

**STRELNIKOV V.**

M. V. Ostrohradskyi Poltava Academy of Continuous Education, Poltava, Ukraine

### **DESIGN AND IMPLEMENTATION OF THE INDIVIDUAL TRAJECTORY OF THE TEACHER'S PROFESSIONAL DEVELOPMENT IN THE CONTEXT OF THE PEDAGOGICAL HERITAGE OF A. MAKARENKO**

The article examines the principles of designing and implementing the individual trajectory of a teacher's professional development in an institution of continuing education, in particular, the experience of the M. V. Ostrohradskyi Poltava Academy of Continuous Education in the development of technologies for effective management of teacher professional development processes in the context of A. Makarenko's pedagogical legacy is shown.

Theoretically grounded, based on the ideas of A. Makarenko, nine principles of designing and implementing the individual trajectory of a teacher in the conditions of war: continuity, awareness, scientificity, clarity, objectivity, developmental training, democratization of advanced training, self-development of the teacher's personality on advanced training courses, psychological support for the professional development of the personality of teachers on advanced training courses according to an individual educational trajectory.

**Key words:** *pedagogical legacy of A. Makarenko, principles, continuous education, design, implementation, individual educational trajectory, professional development of a teacher*

Стаття надійшла до редакції 03.05.2024 р.

УДК 378.011.3 – 051:73/76]:[37.015.3:159.955

DOI [HTTPS://DOI.ORG/10.33989/2075-146X.2024.33.310080](https://doi.org/10.33989/2075-146X.2024.33.310080)

**NATALIIA SULAIEVA**

ORCID: 0000-0001-5066-8605

Poltava V. G. Korolenko National Pedagogical University

### **TRAINING OF FUTURE TEACHERS FOR THE DEVELOPMENT OF STUDENTS' CREATIVE THINKING IN ART CLASSES IN GENERAL SECONDARY EDUCATION INSTITUTIONS**

---

The article highlights the actual issue of training students majoring in art and pedagogical specialties of institutions of higher pedagogical education to develop the creative thinking of students of general secondary education institutions. Attention is focused on the definition of the category «creative thinking» and the main approaches to the formation of future teachers of art disciplines are characterized by the competence to develop students' creative thinking in art classes.

It is emphasized that the preparation of students for work on the development of their creative thinking takes place based on formal and non-formal art education received by students of art specialties.

**Key words:** creative thinking, art teacher training, formal education, non-formal education

**Statement of the problem in general.** General art education is a crucial component of the formation of the young generation of our country, in particular, the system of its aesthetic and worldview landmarks. Art gives the child the opportunity to learn about the world based on his own experiences and impressions, creative thinking, creative abilities, artistic and figurative thinking, emotional and figurative perception of reality, etc. The success of such a student's development depends on the teacher's ability to awaken their best human qualities with the help of art, to teach them to think creatively and outside the norm, to be active and indifferent to the world in which they live.

Given this, an essential task of the institution of higher pedagogical education is the professional training of the future art teacher who can provide high-quality general art education using the entire spectrum of functions of various types of arts (musical, visual, choreographic, theatrical) and to form, on this basis, the ability to think creatively and get personally significant results.

**Analysis of basic research and publications.** Ukrainian scientists and practitioners (H. Didych, N. Myropolska, O. Rudnytska, N. Shatilo) in their research emphasize the importance of preparing the future art teacher to provide general art education and, in particular, the development of students' creative thinking in the process of perceiving and interpreting works of art. Researchers (I. Maniukha, L. Mishchykha, I. Rudenko) focus their attention on defining the categories «creative thinking» and «creative abilities» and distinguishing ways of their formation. Scientists M. Belevska, I. Siladiy, and M. Stas offer various methods of forming the

creative abilities of future teachers. At the same time, the issue of preparing future teachers for the development of student's creative thinking in art classes has not received due attention.

**The purpose** of the article is to highlight approaches to the training of future teachers in institutions of higher pedagogical education to develop students' creative thinking in art classes in institutions of general secondary education.

Conceptual-terminological, induction, and generalization methods, as well as methods of structural-functional and content analysis, have been used to achieve this goal.

**Presentation of the main research.** The modern system of training future teachers is aimed at the development of an individual who can carry out his professional activity in conditions that are constantly changing and require updating of approaches, methods, techniques, etc. We are talking about a graduate of a higher school with non-standard thinking, the ability to produce innovative ideas, creative approach to the solution of various tasks. Such a specialist can create conditions for the formation of a free, independent, self-sufficient, confident young generation with developed creative thinking.

