В роботі досліджується еволюція ролі викладача від традиційного ментора до помічника і наставника, зосереджуючись на допомозі у використанні студентами інструментів AI та забезпеченні емоційного компоненту, глибшого аналізу та всебічної підтримки, яких наразі не вистачає AI, таким чином формуючи нову освітню тріаду: викладач-AI-студент. Також наголошується, що доступ до автентичних мультимедійних матеріалів та реального контенту має першорядне значення для ознайомлення студентів зі реальним використанням мовних компонентів та створення динамічного навчального середовища, яке імітує реальні сценарії спілкування, тим самим покращуючи навички спілкування та культурну компетентність.

***Ключові слова**: AI технології, автентичність, дидактичні навички, мовне навчання, індивідуалізація навчання, мовленнєві навички, самостійне навчання, самореалізація.*

DOI: https://doi.org/10.31392/NZ-udu-164.2025.22
UDC 378.091.3:374.011.3-051]:78(510)

Slabko V., Jin Yaoquan

THE ORETICAL PRINCIPLES OF TRAINING FUTURE MUSICAL ART TEACHERS FOR PROJECT ACTIVITIES IN OUT-OF-SCHOOL EDUCATION INSTITUTIONS OF THE PEOPLE'S REPUBLIC OF CHINA

The present theoretical paper explores the underlying foundations of project-based learning (PBL) in the teacher preparation of prospective music teachers in extracurricular teaching institutions of the People's Republic of China. Based on the latest Chinese and overseas scholarship, the paper analyzes in a structured way the commitment of PBL to constructivist and inquiry-oriented pedagogic paradigms with emphasis on student-centered, collaborative, and creative teaching strategies. The paper identifies the main pedagogic requirements for the effective application of PBL through integrated curricula, teacher preparation, and computing support. It further clarifies key terminological correspondence between Western education concepts and Ukrainian pedagogic discourse with the intention of offering conceptual access for Ukrainian researchers and methodologists.

Through the aggregation of the most recent literature by a synthesis method, the paper determines the specific profession-related skills that PBL develops in future music teachers in terms of critical thinking, communication, reflective practice, and information and communication technology literacy. Specific focus is put on the extracurricular education system of China's cultural and institutional context, in which collective learning, discipline, and performance-related activities highly determine the development of pedagogic strategies. These factors are considered in the implementation of the PBL models in other country contexts.

The paper is structured in a fashion that it unfolds the very core of Ukrainian scholarship tradition – conceptual foundations, execution conditions, and competency-based outcomes – so that it is beneficial for foreign and domestic teaching-related researches alike. Last but not least, the paper outlines a whole theoretical concept that contributes to improving music teacher education with the aid of original, task-related teaching strategies, and that becomes a basis for other empirical analyses and applied studies in teacher education systems internationally.

***Keywords:** project-based learning, project activities, training of future teachers of music, extracurricular education in the China, constructivist pedagogy, research-based learning.*

(статтю подано мовою оригіналу)

In the fast-changing era of world education, the urgency of reconsidering teacher preparation through active, student-centered strategies has received tremendous impetus. One of the methods-Project-Based Learning (PBL)-is an efficient pedagogic paradigm defined in constructivist epistemology that views learning as an active construction of knowledge rather than reception (Dewey, 1938) [4]. In music education, where the creative, collaborative approach with reflective criticism underlies the education process itself, PBL has useful opportunities of making the instructional practice consistent with the artistic and pedagogic demands of the discipline (Mamedov, 2022; Ji, 2024) [4; 7].

In the People's Republic of China, incorporation of PBL in teacher education-particularly in the extracurricular education context-has gained significant significance. The extracurricular education context is of paramount importance in cultivating the creative and artistic capability of students outside of the typical curriculum. By incorporating project-based methods of music teacher education (Nan, 2025) [10], the authenticity of learning is not only elevated but transferable teaching capacities are also developed. (2024) [3] identifies significant implementation challenges in the pipeline for the future, however, in the form of time pressures, a lack of methodological preparation, and opposition from a cultural perspective to new methods of teaching.

