

морально-естетичного виховання учнів засобами музичного фольклору у процесі їхньої позашкільної діяльності. Висвітлюються вікові особливості молодших школярів із метою з'ясування вагомості музичного фольклору у формуванні емоційної стійкості. Установлено, що головними характеристиками емоційної стійкості особистості є можливість збереження нею своїх сутнісних позитивних характеристик у важких життєвих обставинах. Констатовано, що емоційна стійкість молодших школярів зумовлена соціальним середовищем, а саме авторитетом учителя та довірою до нього. З'ясовано роль музичного виховання в закладах позашкільної освіти як багатоаспектного процесу педагогічного впливу, у ході якого здійснюється музично-художній, морально-етичний, емоційний та інтелектуальний розвиток особистості. Аргументовано, що в сучасних умовах воно є одночасно пропагандою справжнього мистецтва, втілених у ньому загальнолюдських моральних цінностей і активною формою залучення дітей до кращих надбань національного мистецтва.

Ключові слова: емоційна стійкість, молодші школярі, заклади позашкільної освіти, музичний фольклор.

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INNOVATIVE TECHNOLOGIES IN GENERAL ART EDUCATION OF THE POST- INFORMATION SOCIETY

The article is devoted to the modernization of the general art (musical) education of Ukraine based on an innovative approach according to European quality criteria in the context of the socio-cultural environment of the post-information society. An analysis of innovation, in particular innovative productive pedagogical technologies spread in modern art education, was carried out. In the process of research based on the study of scientific literature, pedagogical observations, surveys of practicing teachers, students and their parents, it was found that the interests, preferences and tastes of the majority of schoolchildren in the art (music) field are acquired spontaneously, the result of which is the mass interest of young people in musical works, the artistic quality of which is debatable. A number of conclusions have been drawn regarding the impossibility of forming the cultural competence of modern schoolchildren and involving them in real artistic culture without the widespread introduction of innovative pedagogical technologies into the educational process, as well as regarding the improvement of the professional training of future musical art teachers, in particular, the creation of appropriate pedagogical conditions necessary for them to master the specified technologies and the ability to implement them in the educational process in institutions of general secondary education.

Key words: innovation, technologies, future teachers, musical art, post-information society, modernization, GSE institution, information and communication technologies (ICT), art (music) education, music lesson, pedagogical activity.

Introduction. The latest state acts of Ukraine in the field of education, in particular, the Concept of the New Ukrainian School (NUS), the Law “On Comprehensive General Secondary Education” (2020), the Law “On Higher Education” (2014), the Law “On Education” (2017) and other regulatory documents raise the issue of modernization of Ukrainian general art (music) education according to the European quality criteria. In the conditions of the post-information society, a graduate of a comprehensive school must possess a system of key competences that will help him successfully adapt to society and the labor market; have high creativity, which allows you to creatively approach the solution of any problems; to be a mature responsible person, motivated to continuous learning throughout life; a person capable of adequately perceiving himself, the surrounding reality, receives, critically evaluates and uses a variety of information, in particular, related to art.

The problem of education modernization and improvement of its quality fully concerns general art (music) education, which is carried out in modern higher education institutions, and is aimed at forming the cultural competence of schoolchildren, their involvement in artistic (musical) culture and should actively contribute to the students’ comprehensive development.

The analysis of scientific discourse (N. Batiuk, Guo Jun, Du Chen, Xu Xingzhou, M. Fedorets, Han Huiyun and others), pedagogical observations and surveys of practicing teachers, students and their parents shows that during the last decades the profession of a musical art teacher is losing popularity, and its image is at a low level. The reasons for this are the low salary for pedagogical work, the small number of teaching hours, the lack of proper attention to art education among the heads of education institutions and pedagogical teams, the fact that parents today devote less time and financial resources to the musical-aesthetic upbringing of children in the family. As a result, “the artistic orientation of schoolchildren in the field of music is formed spontaneously, which leads to mass consumption of musical samples of a commercial nature with dubious (even ugly) aesthetic quality” (Guo Jun, 2023, p. 85).