The problem of developing creative thinking is not new. It was studied from the standpoint of the components of the concept itself, where each component (thinking and creativity) was characterized separately, as well as their combination. Scientists (V. Moskalets, M. Smulson, V. Shapar) emphasize that thinking is a process of solving problems, finding a way out of problematic situations, and finding, solving, or overcoming problems with the help of intelligence (Moskalets, 2014, p. 117) and distinguish different functions of thinking, such as understanding, solving problems and tasks, goal formation, reflection, value orientation, prognostic-transformative, etc. The characteristics of these functions give grounds to already consider thinking as «the relationship between intellectual and creative activity» (Smulson, 2009, p. 4). For example, the prognostic-transformative function contributes to the generation of certain components in the structure of creativity, in particular, new goals for the subject, and the construction of new objective worlds.

At the same time, the category «creativity» is also considered as an activity that is the ability to create «a new reality that satisfies various social and personal needs» (Rybalka, 1996, p. 5) or is considered «a process of creating, discovering something new, previously for this specific the subject is not known» (Strategii, 2008, p. 9). The outstanding American psychologist J. Guilford, in the course of analyzing the structural model of intelligence (where he distinguishes convergent and divergent thinking), emphasizes that the divergent thinking of a person has a different movement vector, which results in different options for solving a problem, which leads to unexpected conclusions and results (Mishchiha, 2007, p. 71).

Considering the above, it can be argued that the categories «thinking» and «creativity» already have points of contact.

Nevertheless, scientists have a significant number of definitions for the common category «creative thinking», among which there is the definition of the category «creative thinking» by the domestic scientist L. Mishchikha. She notes that «creative thinking is thinking, as a result of which a person departs from generally accepted and well-known templates (schemes, algorithms) when solving problems, instead, he puts his own original, atypical approaches, visions, showing intellectual and creative initiative, uses general mental abilities, generates new ideas, generates by-products of activity» (Mishchiha, 2018, p. 82).

The work of a teacher of artistic disciplines, whose training is carried out in the conditions of institutions of higher pedagogical education, is aimed at the student with developed creative thinking.

An essential factor in the formation of competencies to conduct pedagogical activities for the development of student's creative thinking is students' mastery of various components of educational programs at pedagogical universities. Universal for the formation of creative thinking can be called such disciplines as «Pedagogy», «Psychology», «Theory and Method of Education», «Aesthetic «Therapy», «Fundamentals of Pedagogical Creativity», «Psychology of Children's Creativity», «Art with Teaching Methods in the Art Education Field», etc.

At the same time, it is natural and logical to realize that the majority of educational components of educational programs of pedagogical educational institutions have the task of teaching teachers to develop students' creative thinking. It is about methods of teaching mathematics and physics, language and literature, biology and chemistry, history and geography, etc. All of them are aimed at training a specialist capable of influencing the formation of each individual and the development of all his talents and abilities.

The focus of the author's attention is the specification of approaches to the training of future teachers to the development of student's creative thinking in art classes, which leads to the consideration of specific educational programs aimed at training art teachers – musical, visual, and choreographic. In the list of educational components, for example, the Secondary Education (Musical Art) educational program, the vast majority of those can fully have the task of forming the teacher's ability to develop students' creative thinking in their content. These are, in particular, «History of Art», «History of Ukrainian Music», «History of Foreign Music», «Teaching Methods in the Art Education Field», «Innovative Musical and Pedagogical Technologies», Major Musical Instrument with a School Repertoire Workshop», «Conducting with a Choir Workshop», «Voice Production with a Vocal Workshop», Choir

Studies and Methods of working with the Choir», «Information and Communication Technologies in Education and Art», «Stage Culture and Fundamentals of Sound Engineering», etc.

The educational components of the secondary education program «Fine Arts» seem no less promising to us: «Drawing», «Painting», «Fundamentals of Color Science», «Fundamentals of Perspective», «Fundamentals of Composition», «History of Fine Arts», «Sculpture», «PlasticAnatomy», «Methods of TeachingFine Arts», «Decorative and Applied Arts», etc.

