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THE ESSENCE OF CREATIVITY IN TEACHING FOREIGN LANGUAGE

The development of creative thinking is one of the most important tasks in the modern world. The striving to realize oneself, to show one's capabilities is the guiding principle that manifests itself in all forms of human life – the desire for development, expansion, improvement, maturity, the tendency to express and manifest all the abilities of the body. The aim of this study is determined by the research of creative abilities' development problem in modern science from the point of Kazakhstani, Russian, and foreign scholars. The history and current state of the problem of creativity development and the essence and structure of creativity are studied on the basis of a wide range of scientific sources. Interpretations of creative abilities of researchers from different countries are proposed and substantiated. The authors carry out a critical analysis of the components of creative abilities.

Key words: creativity, education, creation, creative abilities, creative competence, creative abilities components

INTRODUCTION

For many years the aspects of creativity problem have been studied and it has a rich history. Creativity has its own specificity as a subject of scientific knowledge. Nowadays there are a lot of opinions that creativity is not amenable to scientific study, as long as it is a spiritual process and it is not controlled by the mind. The presence of a huge variety of creativity definitions and interpretations of its essence, belonging to different scientific fields explains this fact.

Modern society is a dynamic system where rapid and diverse changes occur in various spheres of life. The adaptation of the individuals in this society presupposes the ability to reconstruct old values and construct new ones, and also norms and principles. It requires well-developed creative thinking skills. People with such abilities think adequately, freely and creatively.

The theoretical foundations of the creativity development to the identification of various directions for the development of creative abilities is being carried out nowadays; new technologies are being created for the creative thinking development.

Modern scholars consider creative competence as a key one, which is a combination of understanding, attitude and knowledge, as an integrative dynamic quality of a person, which manifests itself in the ability to find original solutions to known tasks, identify new problems and find their solutions; integral a multifactorial quality of the personality, which determines the creative abilities development of the students and the self-development of the students' own creative abilities on a professional basis.

In this article, we will consider the basic concepts of creative competence from different scholars' point of view.

Many foreign authors such as G.Yu. Eysenck, F. Barron, D. Wexler, M. Wertheimer, J. Gilford, H. Gruber, R. Cruchfield, A. Maslow, S. Mednik, R. Stenberg, R.E. Tafel, E. Torrance, M. Wallach, J. Heslrud, E. Schechtel covered the theoretical aspects of creativity their works.

In domestic pedagogy, rich experience has been accumulated in students' creative abilities development. The prominent scientists of our Republic K.B Zharykbaev, M.A. Kudaykulov, M.M. Mukanov, T.T. Tazhibaev and many others contributed to the study of the psychological foundations of creative abilities development, the creative process

The problem of creativity was considered by Russian scholars D.B. Bogoyavlenskaya, Ch.K. Borisov, A.V. Brushlinsky, M. S. Kagan, A. G. Kovalev, A. N. Luk, A. M. Matyushkin, Ya.A. Ponomarev, I.E. Strelkova and others.

MAIN PART

Generating new ideas is ability which everyone has as our thinking is inherently creative. Not everyone knew this fact and after several unsuccessful attempts to solve a problem in a non-standard way, they form a stereotypical opinion about themselves and think in limitation to traditional thinking for the rest of their lives.

Mankind needs a new type of thinking - creative. The formation of a creative thinking involves the development of a new culture of thinking, where human intelligence develops with the non-traditional innovative learning technologies. These technologies emphasis more on knowledge creation and integration than on knowledge processing and systematization. Continuous creative development is the key issue to the sustainable development of society.

The history of creativity study is connected with the works of William Duff (XVIII century). His divided creative problem solving styles into adaptive and innovative, as for thinking he divided into divergent and convergent styles [1, 11].

The concept of "creativity" was firstly used by D. Simpson in 1922. With this term, he denoted a person's ability to abandon stereotypical ways of thinking [2, 172].

The English scientist Francis Galton is the first in psychology world who mentioned about creativity in his work "Hereditary genius an inquiry into its laws and consequences" published at the end of the 19th century. He studied intellectual giftedness on the basis of a statistical analysis of the results of human activity. Creativity was identified with intelligence and was measured using the IQ until the middle of the last century. And only since 1950 the term "creativity" gains its popularity after John Guilford's speech at the meeting of the American Psychological Association, as evidenced by historical reviews, experimental research in the field of creativity begins, and. Guilford who put forward the concept of divergent thinking, considered the beginning of scientific research in the field of creativity psychology and experimental research on creativity [3, 31]. And from the middle of the last century there has occurred a surge in research activity in creativity study.