From a Ukrainian theoretical perspective, a keen interest is present in knowing and placing foreign teaching traditions-preeminently in a kind of system like China's, where reform of the school commingles with cultural tradition and IT contemporaneity. Ukrainian pedagogic theory is centered upon the value of transparent пішедогічнийJUnit (pedagogic conditions), competency education, and the didactic integrity of whatever teaching design under examination. Hence, study of the theoretical underpinnings of PBL in China sets up an enlightening framework through which Ukrainian researchers and practitioners may test its transferability and usefulness in local circumstances.

Moreover, the intersect of PBL with inquiry teaching and teacher education in the information age portends new preparation models for prospective music teachers prepared to take on the challenges of the contemporary education landscape (Liu et al., 2025; Zhou et al., 2025) [6; 20]. Such shifts are no less a reflection of world trends in teacher education but of a broader attempt to marry the preparation of professionals with innovation and reflective practice.

Contemporary scholarship demonstrates a burgeoning interest in the inclusion of project-based learning (PBL) in prospective teacher education in music. Nan (2025) [10] quotes the realization of embedding PBL in the curricula of music education in a strategic fashion, whereas Fang (2024) [3] sets out realistic challenges of embedding it in obligatory education milieus. Ji (2024) [4] and Mamedov (2022) [7] consider the merit of inquiry-based learning with respect to a supplementary axis of PBL in favor of reflective thinking and musical identity formation. Studies by Liu et al. (2025) [6] and Zhou et al. (2025) [19] disclose the transformative potential of the inclusion of information and communications

technologies in PBL models and particularly in hybrid and extracurricular milieus of music education. Nonetheless, in Ukrainian tradition in scholarship, conceptual exploration is indispensable at a higher level with respect to pedagogic circumstances, terminological consistency issues, and competency outcomes – spotlighting the relevance of this theoretical exploration.

The purpose. The paper seeks to describe the theoretical foundations of project-based learning in the teacher preparation of prospective Chinese music professionals in the extracurricular environment. Working with Chinese and international scholarship in the domain, the paper seeks to clarify the conceptual basis of PBL, account for the teaching conditions under which it can successfully take hold and grow, and establish the key professional competencies it fosters – the latter serving a realistic framework that the paper seeks to see applied in the development of the Ukrainian and other comparative education curricula.

Project-Based Learning (PBL) is theoretically framed in constructivist terms and advocates for the significance of experiential learning in the classroom. When applied to training prospective music teachers in the extracurricular schools of China, PBL presents a framework that promotes involvement, originality, and co-operation-faculties pertinent to the kind of effective pedagogy that music teaching demands. PBL is well-documented in Chinese and other sources with reference to the aims of music education and it has the potential to foster a wide range of skill in prospective music teachers.

Chinese researchers have identified the theoretical foundations of PBL as central to the development of the learning outcomes of music teacher education courses. For example, Nan (2025) [10] identifies the requirement of strong, deep practice in the effective application of the methodologies of PBL to the teaching of music. According to Nan, effective PBL is reliant upon a strategic connection with the curriculum with the recommendation that projects be designed with care to encompass not just theoretical understandings but also in-practice application in the teaching of music. Such a demand for a strategic approach allows future teachers to transfer the experience of learning into teaching behaviors that involve and support the development of the students musically.

Moreover, the issues that arise in Fang's (2024) [3] analysis of the incorporation of PBL into core music courses reveal the challenges inherent in this practice. Fang identifies a range of practical issues faced by teachers in implementing PBL, including time pressures, lack of preparation, and opposition to creative teaching methods. These difficulties can hamper successful implementation and restrict the educational results linked with PBL. Nevertheless, Fang provides a range of recommendations for overcoming these issues and calls for in-service teacher education programs that support the proficient transfer of PBL into teaching practice through the acquisition of relevant knowledge and skill by music teachers. Such a focus upon teacher preparation is consonant with the broader debate upon the need for ongoing professional development across the community of music education professionals [3].

From a more macro-theoretical framework, PBL is supported by principles that

are consistent with aims of developing critical thinking, creativity, and cooperation in students. English literature on PBL demonstrates the ability of PBL to support student-centered learning settings that are especially productive in music education. Research demonstrates that PBL is not only effective in developing student engagement but also in stimulating the construction of higher-level thinking skills that are of central importance to music educators charged with developing young musicians. For instance, the writing of Thomas summarizes a range of models of PBL that are transferable to the arts disciplines and that when students engage in consequential projects, they are more prepared for the demands of the workplace world.