The disciplines of the Secondary Education (Choreography) educational program are also relevant for the formation of future art teachers, among which the following deserve attention: «History of Choreographic Art», «Classical Dance and Methods of its Teaching», «Folk Stage Dance and Methods of its Teaching», «BallroomDance and Methods of its Teaching», «Theory and Methods of Teaching Historical and National Dance», «Composition and Production of Dance», «Preparation of Concert Performances», etc.

Significantly, all these disciplines are designed not only to provide artistic and pedagogical education but also to form several organizational and communicative skills. They are the following: to reveal the level of the creative potential of an individual, organize a collective creative activity, define a system of individual and group creative tasks, develop an interest in creativity, stimulate creative activity and independence, develop observation, create a psychologically favorable atmosphere for creativity, encourage manifestations of creativity, etc.

All these components are formed in students in the process of fulfilling certain conditions. A teacher of a higher school should take into account that one of the most important of these conditions is the motivation of students to their creative activity and, on this basis, stimulation to master the basic approaches to the development of creative thinking of future students. This is because weak motivation does not allow the student to realize himself and in the future leads to the fact that the teacher rarely uses creative tasks, and does not encourage children to think creatively, which does not contribute to increasing the level of general development of students.

The basis for motivation to develop the creative thinking of future art teachers and to form, on this basis, the ability to influence the creative development of students in art classes in the future is the mastery of theoretical educational components. The importance of students mastering such disciplines as «Pedagogy» and «Psychology» is undeniable. Equally valuable is students' mastery of the content of educational components that form competencies in the history of Ukrainian and foreign art (musical, visual, and choreographic).

After all, it is during their assimilation that the development of memory, thinking, activity, observation, purposefulness, intuition, etc. takes place. At the same time, the future specialist can realize the value of developing his creative thinking and the creative thinking of future students, emphasizing the importance of taking into account the original ideas of students in the educational process, encouraging them to solve non-standard tasks or produce new ideas, etc. At lecture classes on the methods of teaching various types of art, the future teacher can gain knowledge about the methods and techniques of developing creative thinking, and in the course of practical group and individual classes, develop the skills and abilities to work on the development of their own and students' creative thinking.

A crucial motivational factor in the process of mastering the ways of developing creative thinking is the satisfaction of students of higher pedagogical education institutions from achievements as a result of their activities, in which creative thinking is displayed. Such creative activity of future art teachers can be carried out during the assimilation of the content of the components of art-pedagogical educational programs during formal education, as well as in the process of receiving non-formal art education.

In the process of mastering the content of the educational components of a certain educational program, the guidance of the development of the student's ability to think creatively and influence the development of students' creative thinking in future professional activity is mostly carried out by the teacher. For example, the teacher can set the student the task of improvising during the performance of folk or author's vocal works during the course «Voice Production with Vocal Workshop»: use glissando, introduce melismas, or change the tempo and rhythm, dynamics, etc. Similar tasks can be set in the process of studying the discipline «MajorMusical Instrument with School RepertoirePractice». The task of writing a melody for a children's poem or creating an instrumental accompaniment to movements to music for primary school students, etc., is also appropriate. The need to involve future art teachers in musical improvisation is justified by the fact that it allows creating their musical constructions, to express their thoughts and feelings. At the same time, in addition to the development of creative thinking, musical improvisation contributes to the improvement of intonation and harmonic hearing. It is valuable to support the student by the teacher, distinguish him from others, and encourage creative activity in the future.

Improvisational approaches are also important in the process of acquiring choreographic competencies by future teachers. For example, in the process of studying the educational component «Folk StageDance and Methods of its Teaching», a student can supplement the choreographic composition necessary for performance with his plots or add different (simpler or more complex) movements. At the same time, the teacher should emphasize that improvisation is the basis of all folk rites accompanied by song or dance. Therefore, in the course

of improvisation, the student becomes a continuation of the traditions of the Ukrainian people, and this is his Ukrainianness.

Encouraging students to realize the unpredictable development of a creative idea is expedient even in the process of teaching them fine arts. Thus, during the study of the educational components of «Painting», «Drawing», it is advisable to allow and even encourage future teachers to introduce their colors, lines, and artistic images into the work of art they create. It will also be an important contribution to the development of their creative thinking and the motivation to use these approaches in working with children in the future.