Taylor writes that in the 60s of the XX century there had already been given about 60 definitions of creativity. They were divided into six types:

- 1) Gestalt that describe the creative process as the destruction of the existing gestalt to build a better one;
- 2) Innovative which are focused on the creativity assessment by the novelty of the final product;
- 3) Aesthetic or expressive, emphasizing the self-expression of the creator;
- 4) Psychoanalytic or dynamic, describing creativity in terms of relationships (It, I and Super-I);
- 5) Problematic, defining creativity through a number of problem-solving processes, Guilford's definition of creativity as divergent thinking also belongs to this type;
- 6) Definitions that do not fall into any of the above types, including very vague ones [4, 103].

American psychologist Alice Paul Torrens gave the most complete definition of creativity in 1974. He said: "Creativity is an individual's ability to think outside the box, creative thinking, an individual's sensitivity to problems and finding ways to solve them, the ability to think flexible and put forward new ideas; sensitivity to the disharmony of existing knowledge" [5]. His definition can be compared with the definition of creativity given in the psychological dictionary: "Creativity is an activity to create new material and spiritual values that have social significance. It is determined by the creative capabilities of the individual – the flexibility of her intellect, developed creative imagination and intuition, the ability to overcome stereotypes, high motivation to search for something new, personal need for self-actualization" [6, 190].

According to E.P. Torrens, the main creative abilities indicators can be fluency and flexibility of thought, originality, curiosity, precision and courage.

On fluency of thought we understand the number of ideas that person generate per unit of time.

Flexibility of thought is can be understood as the ability to switch from one idea to another one quickly and without internal effort.

Under term flexibility is denoted a well-developed transfer skill which provides the ability to move from one class of phenomena under study to another one easily.

Originality is the ability to create new ideas that differ from generally accepted, unexpected solutions.

The term curiosity means the ability to be surprised; it is openness to everything new.

The ability to improve or finish your creative product is accuracy.

And the last the ability to make a decision in any situations, not be afraid of your own conclusions and bring them to the end can be denoted as courage.

And from that moment most researchers followed E.P. Torrens and interpret “creativity” as a certain ability, property or quality of a person.

The words "creativity", "creative" were introduced into the Russian language in the 80-90s of the XX century as a tracing paper from English (the ability to be creative and were originally used in the business community, gradually moving to other areas of society.

L.B. Ermolaeva - Tomina reveals the essence of creative competence as "Personal quality based on the development of higher mental functions, and formed due to the influence of the social environment, its value orientation, the requirements for a person, the organization of the information flow and the target orientation of all types of activities, starting with educational" [7, 44].

In many ways, however, creativity has been seen more as something ephemeral, elusive a mysterious gift that is either there or not rather than a set of skills that can be commanded and managed openly and systematically.

E.K. Tayupova in her thesis “Development of students creative abilities in the system of additional education” emphasizes that domestic pedagogy has accumulated rich experience in developing the creative abilities. An invaluable contribution to the study of the psychological foundations of creative abilities development, the creative process, were made by prominent scientists of our Republic K.B. Zharykbaev, M.A. Kudaykulov, M.M. Mukanov, T.T. Tazhibayev and many others.

Modern scholars consider creative competence as a combination of understanding, attitude and knowledge, as an integrative dynamic quality of a person, which represent the ability to identify new problems and find their solutions, find original solutions to known problems. They also denote creative competence as an integral multifactorial quality of a person.

The modern interpretation of the essence of creativity confirmed experimentally by the studies of J. Gilford, Ya.A. Ponomarev, R. Sternberg and other scientists. Creativity is considered as a universal, integrative ability for creativity, which is necessary for any sphere of an individual's activity and it is universal in nature. Moreover, the development of creativity in any one type of activity such as social, industrial, communicative, household entails the transfer of creative qualities to any other sphere of a person life. Therefore, it becomes pedagogically expedient to study the ways, means, and conditions for the development of personality creativity in modern socio-cultural institutions.

A.I. Sannikova understands creativity as “the ability of a special kind, to generate unusual ideas, to deviate from traditional patterns in thinking, to quickly resolve problem situations. Successful development of creative abilities is possible only when certain conditions are created that favor their formation” [8,25].