One of the proven and expedient ways of modernizing the system of art education is the creation in the process of art and pedagogical education of appropriate pedagogical conditions for better professional training of future teachers of art disciplines, in particular for their mastery of productive innovative art technologies with the aim of introducing the specified

technologies at the lessons of educational disciplines “Musical art” and “Art” in GSE institutions. The advantages of using innovative art technologies in the process of art education are indisputable and confirmed by the research of many scientists (N. Ashykhmina, I. Baranovska, N. Batiuk, Wang Tianqi, Guo Jun, N. Dekhtiarenko, L. Ilkova, A. Kyfenko, O. Kostiuk, T. Koicheva, N. Koehn, V. Labunets, I. Levytska, A. Lynenko, Li Zhuitsi, Lin Chun, O. Lobova, L. Masol, A. Masteruk, H. Nikolai, O. Oleksiuk, H. Padalka, O. Rebrova, O. Rostovskyi, O. Rudnytska, Xu Xingzhou, L. Teriaieva, Wu Yifan, M. Fedorets, Zhang Liping, I. Shevchenko and others).

It is common knowledge that innovation is characteristic of any professional activity and therefore naturally became the subject of study, analysis and implementation. The concept of “innovation” (lat. *innovatio* – “update, novelty, change”) is associated with innovations, that is, purposeful changes “that introduce new stable elements (innovation) into the environment of implementation, which cause the transition of the system from one state to another” (Vasylets, 2020).

In early 20th century, a new branch of knowledge emerged, innovation, the science of innovation, within which the regularities of innovations in the field of material production began to be studied. In the first works belonging to the period of formation of innovation as a theoretical field of knowledge that provides the study and use of the laws of purposeful change in the form of innovations associated with the names of J. Schumpeter, G. Mensch, J. Clark, L. Soete, G. Tarde. Innovation is interpreted as a multifunctional concept.

Innovations in the field of education are considered by scientists to be a natural phenomenon, dynamic in nature, as well as developmental in terms of results; “...their introduction makes it possible to resolve contradictions between the traditional system and the needs for qualitatively new education” (Vasylets, 2020). Pedagogical innovations and the problem of introducing pedagogical innovations into the educational process were studied by many scientists (O. Arlamov, I. Bekh, M. Burhin, L. Burkova, V. Vakulenko, L. Danylenko, I. Dychkivska, Z. Drobynska, O. Pekhota, I. Pidlasyi, O. Popova, V. Zhuravliov, A. Nichols, V. Khymynets, A. Khutorskoi, N. Yusufbekov and others). Scientists tried to “correlate the concept of new in pedagogy with such characteristics as useful, progressive, positive, modern and advanced” (Burkova, 2000). V. Khymynets considers innovative education to be an educational and upbringing activity oriented towards dynamic changes in the modern

world, “which is based on the development of various forms of thinking, creative abilities, high social and adaptive capabilities of the individual” (Khynynets, 2007, p. 62).

Z. Drobynska notes that the professional preparation of future teachers for innovative activities in the process of professional pedagogical education in higher education institutions is gaining particular relevance nowadays “on the basis of restructuring the self-awareness of future teachers, changing their value orientations, promoting the rethinking of priorities and values, forming interest in innovative pedagogical activity” (Drobynska, 2013). V. Vakulenko connects the structure of pedagogical innovation with certain blocks of principles: “creating something new in the system of educational and pedagogical science; perception of the new by the socio-pedagogical community, application of pedagogical innovations”, as well as the principle associated with the system of “recommendations for theorists and practitioners regarding knowledge of innovative educational processes and their management” (Vakulenko, 2010).

Democratic changes in the field of education in recent decades, which legally enshrined the right to free pedagogical creativity, contributed to the development of teachers’ creative potential. Recently, a new branch of knowledge has confidently declared itself – pedagogical innovation – a field of science that studies the processes of development of the educational field. However, not everything new gives everywhere and always a positive result. It should be emphasized that innovation in education and training is a complex and long-term process. It is influenced by many factors. But one of the key factors is professional training and professional motivation of the teacher.

Pedagogical innovation processes have become the subject of special study in the West since the 1950’s. Innovations in Ukrainian educational systems were discussed in the 1980’s. In the context of the educational process of modern post-secondary institutions, innovation means the introduction of new goals, content, methods and forms of education and upbringing, organization of joint activities of the teacher and the student. So, in our opinion, modern pedagogical innovation is introducing new in the educational process, which is associated with changes in the content, methods and technologies of teaching and upbringing, with the aim of increasing the effectiveness of education in the conditions of the socio-cultural environment of the post-information society.