It is valuable for the development of students' creative thinking to involve them in the creation of collective works (musical, visual, choreographic). For example, in classes on choral studies and methods of working with a choir, students can write and perform small children's operas using well-known authors, folk, or self-composed songs. It is also possible to create original collective samples in the process of studying the discipline «Decorative and Applied Arts», Plastic Anatomy» or «Sculpture». The content of the educational components «Composition and Staging of Dance» and «Preparation of Concert Performances» are specifically aimed at developing the creative thinking of students who will have to create their choreographic works in the future.

The development of student's creative thinking and encouraging them to use knowledge in their future professional activities is also facilitated by the performance of creative tasks in laboratory classes on art teaching methods. In particular, future teachers are invited to learn to use in their future professional activities the melodization of their name, the continuation of a started melody or choreographic composition, to give a musical (choreographic) answer to a musical (choreographic) question, to complete a melody (choreographic performance) with interrogative or exclamatory intonations or movements, finish a piece of art you have started, add your elements to a piece of art, adjust a sketch, create colors by blending, and more.

An important stimulating factor for the development of creative thinking is the receipt by future art teachers of non-formal art education in permanent and temporary artistic and creative collectives of pedagogical universities. It is primarily about vocal and instrumental, visual and choreographic ensembles, choirs, groups, sections, etc. At the same time, one-time associations of students to hold various events (concerts, forums, contests, holidays, fairy tales, etc.) cannot be rejected. Non-formal art education is defined as «voluntary artistic activity of an individual, which is carried out outside of formal education in an institution of higher pedagogical education, is implemented mostly in artistic and creative collectives and is not accompanied by the issuance of an official diploma»(Sulaeva, 2014, p. 75).

For example, in Poltava V. G. Korolenko National Pedagogical University there are more than 20 permanent artistic and creative collectives of various directions and a significant number of temporary creative associations for various events. Among the permanently active collectives, the famous Ukrainian and European folk choir «Kalyna» named after Hryhoriy Levchenko, «Vesna» folk dance ensemble, the creative laboratory of the Department of FineArts «Decorative and Applied Arts of Ukraine», etc. stand out.

It is the receipt of non-formal art education in permanent artistic and creative collectives of pedagogical universities that allows cooperating with highly professional managers who allow students to realize themselves as artists (singers, instrumentalists, choreographers, artists), interpret works for their performance, demonstrate their skills to the audience, receive emotional satisfaction from creative realization and feedback from viewers and listeners.

At the same time, in temporary creative associations, students have an even greater opportunity to express themselves, present themselves, translate the results of their creative thinking into creative works, and present their creative achievements to the public.

We emphasize that the most effective way to develop students' creative thinking is the combination of formal education in a higher pedagogical education institution with non-formal education in the artistic and creative collectives of this institution. Future art teachers who can combine these two types of educational activities have more potential for productive interaction in future pedagogical work with children in the field of developing their creative thinking.

**Conclusions.** In the national science and practice of the past and the present, the issue of the development of creative thinking among the young generation of our country is singled out. One of the most crucial factors in the development of creative thinking in children is the professional activity of teachers of general secondary education institutions, in particular, teachers of art disciplines. Therefore, an urgent issue of higher pedagogical education is the preparation of a future teacher with non-standard thinking, the ability to produce innovative ideas, creative approach to the solution of various tasks. Only such a teacher can influence the development of students' creative thinking – thinking, as a result of which the individual deviates from the generally accepted and well-known templates when solving or solving problems, instead, puts his own original, atypical approaches, visions, showing intellectual and creative initiative, uses general mental abilities, generates new ideas, generates by-products of activity.

The preparation of future teachers for the development of creative thinking of students of general secondary education institutions in art classes takes place based on students receiving artistic and pedagogical specialties

in formal and non-formal art education. Within the framework of receiving formal education, students learn the content of educational components, among which are theoretical (those that lay the foundation for the development of creative thinking in students and form competencies for the development of creative thinking of students) and practical (on which the acquisition of skills and abilities to think creatively actually takes place and approaches for working with students are learned). An important factor in future art teachers of general art education institutions acquiring the competence to develop creative thinking in children is their acquisition of informal art education in artistic and creative collectives of institutions of higher pedagogical education.