Barysheva, T.A. gives the following definition: “Creativity is a systemic (multi-level, multidimensional) mental education, which not only includes intellectual potential, but is also

associated with motivation, emotions, level of aesthetic development, existential, communicative parameters, competence, etc.” [9, 3].

I.E. Bryakova considers creative competence as “a personality trait, a multifactorial phenomenon that combines motivational, cognitive, operational, axiological, reflexive components that determine the ability to productively solve professional problems, while achieving maximum efficiency, effectiveness, and success” [10, 18].

O.V. Solovyov and L.A. Khalilova consider “the creative competence of a teacher as a system of knowledge, skills, abilities and personal qualities necessary for him to be creative” [11, 78].

From analysis of approaches to the creativity phenomenon research within the framework of empirical studies of creativity (L.B. Ermolaeva-Tomina, Yu.N. Kulyutkin, Ya.A. Ponomarev, N.V. Rozhdestvenskaya, etc.) and a general psychological and conceptual orientation (D.B. Bogoyavlenskaya, Ya.A. Ponomarev, O.K. Tikhomirov, etc.) nowadays there is no unified theory of creativity. Most authors understand creativity as a certain set of mental and personal characteristics. Also it is defined as the ability to be creative, the ability to accept and create new, non-standard thinking and create a large number of original and useful ideas.

Edward de Bono revealed the essence of creativity concept as “the ability to find new combinations of elements or to consider them from unexpected points of view” [12, 21].

Olexander Didenko finds “the effective formation of the ability to professional creativity is possible if the appropriate pedagogical technology is introduced into the educational process – a set of processes of theoretical and practical activity of teaching aimed at developing personality, as well as a system that covers the purpose, content, forms, methods, means and techniques of the educational process, pedagogical conditions, forms of control and correction, which are gradually introduced into the pedagogical process and guarantee the achievement of the final result” [13, 144].

In the national development plan of the Republic of Kazakhstan until 2025, a great attention is focused on the development of creative abilities: “Due to the automation of processes and the introduction of artificial intelligence, the demand for “soft” skills in technological, socio-emotional and higher cognitive spheres is rapidly growing. This indicates that the main employment of people will be associated with the performance of complex manual tasks that require creativity, greater interaction and coordination at a distance”.

It is also necessary to single out a number of thesis studies on the problems of creative abilities and creativity, which were conducted by such Kazakhstani scientists as B.Sh.Baizhumanova (Psychological features of the creative abilities development of primary school children); S.N.Danilushkina (Development of students creative abilities of art faculties in pedagogical universities in the lesson on composition); L.G. Dirksen (Continuity in the development of children of different ages creative abilities (fine arts); B.A. Zhetpisbaeva (Formation of the high school students creative personality in the process of verbal cognitive activity); A.T. Kenzhebaeva (Pedagogical conditions for the students creative abilities formation); T.U. Ospanova (Creative abilities development in music lessons); T.P. Smolkina (Training engineers-teachers for creative professional activity up to the level of invention); R.Sh. Sydykova (Pedagogical foundations for the development of creative activity of future music teachers); B.A. Turgunbaeva (Younger schoolchildren creative abilities development in the learning process) and others.

New integrated educational program is focused on developing the ability of students to apply their knowledge and skills into real practice. New mechanisms have been embedded for country's teaching staff professional development. Teachers' research activity is becoming as a key aspect, which requires the teacher to improve his professionalism.

The introduction of innovative technologies into the educational process is one of the pedagogical tasks, which help students to develop their creative abilities as well as acquiring knowledge, skills and abilities.

The strategy of modern education gives all students the opportunity to demonstrate their talents. The importance of developing the theoretical problems of creativity, forms of expression

and the study of its origin is determined by the need of society for the creative initiative of the individual.

Creativity is the formation new things, products or even thoughts. Creativity characterizes discoveries which can be socially significant and also personal. The elements of creativity come out in different areas of human life. For example in children's games, educational activities, work, where a manifestation of activity, initiative, originality of opinions, independence of thought, creative imagination are manifested.

In general, creativity is a complex of personal and intellectual characteristics that allow a person to work in a productive way in new, uncertain, and incomplete situations.