Pedagogical technology (from the Greek: *techne* – art, skill; *logos* – word, teaching) – a set, a special set of forms, methods, ways, teaching techniques and educational tools that are systematically used in the educational process, based on certain psychological and pedagogical settings. This is one of the ways to influence the processes of development, education and upbringing of a child.

Pedagogical technology today can be considered as a system of interdependent techniques, forms and methods of organizing the educational process, united by a single conceptual basis, goals and tasks, which creates a given set of pedagogical conditions for learning, education and development of learners.

The problem of developing, mastering and implementing innovative pedagogical technologies in the process of art (music) education was studied by many Ukrainian and foreign scientists (N. Ashykhmina, I. Baranovska, N. Batiuk, Wang Tianqi, Guo Jun, N. Dekhtiarenko, L. Ilkova, A. Kyfenko, O. Kostyuk, T. Koicheva, N. Koehn, V. Labunets, I. Levytska, A. Lynenko, Li Zhuitsi, Lin Chun, O. Lobova, L. Masol, A. Masteruk, H. Nikolai, O. Oleksiuk, H. Padalka, O. Rebrova, O. Rostovskyi, O. Rudnytska, Xu Xingzhou, L. Teriaieva, Wu Yifan, M. Fedorets, Zhang Liping, I. Shevchenko and others). Among the most widespread productive innovative pedagogical technologies of the era of the socio-cultural environment of the post-information society, which meet the challenges of today and are also referred to in the scientific discourse as technologies of art innovation, the following can be noted.

The technology of developmental learning, which is a didactic system formed on the basis of relevant modern educational concepts of developmental learning, which take into account the level of mental (intellectual, emotional, etc.) state of learners (schoolchildren, students), contributes to their personal development, due to which they ensure development as subjects of education – in the context of our study – subjects of art (music) education. The most significant difference between developmental learning technology and traditional (reproductive) methods is “giving priority to the principles of obtaining new knowledge as opposed to obtaining ready-made ones” (*Innovative technologies*, 2021, p. 9).

The technology of collective/group learning, which in the scientific discourse is considered as the construction of an educational process in the context of a natural, historically existing form of communication between people, as a result of which the process of mutual learning is

achieved. The basis of this technology is related to a personality-centered approach to learning (NUS, 2016) and takes place in the form of interaction between the teacher and students and among students themselves. This technology offers various forms of communication: individual, pair, in small groups, collective. The basics of the technology are determined by well-known educational principles: accessibility, completeness, continuity, immediate transfer and perception of acquired knowledge, “the introduction of a new principle of partnership pedagogy” (NUS, 2016), the principle of human-centeredness (“child-centeredness”, “student-centeredness”, etc.) (ibid.), which are based on cooperation and mutual assistance; as well as the division of labor into logically completed parts; different-age and different-level composition of participants; organization of training taking into account the abilities of the participants; pedagogy and psychologization of educational activity.

The technology of *critical thinking development*, which in the scientific discourse is defined by a set of various pedagogical techniques that orient schoolchildren and students to research and creative activity. Thanks to this technology, conditions are created for assimilation and generalization of acquired knowledge by education applicants, for a deeper understanding of cultural, in particular, artistic phenomena and their interdependence. The algorithm for introducing this technology is traditionally associated with: determining the goal and tasks of training; motivation of interest in the researched topic; familiarization with new information and critical perception of the obtained material; establishing associations between known and new information; reflection.

Nowadays, *interactive learning technologies* have become widespread in education, particularly in art education. These technologies are due to the implementation of a fundamentally new approach to educational interaction and pedagogical communication between teachers and schoolchildren. “The essence of interactive technology: dialogicity, co-learning, learning in interaction and cooperation, in which the teacher and student are active subjects of learning” (*Innovative technologies*, 2021, p. 9).

Recently, the pedagogical *technology of modular learning* has also gained great popularity, the implementation of which is connected, according to the modular principle, with the clarification of the content of the educational material, the choice of more productive means, methods and techniques of teaching and perception, the organization of

independent and “team” work of pupils (students), improvement of diagnostics and control over the formation of competences, assimilation of knowledge and skills. Within the framework of this technology, in order to achieve a high didactic result, it is expedient and useful to use various teaching aids, including educational computer programs, electronic publications, multimedia art technologies, etc., as well as a synergistic combination of various teaching methods. In this context, we are talking about information-receptive, explanatory-illustrative, problem-research, heuristic, etc. methods.