#### References

- Belevska, M. (2014). Formuvannia tvorchykh zdbnostei maibutnikh uchyteliv, yak skladovoi pedahohichnoi maisternosti [Formation of creative abilities of future teachers as a component of pedagogical skills]. *Naukovyi visnyk Uzhhorodskoho natsionalnoho universytetu [Scientific Bulletin of the Uzhhorod National University]*, 29, 21-23 [in Ukrainian].
- Mishchykha, L. (2018). Tvorche myslennia osobystosti: psykholohichni dyskurs [Creative thinking of the individual: a psychological discourse]. *Naukovyi visnyk Khersonskoho derzhavnoho universytetu [Scientific Bulletin of Kherson State University]*, 3, 79-83 [in Ukrainian].
- Mishchykha, L. (2007). *Psykholohiia tvorchosti [Psychology of creativity]: navchalnyi posibnyk*. Ivano-Frankivsk: Hostynets [in Ukrainian].
- Moskalets, V. (2014). Sutnist intelektu, myslennia, movlennia, svidomosti yak psykhofunktionalnykh dannosti [The essence of intelligence, thinking, speech, consciousness as psycho-functional data]. *Psykholohiia i suspilstvo [Psychology and society]*, 114-131 [in Ukrainian].
- Rybalka, V. V. (1996). *Psykholohiia rozvytku tvorchoi osobystosti [Psychology of creative personality development]*. Kyiv: IZMN [in Ukrainian].
- Shapar, V. B. (2007). *Suchasnyi tlumachnyi psykholohichni slovnyk [Modern explanatory psychological dictionary]*. Kharkiv: Prapor [in Ukrainian].
- Smulson, M. L. (2009). Intelektualnyi samorozvytok u virtualnomu osvithnomu seredovyshchi: zmina paradyhmy [Intellectual self-development in a virtual educational environment: a paradigm shift]. *Aktualni problemy psykholohii: psykholohichna teoriia ta tekhnolohiia navchannia [Actual problems of psychology: psychological theory and learning technology]*, 6, 1-8 [in Ukrainian].
- Spinul, I. (2012). Teoretychni aspekty rozvytku tvorchykh zdbnostei maibutnikh uchyteliv khoreohrafii [Theoretical aspects of the development of creative abilities of future teachers of choreography]. *Naukovi zapysky [Proceedings]*, 107 (2), 167-176 [in Ukrainian].
- Stratehii tvorchoi diialnosti: shkola V. O. Moliako [Strategies of creative activity: school of V. O. Moliako]*. (2008). Kyiv: Osvita Ukrainy [in Ukrainian].
- Stas, M. (2007). *Metodyka formuvannia tvorchykh zdbnostei maibutnikh uchyteliv obrazotvorchoho mystetstva [Methods of formation of creative abilities of future teachers of fine arts]*. (PhD diss.). Kyiv [in Ukrainian].
- Sulaieva, N. V. (2014). *Neformalna mystetska osvita maibutnikh uchyteliv u khudozhno-tvorchykh kolektyvakh [Non-formal art education of future teachers in artistic and creative collectives]*. (D diss.). Instytut pedahohichnoi osvity i osvity doroslykh NAPN Ukrainy. Kyiv [in Ukrainian].
- Syladii, I. (2018). Formuvannia tvorchykh zdbnostei maibutnikh pedahohichnykh kadriv [Formation of creative abilities of future teaching staff]. *Pedahohika formuvannia tvorchoi osobystosti u vyshchii i zahalnoosvitnii shkolakh [Pedagogy of creative personality formation in higher and secondary schools]*, 61, 114-118 [in Ukrainian].

**СУЛАСВА Н.**

Полтавський національний педагогічний університет імені В.Г. Короленка, Україна

#### **ПІДГОТОВКА МАЙБУТНІХ УЧИТЕЛІВ ДО РОЗВИТКУ ТВОРЧОГО МИСЛЕННЯ УЧНІВ НА УРОКАХ МИСТЕЦТВА В ЗАКЛАДАХ ЗАГАЛЬНОЇ СЕРЕДНЬОЇ ОСВІТИ**

У статті висвітлена актуальна проблема підготовки студентів мистецько-педагогічних спеціальностей закладів вищої педагогічної освіти здійснювати розвиток творчого мислення учнів закладів загальної середньої освіти. Акцентовано увагу на визначенні поняття «творче мислення» та схарактеризовано основні підходи до формування в майбутніх учителів мистецьких дисциплін компетентностей здійснювати розвиток творчого мислення учнів на уроках мистецтва (музичного, образотворчого та хореографічного).