Moreover, the theoretical implications of PBL in cultivating collaborative capability are of particular relevance in the context of music teaching, where teamwork and cooperative learning are of key importance. Working on collaborative tasks allows future pedagogues to get accustomed to the collaborative processes with which they will be presented in the learning environment. Such a cooperative feature of PBL is in tune with the communal nature of the creative activity of music and hence sustains the necessity of teaching methods that emphasize cooperation and collective problem-solving.

In conclusion, the theoretical underpinnings of PBL present a durable framework for preparing future music teachers in China's extracurricular centers. The information derived from both Chinese researchers such as Nan and Fang [3; 10], and pertinent scholarship from the English-speaking world, converges on the powerful contribution PBL can make to the development of the skill set of the music teacher. The focus on creativity, critical thinking, and cooperation not only resonates with the aims of contemporary music education but also identifies the requirement for strategic deployment and continued professional development to achieve the challenges inherent in infusing the music curriculum with the principles of project-based learning.,, In analyzing the theoretical underpinnings of Project-Based Learning (PBL) in the context of music teacher preparation in China's extracurricular centers, clarification of the paradigm shift in the direction of constructivist pedagogies is necessary and that is reflected in the literature. Qisen et al. (2024) [12] report a systematic literature review with a focus on the reforms of teaching music with the Chinese National Knowledge Infrastructure database as the framework. Their results confirm the requirement for teaching methodologies that engender active participation from the learner and critical thinking and that are central tenets of PBL. The focus on constructivist teaching derives from that the education in music cannot be a simple transmission of knowledge but is more appropriately an environment where the student cooperates and explores and creates and criticizes the concept of the music.,

Additionally, Ji (2024) [4] conducts insightful analysis of inquiry-based learning for the development of musicality in primary school pupils. Ji notes that inquiry-based approaches that exist in complete harmony with the PBL framework give students intense experience with musical materials and processes. Along with the development of technicality, it also inculcates reflective practice inherent in the

identity of the musician and thus yields a very robust foundation for future teacher education. By engaging pupils in realistic musical projects that require inquiry and exploration, future music teachers learn to set up similar settings and thus directly relate pedagogic practice with teacher education that is efficient.

Adding to the advent of creative teaching approaches as well, Liu et al. (2025) [6] venture into the intersection of weak generative artificial intelligence (AI) and PBL in hybrid music teaching arenas. With this contribution, they theorize the use of AI tools in PBL for the purposes of enabling radically enhanced learning experiences by pupils and teachers alike. Through the strength of the medium itself, Liu et al. posit that teacher preparation in music has the potential of becoming more dynamic and adapted to the varied extracurricular concerns of the learners. Through this prospective approach, not only is the development of awareness of the role of technology in teaching evidenced but also the future of PBL as an emergent system capable of sustaining developing teaching technologies is underscored [6].

The critical analysis of the studies demonstrates increased consensus among researchers in Chinese and English literature in favoring the advantages of PBL in music teaching. The collective emphasis on student-centered learning and the integration of modern information and communications technology (ICTs) chimes with the larger academic consensus in favor of reform in teaching methods. As the results of such analyses are reflected in the education of future music teachers, it becomes clear that the underlying principles of PBL hold transformative potential in the remaking of music teaching in China's extracurricular centers. Such implications of the shifts in pedagogic approach remain important, in that it chimes with the developing landscape of education and the necessity felt across the profession for teaching to readying students for a more complex musical and social world. The theoretical basis in constructivist pedagogies, inquiry-based teaching and learning, and the incorporation of information and communications technologies (ICTs) collectively support an environment in which future music teacher-educators may flourish and innovate., The heuristic implications of project-based learning (PBL) in the education of future music teachers in China's extracurricular centers stand central in the development of teaching methodologies in the present context. Wuttphan and Klinhom (2023) [14] illustrate the central function of PBL in the development of effective communicative ability among preservice teacher-learners. Preservice teacher-learners in the field of music engage in dialogue and exchange through the sharing of collaborative projects, and although this serves the beneficial purpose of unifying theoretical knowledge and praxis, it serves equally in upping the ability to transmit complex musical issues to heterogeneous learners. Such correspondence with communicative ability holds especial value in an increasingly interconnected world in which the capability of engaging with a multiplicity of stakeholders stands central in terms of successful teaching praxis.