S. Uzakbaeva, B. Baimukhanbetov and K. Berkimbaev distinguish methodical and technological conditions that affect the efficiency of development of creative competence of the future teachers; specific, subjective-personal conditions of efficiency of development of creative competence of the future teachers [14, 237].

R. Sternberg, A.N. Luk, L.D. Stolyarenko, V.I. Andreev, V.T. Kudryavtsev and V. Sinelnikov, L.S. Vygotsky, D. Kabalevsky, Matyushkin applied the question of creative components. Researchers single out creative imagination and the qualities of creative thinking as essential components of creative abilities with the single heart.

Foreign researchers J. Gauen, J. Gilford and other also tried to characterize the indicators of creative abilities. These attempts were made even earlier than in Russian psychology.

4 main parameters had been identified by J. Gilford:

- 1) Originality – the ability to develop non-standard answers, distant associations;
- 2) Semantic flexibility is the ability to highlight the object function and offer its new application;
- 3) Figurative adaptive flexibility is the ability to change the form of the stimulus in such a way as to see in it new properties and possibilities for application;
- 4) Semantic spontaneous flexibility is the ability to generate various ideas in ad hoc situations [2, 256].

S. Mednik considers creativity as a breadth of associations. He understands creativity as a synthesis of developed convergent and divergent thinking. That is why he distinguishes the ability to quickly generate hypotheses; finding similarities between individual elements (ideas); associative fluency; intuitive insight and mediation of some ideas by others as structural units of creative abilities [15, 385].

Russian scholar L.A. Khalilova includes the following components in the structure of a teacher's creative competence

- A motivational-target component which reflects the specifics of goal-setting and motivation of a teacher's professional thinking, the importance of pedagogical activity in professional life;
- A cognitive component which allows considering the features of a future teacher mental activity, the features of using certain mental components, and also the creative constituent which manifests itself in the selection of ways to solve the problems and tasks that have arisen;
- An activity component that reflects heuristic operation features of specific search activity methods system in the process of solving a professional task that a teacher has faced; reflects the generalized methods developed in the teacher's pedagogical practice for solving professional problems;
- A personal component that reflects individual characteristics manifested in the teacher's activities, dependent on the characteristics of the personality, character, life experience and values [12, 79].

V.I. Andreev proposed the most complete structural model, which makes it possible to single out the following enlarged components or blocks of individuals' creative abilities [10, 85].

- 1) Motivational and creative activity and orientation of the personality;
- 2) Intellectual and logical abilities of the individual;
- 3) Intellectual-heuristic, intuitive abilities of the individual;
- 4) Ideological properties of the individual, contributing to creative activity;

- 5) The ability of the individual to self-government in educational and creative activities;
- 6) Communicative and creative abilities of the individual;
- 7) The effectiveness of creative activity.

Therefore, is no consensus on the issue of creative abilities structure in the scientific literature. However, it can be considered that mostly reflected components in many works are motivational, personal and cognitive components.

CONCLUSION

Thus, the productive form of human activity is expressed in his creativity. It is a result of constructive changes in the personality and his surrounding world. In this process, creativity is a significant component of all activities of human life.

The analysis of scientific sources shows that today there are unexplored issues in science: the structure of creativity does not have a clear formulation, as well as the criteria for creativity; there is not a single study has been made on the nature and dynamics of the creative competence development in ontogenesis process, insufficient development of methodology and diagnosis of creative abilities at all stages of ontogenetic development of a person.

In this regard there are many directions, theories and approaches in the study of creativity. During studying the problem of creativity Russian-speaking researchers often rely on English-speaking scientists' works and they can use incorrect translation of terminology in their research papers, which often leads to an inaccurate conceptual apparatus in modern science. All these consequences lead to the blurring of the creativity meaning and newfangled derivatives of this term are used in everyday life.

Taking into consideration the fact, that the presented structure of creativity includes components that characterize it as a universal ability for creativity, which is necessary in any kind of activity. These components include indicators of creativity (thinking, imagination, fantasy, intellectual initiative, creative well-being) and behavioral forms of creativity manifestation (tolerance for uncertainty, visualization and creation of mental images, a tendency to take risks and explore different possibilities, curiosity and determination, improvisational solutions, interest in the new and unusual, intuitive anticipation of the result). At the same time, the development of creativity in any one type of activity entails the transfer of creative qualities to any other sphere (social, industrial, communicative, domestic, etc.).