Підкреслено, що підготовка студентів до майбутньої професійної діяльності з розвитку творчого мислення учнів має ґрунтуватися на отриманні ними формальної освіти, зокрема, на засвоєному змісті освітніх компонентів, пропорованих здобувачам освіти в межах освітніх програм 014.13 Середня освіта (Музичне мистецтво), 014.12 Середня освіта (Образотворче мистецтво) та 014 Середня освіта (Хореографічне мистецтво). Водночас, у

статті наголошено на вартісності залучення майбутніх учителів мистецьких дисциплін до отримання неформальної мистецької освіти в художньо-творчих колективах закладів вищої педагогічної освіти. Мистецько-освітня діяльність учасників таких колективів є важливим доважком до формування у майбутніх учителів мистецтва закладів загальної мистецької освіти компетентності розвивати творче мислення в учнів закладів загальної середньої освіти.

**Ключові слова:** *творче мислення, підготовка учителів мистецтва, формальна освіта, неформальна освіта*

Стаття надійшла до редакції 07.05.2024 р.

УДК 378.018.43:004]:377

DOI [HTTPS://DOI.ORG/10.33989/2075-146X.2024.33.310081](https://doi.org/10.33989/2075-146X.2024.33.310081)

**ЮЛІЯ СРІБНА**

ORCID: 0000-0003-3849-3871

**ПЕТРО МОЛЧАНОВ**

ORCID: 0000-0001-5335-4281

**ВОЛОДИМИР КОНДЕЛЬ**

ORCID: 0000-0002-4851-0523

Полтавський національний педагогічний університет імені В. Г. Короленка

### **ЕЛЕМЕНТИ ДИСТАНЦІЙНОГО НАВЧАННЯ В ОСВІТНЬОМУ ПРОЦЕСІ ПРИ ПІДГОТОВЦІ ФАХІВЦІВ ЗІ СПЕЦІАЛЬНОСТІ «ПРОФЕСІЙНА ОСВІТА»**

Розвиток інформаційно-комунікаційних технологій, створення відкритих електронних освітніх ресурсів, збільшення потреби суспільства у персоналізованому й адаптивному навчанні сприяють необхідності впровадження інноваційних технологій в освіту. Однією з тенденцій сьогодення є використання дистанційної і змішаної форм навчання у вищому навчальному закладі.

Ця стаття спрямована на детальний аналіз та вивчення різних аспектів використання Google Клас у дистанційному навчанні з метою виявлення його переваг та обмежень в освітньому процесі підготовки фахівців зі спеціальності «Професійна освіта». Дослідження буде акцентувати увагу на проблемах, з якими стикаються викладач та студент, а також на тому, як можливо покращити ефективність використання цього інструменту для оптимальної освітньої практики.

**Ключові слова:** *професійна освіта, здобувачі вищої освіти, фахівці, Google Клас, цифровий інструмент, віртуальне середовище, дистанційна форма навчання.*

**Постановка проблеми.** Проводити заняття віддалено, не бачити студентів, не мати можливостей пояснити особисто й допомогти в момент виникнення проблеми – ще не так давно викладачі не могли й уявити таких ситуацій у своїй роботі. Але спочатку пандемія, потім воєнний стан внесли несподівані корективи і змусила всіх терміново опанувувати цифрові інструменти й нові педагогічні підходи та методики.

Більшість навчальних закладів, зокрема, Полтавський національний педагогічний університет імені В. Г. Короленка, запроваджує елементи дистанційного навчання, наприклад, для надання консультацій, проведення занять під час карантину та воєнного стану (Антонова, 2019, с. 10-22). Вибір дистанційних платформ або відкритих ресурсів залежить від підготовленості колективу закладу до такої діяльності. Використання інституційних ресурсів, відкритих ресурсів (на основі використання технологій Web 2.0, Web 3.0, хмарних сервісів, е-бібліотек та ін.) (Богачков, 2020, с. 290-303) для організації дистанційного навчання залежить від багатьох чинників: підготовленості всіх учасників освітнього процесу (керівників, викладачів, студентів), нормативно-правового, навчально-методичного, матеріально-технічного забезпечення. У даній роботі розглянемо досвід запровадження елементів дистанційного навчання в освітньому процесі (з використанням Google Клас), (Москаленко, 2023, с. 19) в освітньому процесі при підготовці фахівців зі спеціальності «Професійна освіта».