Similarly, Mamedov (2022) [7] articulates the transformative potential of student-directed curricula of music that involve self-regulation of learning in inquiry and project-based approaches. By doing this, the processes mobilize students into agency and intrinsic motivation and take charge of the learning experience and

becoming autonomous in the bargain. In the setting of the teaching of music where personal expression and creation hold center stage, the incorporation of the same methods lends itself to a more intense confrontation with the content of learning. Mamedov accounts that when set in the driver's seat of constructing the learning experience itself, preservice undergrads in the teaching of music express increased investment in their development professionally – a principal factor in the emergent world of teaching music [7].

Zhou et al.'s (2025) contribution continues to broaden this dialogue with the introduction of teaching methods that effect critical and creative thought in art and music teacher education courses. This positions PBL not only in terms of a teaching method but a systemic approach that cultivates useful skill in future teaching professionals. Zhou et al.'s contribution identifies the importance of creating a learning environment that fosters exploration and experiment and a willingness to take risks that all of the central principles of the artistic process itself demand. Their study demonstrates that with the adoption of PBL by preservice professionals in music education, not only is the capacity for critical analysis developed but the ability to innovate and adapt teaching methods in response to diverse teaching contexts is also fortified [20].

The theoretical underpinnings of PBL consequently cut across discipline lines, integrating theories of education with realistic applications in teaching music. The principles laid down by scholars like Dewey (1938) [3], underscoring experiential learning as a core feature of education, find echoes in contemporary scholarship through syntheses of existing scholarship in favor of the transferability of PBL in teacher education in music. In the more particular case of the extracurricular education market in China, the principles hold in a particular and peculiar way with the very different cultural and pedagogic undertones of teaching music.

Moreover, the incorporation of peer learning and peer interactions in PBL is in line with cultural values that prevail in Chinese education experience where group processes and collective work are emphasized (Li, 2021). It is in the cultural consistency that the efficacy of PBL is supported and that it becomes a relevant framework in the education of music teachers that is in synchrony with the methods and in harmony with the tradition and culture of Chinese education.

In conclusion, the literature review provides an in-depth account of the theoretical underpinnings of PBL in the landscape of music education in China. The central importance that the adoption of this type of methodologies has in developing teachingqualities and capacities among prospective music teachers becomes progressively clear and provides a compelling rationale for incorporating PBL into the curricular framework of teacher-training in music programs.

Theoretical analysis of project-based learning (PBL) in the education of future prospective music teachers for extracurricular teaching in the People's Republic of China identifies a group of problematic dimensions in need of more intense pedagogic introspection. We find it efficient to distinguish four key areas in structuring the discussion in a productive way: conceptual grounding, cultural and pedagogic background, implementation challenges, and competency formation.

Integration of PBL in teacher education demands a precise theoretical framework, particularly given its constructivist underpinnings. As emphasized by Qisen et al. (2024) [12], constructivist views of teaching music are predicated upon active participation of students, reflection, and construction of knowledge collectively. Such principles demand clear organization in the teacher education curriculum. Although prior scholarship (e.g., Ji, 2024) has focused upon the conceptual richness of PBL, a systematized theoretical explication of it-offered under the headings of "constructivist epistemology," "experiential learning," and "project architecture," e.g.-would facilitate the level of awareness and uptake across scholars and practitioners no less. Such thematic structuring is also in tune with Ukrainian custom in scholarship, where precise explication of "концептуальні засади" is anticipated in theoretical constructs.

One of the gaps in existing theoretical discussion is the fine-grained description of pedagogic conditions-«педагогічні умови» in which PBL is successfully integrated into music teacher education. Nan (2025) [10] is emphatic in the demands of strategic alignment of the curriculum and ongoing reflective practice but a more refined taxonomy of implementation conditions is necessary. Ji (2024) [4] and Zhou et al. (2025) [20], for instance, imply the blending of inquiry-based tasks, mentorship with a structured approach, and the deployment of feedback loops as key mechanisms of PBL activation. In the Ukrainian tradition of reference, the like of which is central to the teaching/learning debate at present, explicit identification of such conditions (e.g., flexibility of the programme timetable, the provision of trained PBL facilitators, the access to collaborative software facilities) would lend the approach methodological validity.