Among innovative technologies, the *technology of creating a situation of success* (technology of motivation through success) stands out in the form of purposeful, organized creation and combination of special objective and subjective conditions, thanks to the introduction of which pupils/students, as well as whole classes/groups, can achieve high results in educational activities (*Innovative technologies*, 2021, p. 11). The basis of this technology in the scientific discourse is connected with a personality-centered approach to the organization of the educational process, including in the course of art (music) education and upbringing.

The *technology of level differentiation* (differentiated learning) belongs to such a way of organizing the educational process, which helps to ensure that every pupil/student has the opportunity to qualitatively master the educational material in comfortable psychological and pedagogical conditions. Differentiated education is such an organization of the educational process, which creates conditions that allow each student to reveal all his potential educational opportunities. This technology was studied and improved by many scientists and teachers, in particular, Ukrainian ones (M. Huzik, I. Dychkivska, T. Kazkevych, V. Kovaleva, I. Pidlasyi, O. Savchenko, A. Sederevichene, P. Sikorskyi, O. Sviatchenko, M. Fedorets, M. Fitsula, S. Chyzh and others). Teachers implement this opportunity with the help of differentiated educational tasks of various degrees of complexity: “from the basic level of training to the advanced level while maintaining the continuity of their implementation” (*Innovative technologies*, 2021, p. 11). The goal of educational activities organized according to this technology is to guarantee the right to study taking into account the individual psychological and pedagogical characteristics, abilities, personal training, opportunities, needs, interests, work capacity, etc. of each student (Pidlasyi, 2010).

Among the productive innovative educational technologies spread around the world, in particular, in the institutions of higher education of Ukraine, *integral pedagogical technology* is gaining popularity. This technology is an interdisciplinary model of learning, which is built thanks to the discovery of “related elements (problems, plots, events, regularities, etc.) in the content of various educational disciplines and their combination into a qualitatively new integrity with a certain defined goal” (*Innovative technologies*, 2021, p. 12). The peculiarity of the technology lies in the formation of integral knowledge blocks, which simultaneously take into account a number of educational subjects for the purpose of a holistic, versatile study of a certain object of knowledge.

High productivity in the context of understanding the subject or phenomenon studied in the lessons of art disciplines is shown by the *technology of problem-based learning*. Important components of this technology are the formation of a problem task by the teacher and the creation of a problem situation, the solution of which requires pupils/students to find and apply new knowledge and ways of working with them. Common methods of creating such situations are the following: providing pupils/students with interesting scientific information, which is built with the need to resolve a certain contradiction; perception and consideration of various, as a rule, contradictory interpretations of the phenomenon under study; application of sets of methods and techniques that create problem-based situations.

The *playing simulation technology* is a “way of building the educational process by involving students/pupils in playing subordinated to a didactic goal (playing connected with situations and phenomena that are the objects of study)” (*Innovative technologies*, 2021, p. 13). A teacher/lecturer in the course of this technology can act as an instructor, referee, trainer, moderator, etc. The scientific discourse presents four stages regarding the organization of training in the context of the playing model: the orientation stage – informing students about the topic, goals and rules of the game; general stage – familiarization with the course of the game; preparatory stage – setting out the game scenario with defining game tasks, assigning roles, proving approximate ways to resolve conflicts; the main stage – the organization and conduct of the main stages of the game, in particular, the stages that are associated with the unforeseen development of game actions, unexpected turns of the plot, etc.; final stage – discussion of the

results of the game, coverage of reflective analysis of the game, and accumulated theoretical and practical experience.

Project innovative technology in the context of modern art-pedagogical education and general art (music) education is interpreted by scientists as “a way of achieving a didactic goal through the systematic organization of a problem-based educational search, which should end in a very real, tangible practical result” (*Innovative technologies*, 2021, p. 14). Project technology is considered in the modern scientific discourse regarding art (music) education as one of the productive innovative integral technologies. The mastery and implementation of this technology in the educational process has a great positive effect on professional motivation, the formation of special (professional) competences of the future musical art teacher, his understanding of the cultural picture of the world, the accumulation of artistic-aesthetic and musical-aesthetic experience as ways to creative self-realization. The purpose of this technology is related to the formation of cultural competence, the interest of pupils/students in the world of art and their involvement in the artistic (musical) culture of the world and national levels through the acquisition of the necessary knowledge and skills.

