary way not only within leisure time, but also in the academic environment, in the educational process. In this connection, this creativity includes originality, divergence and search of alternative ways of the decision of a problem. Very often "everyday creativity" is materialized in an individually produced product used both by the creator of this product and in narrow circles of consumers [14].

According to many scientists, creativity is associated with the ability to offer many extraordinary ways to solve a problem [9]. These skills demonstrate strong social traits that result largely from the educational environment [15]; [16]. Here scientists' opinions also differ as to the appropriateness of this concept: some focus attention on the result of creative activity, i.e., "creativity for the result of action" [17], others consider the process of extraordinary activity itself, i.e. "creativity for the process of action" [18]; [19].

## 5 Conclusion

During our research we found out that while performing creative-language and creative-speech exercises the students are able to freely use a variety of language means in various communicative professionally-oriented situations of agrarian content, are able to supplement and develop thoughts, ideas; to express freely and fluently their thoughts



without prior preparation, achieving completeness of statement, to generate ideas in a foreign language.

The article confirmed the hypothesis, according to which teaching oral professional communication in foreign language classes in agrarian universities will be more effective if the following conditions are observed:

- a) consideration of creative thinking as a means of teaching foreign language professional-oriented communication of agrarian direction;
- b) the use of creative-language and creative-speech exercises as pre-speech tasks in foreign language classes in agrarian higher education institution;
- c) using the algorithm of the proposed creative technologies in the process of teaching foreign language professional-oriented communication of agrarian direction.

The main conclusion, which can be made based on the results of the study, is that the developed methodology is able to more effectively promote activation of speech and thinking activity when performing communicative exercises of agrarian content.

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