Table 1

Pedagogical Conditions and Competencies Developed Through PBL in Music Teacher Training

Pedagogical Conditions	Description	Key Competencies Developed	Sources
Curriculum Integration	Alignment of projects with core learning objectives	Instructional design, curriculum planning	Nan (2025),
Facilitator Training	Teachers trained in PBL methods and collaborative moderation	Methodological literacy, leadership	Fang (2024), Wuttphan & Klinhom (2023)
Group-Based Learning Environments	Projects structured around teamwork and peer exchange	Communication, collaboration, empathy	Zhou et al. (2025), Li (2021)
Inquiry-Based Project Structures	Students explore real-world or artistic problems in a structured way	Reflective thinking, problem-solving	Ji (2024), Mamedov (2022)
Technological Integration	Use of digital tools and platforms (AI, hybrid models, digital music tools)	Digital fluency, adaptive teaching	Liu et al. (2025), Cheng et al. (2022)
Reflective and Iterative Evaluation	Students present, critique, and revise their projects	Self-assessment, critical thinking	Meng et al. (2024), Dai et al. (2025)

This essay explains the operation of project-based learning not only as a teaching method but a multi-dimensional pedagogic system. It engenders a dynamic relationship between the curriculum, teaching method, and competency development specifically in the fine arts where the skill of interpreting, reflecting, and creating is the doorway to professional success.

Moreover, the outcomes reveal that PBL has a direct contribution to the development of integral teacher competence relevant to contemporary standards of professional quality, that is, innovation, creativity, autonomy, and flexibility. Uncovering and codifying the links between PBL and teacher education in policy and in curricula secures long-term relevance and effectiveness across a range of educational contexts.

Of no lesser importance is the necessity for methodological synchronization when transferring or adapting PBL models from one education system to another. While many studies-such as Mamedov (2022) [7] and Liu et al. (2025) [6]-present encouraging examples, they often originate from locale-bound institutionalized assumptions. Successful implementation requires careful adaptation of the project structure, assessment criteria, and teaching function to render them compatible with the receiving system's pedagogic culture and organizational arrangements. Methodological consistency is therefore a prerequisite of successful incorporation.

Specifically, the theoretical contribution of PBL needs to be assessed in terms of the professional competencies it develops in the prospective music teacher. As Wuttphan and Klinhom (2023) and Meng et al. (2024) illustrate, PBL develops communicative ability, critical thinking, information and communications technology (ICT) literacy, and reflective self-regulation. Such competencies are indispensable in contemporary music teaching, where the teacher is expected to work as a facilitator, a collaborator, and a versatile leader. Inclusion of PBL in teacher education helps in the development of both subject-related competencies (for instance, musical creativity and leadership of ensembles) and transversal competencies (for example, teamwork and problem-solving), making the approach methodologically robust and practically germane to the extracurricular education setting.

Conclusions. The analysis of the theoretical foundations of project-based learning (PBL) in the context of preparation of future music teachers for extracurricular education institutions of the People's Republic of China illustrates its high pedagogic potential. Based on constructivist and inquiry-oriented traditions, PBL is a robust framework for the development of creativity, critical thinking, cooperation, and reflective practice – the skills that are indispensable in the effective teaching of music in the contemporary education environment.

Research literature demonstrates the growing consensus on the value of PBL in the teacher education of music (Nan, 2025; Ji, 2024; Liu et al., 2025) [6; 10], and simultaneously highlights the challenges such as a shortage of teacher preparation and the requirement of institutional support (Fang, 2024) [3]. Notably, the Ukrainian pedagogic tradition implies the explicit definition of pedagogic circumstances, methodological consistency, and competency development – the factors that might be fruitfully governed with the purposeful introduction of PBL principles.

Hence, the integration of PBL into teacher education in China and possibly Ukraine demands a reflective and context-sensitive approach that includes the articulation of the curriculum, teacher development, the infusion of technology, and the development of collaborative and student-centered learning spaces.