In connection with the development of the post-information society and the global spread of Internet networks, *information and communication technologies (ICT)* play a particularly important role in educational systems. In the field of art education at all levels, in particular in the field of general art (music) education, the effectiveness of these technologies is indisputable, because it “provides the opportunity to solve educational problems at the highest level, taking into account global requirements” (*Innovative technologies*, 2021, p. 16).

These technologies are the result of the integration of modern information technologies with means of telecommunications, media broadcasting, with various methods of audio and video processing of educational, in particular, artistic content. They allow creation, easy access, storage, transfer and modification of received content. The essence of ICT is a synthesized complex combination of technical capabilities of the modern socio-cultural environment with traditional artistic methods, including explanatory and illustrative teaching methods.

The introduction of ICT into the process of higher art-pedagogical education and general art (music) education in higher education institutions brings new aspects to the organization of learning and teaching of art

disciplines: educational and project activities; the possibility of computer modeling, the use of multimedia and telecommunication technologies, information modeling; computer testing; web conferences, webinars, distance education; organizing Olympiads, tournaments, contests, online trips, attending theater and concert performances, etc. The advantages of ICT, in particular, multimedia technologies, include: the possibility of active independent assimilation of certain software knowledge and skills by pupils/students; choosing the optimal time and pace of independent or group educational work that corresponds to their individual physiological, psychological, intellectual and emotional needs and interests. The use of ICT helps to solve the problems of searching, selecting and processing any, in particular, artistic information. The advantages of these technologies in the professional training of future musical art teachers for the next artistic-pedagogical, performing and artistic-educational activities are also related to their interactivity, intensification of the educational process, the possibility of feedback, etc.

The research carried out during the preparation of this article, in particular the analysis of scientific and scientific-methodological sources, pedagogical observations in the institutions of art-pedagogical education and institutions of vocational training, the survey gives the basis for a number of **conclusions**.

Modern general art (music) education, which is carried out in GSE institutions under modern conditions, cannot fulfill its main goals – the formation of cultural competence of schoolchildren and their involvement in real artistic (musical) culture, without the wide introduction of productive innovative pedagogical technologies into the educational process.

For the successful mastering and effective implementation of productive innovative pedagogical technologies in the process of general art (music) education by future teachers of art disciplines, it is necessary to create appropriate pedagogical conditions in the course of their training both during the period of study and during pedagogical practice in general secondary education institutions.

In the conditions of the socio-cultural environment of the post-information society, the problem of mastering and implementation of art disciplines by future teachers in the relevant ICT lessons (in particular, multimedia, audiovisual, telecommunication technologies, computer programs, servers, video hosting, editors, etc.) is particularly relevant.

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АНОТАЦІЯ

Хан Хуйюнь. Інноваційні технології в загальній мистецькій освіті постінформаційного суспільства.

Стаття присвячена модернізації загальної мистецької (музичної) освіти України на основі інноваційного підходу відповідно до європейських критеріїв якості в контексті соціокультурного середовища постінформаційного суспільства. Здійснено аналіз інновацій, зокрема інноваційних продуктивних педагогічних технологій, розповсюджених у сучасній мистецькій освіті. У процесі дослідження на основі вивчення наукової літератури, педагогічних спостережень, опитувань практикуючих учителів, учнів та їхніх батьків, з'ясовано, що інтереси, уподобання та смаки більшості школярів у мистецькій (музичній) галузі набуваються стихійно, результатом чого є масове захоплення молоддю музичними творами, художня якість яких є сумнівною. Сформульовано низку висновків стосовно неможливості формування культурної компетентності сучасних школярів та залучення їх до справжньої художньої культури без широкого впровадження в освітній процес інноваційних педагогічних технологій, а також щодо необхідності вдосконалення фахової підготовки майбутніх учителів музичного мистецтва, зокрема створення відповідних педагогічних умов, необхідних для оволодіння ними означеними технологіями та вміння впроваджувати їх в освітній процес у закладах загальної середньої освіти (ЗСО).

Ключові слова: *інновації, інноватика, технології, майбутні вчителі, музичне мистецтво, постінформаційне суспільство, модернізація, заклад ЗСО, інформаційно-комунікативні технології (ІКТ), мистецька (музична) освіта, урок музичного мистецтва, педагогічна діяльність.*