The characteristic features of a creative person are his desire to overcome stereotypes imposed from the outside, and the desire to create his own internal creative stereotype, which is an indicator of creativity. A creative person has a creative style of activity, which is based on a developed and systematized sequence of actions aimed at developing the ability to see originality and novelty in any object and create original products or results. It is the development and inclusion of a creative skill in different types of activities that shows the formation of a person's creativity.

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Сущность креативности в обучении иностранному языку

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Развитие творческого мышления является одной из важнейших задач в современном мире. Стремление реализовать себя, проявить свои возможности – это направляющее начало, проявляющееся во всех формах жизни человека - стремление к развитию, расширению, совершенствованию, зрелости, тенденция к выражению и проявлению всех способностей организма. Цель данного исследования обусловлена исследованием проблемы развития творческих способностей (креативности) в современной науке с точки зрения казахстанских, российских и зарубежных учёных. На основе широкого спектра научных источников проанализированы история и современное состояние проблемы развития креативности, изучены сущность и структура креативности. Предлагаются и обосновываются трактовки творческих (креативных) способностей исследователей из разных стран. Авторами проведен критический анализ компонентов творческих (креативных) способностей.

Ключевые слова: креативность, творчество, образование, творческие способности, креативная компетентность, компоненты креативных способностей.

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Шетел тілін оқытудағы креативтіліктің мәні

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Қазіргі заманның негізгі міндеттерінің бірі шығармашылық ойлауды дамыту болып табылады. Өзінің орнын табу, өзінің мүмкіндігін қолдана білу – бұл адам өмірінің жан-жағынан алып қарағанда қажетті бағыттаушы бастамалар – адам ағзасының барлық қабілеттерін анықтауы мен қолдануына қатысты тенденция адамның есеюіне, жетілуіне, кеңеюіне, дамуына талпынуы. Осы зерттеулердің мақсаты қазақстандық, ресейлік және шетелдік ғылымдардың көз-қарасымен алғанда заманауи ғылымдағы шығармашылық қабілетті дамыту (креативті) дамыту проблемасын зерттеумен байланысты. Кең спектрлі ғылыми дереккөздер негізінде креативтілік негізгі мен құрылысы зерттелді, креативтілікті дамыту проблемасының тарихы мен қазіргі жағдайына талдау жасалды. Әртүрлі елдер зерттеушілерінің шығармашылық қабілет (креативтілік) дегеніміз не дегенге жауап беретін тұжырымдамалары мен пайымдары ұсынылады. Автормен шығармашылық (креативтілік) қабілет компоненттеріне сыни сараптама жасалды.

Кілт сөздер: креативтілік, шығармашылық, білім, шығармашылық қабілет, креативтілік құзыреттілігі, креативтілік қабілет компоненттері.

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ИЗУЧЕНИЕ ЯЗЫКОВОЙ СПОСОБНОСТИ В КОРРЕКЦИОННО-ЛОГОПЕДИЧЕСКОЙ РАБОТЕ У ДЕТЕЙ С ОБЩИМ НЕДОРАЗВИТИЕМ РЕЧИ I И II УРОВНЕЙ ДОШКОЛЬНОГО ВОЗРАСТА

В данной статье рассматриваются особенности формирования и развития языковой компетенции в системе коррекционно-логопедической работы по преодолению общего недоразвития речи, а именно у I и II уровней нарушения среди детей дошкольного возраста. Раскрываются понятия языковой способности, даются основные сведения в отношении увеличения эффективности развития речевой деятельности с учетом педагогических средств и методов. Описывается проведенное исследование – эксперимент в КГКП «Ясли сад «Алтын сақа» отдела образования города Караганды. Подводится заключение, что языковая деятельность всегда обуславливается деятельностью высших психических механизмов, и может быть сформирована только при совместной коммуникации между взрослыми и ребенком, а также и при системно выработанной методической и методологической педагогической деятельности.

Ключевые слова: коммуникация, речевая деятельность, языковая способность, познавательные возможности, дошкольный возраст, коррекция, информация, навыки, исследование, эксперимент.

ВВЕДЕНИЕ

Родная речь – стержень в адаптации и становлении личности каждого человека. Язык и речь по сути своей, являются центром психического развития человека, от которого расходятся все основные психические функции: воображение, эмоции, память, мышление.

В чем основное значение речевой способности? А главное то, что речевая способность является основным видом речевой и познавательной деятельности человека.