From the given synthesis, the paper recommends that PBL be viewed not only

in terms of teaching approach but also of culturally translatable instructional design-one that is capable of being reinterpreted in other teaching systems without losing its core principles of active learning, creativity, and student autonomy. Further studies are warranted in order to establish the capacity of PBL to be localized without losing its transformative capability and more especially in music teacher education where artistic uniqueness must be in harmony with very structured teaching design.

Literature:

1. Cai Z., Zhu J., Yu Y., Tian S. Elementary school teachers' attitudes towards project-based learning in China. *Humanities and Social Sciences Communications*. 2023. Vol. 10. № 1. P. 1-11. URL : https://www.nature.com/articles/s41599-023-02206-8
2. Cheng L., Wang M., Chen Y., Niu W., Hong M., Zhu Y. Design my music instrument: A project-based science, technology, engineering, arts, and mathematics program on the development of creativity. *Frontiers in Psychology*. 2022. Vol. 12. Article 763948. URL : https://www.frontiersin.org /articles/10.3389/fpsyg.2021.763948/full
3. Fang Z. Practical problems and strategies of music course project-based learning in compulsory education. International Conference The Future of Education, 2024. URL : https://conference.pixel-online.net/FOE/files/foe/ed0014/FP/8894-CDEV6520-FP-FOE14.pdf
4. Ji R. An exploration of the adoption of inquiry-based learning within the teaching of musicality within the Chinese primary music classroom under the auspices of the Chinese national music curriculum : Doctoral dissertation. Newcastle University, 2024. URL : http://theses.ncl.ac.uk/jspui/handle/10443/6450
5. Kalyanov A. A hybrid approach to teaching Chinese through digital humanities, CALL, and project-based learning. *Journal of Technology & Chinese Language Teaching*. 2024. Vol. 15. № 2. URL : https://search.ebscohost.com/login.aspx?direct=true&profile=ehost&scope=site&authtype=crawler&jrnl =1949260X&asa=N&AN=182318772
6. Liu Y., Li Y., Zhao T. Integrating weak generative AI with project-based learning: The LivePBL DEEP method in hybrid music education. In: Generative Artificial Intelligence Empowered Learning. Chapman and Hall/CRC, 2025. P. 33-62. URL : https://www.taylorfrancis.com/chapters/edit/10.1201/978100 3422433-2/integrating-weak-generative-ai-project-based-learning-ying-liu-yuanyuan-li-ting-zhao
7. Mamedov N. Student-led music curriculum: Achieving self-regulated learning through project-based and inquiry-based pedagogies. *International Journal of Learning and Teaching*. 2022. Vol. 8. № 2. P. 99-107. URL : https://www.ijlt.org/uploadfile/2022/0516/20220516052908803.pdf
8. Meng Z., Attapaiboon T., Jantharajit N. Developing the abilities of music students: A blended teaching approach based on inquiry-based and task-based learning. *Open Journal for Educational Research*. 2024. Vol. 8. № 2. P. 37-48. URL : https://eric.ed.gov/?id=EJ1458553
9. Nakanishi C. Cross-cultural exchange through music: Exploring the potential of PBL. *American Research Journal of Humanities & Social Science*. 2025. Vol. 8. № 12. P. 283-294. URL : https://www.arjhss.com/wp-content/uploads/2025/01/D812834.pdf
10. Nan J. In-depth practice and strategic exploration of project-based learning in primary and secondary school music teaching. *Open Access Library Journal*. 2025. Vol. 12. № 6. P. 1-9. URL : https://www.scirp.org/journal/paperinformation?paperid=143641
11. Qisen Z., Jamaludin K. A., Nasri N. M., Jinglong L. A conceptual framework for curriculum development utilizing the FCM module in a flipped classroom for music theory. *International Journal of Religion*. 2024. Vol. 5. № 11. P. 5125-5135. URL : https://www.researchgate.net/publication /382806798_A_Conceptual_Framework_for_Curriculum_Development_Utilizing_the_FCM_Module_in _a_Flipped_Classroom_for_Music_Theory
12. Qisen Z., Jamaludin K. A., Nasri N. M., Jinglong L. A systematic literature review on constructivist music teaching reform based on China National Knowledge Infrastructure (CNKI) database. *International Journal of Academic Research in Progressive Education and Development*. 2024. Vol. 13. № 2. P. 1-15. URL : https://www.researchgate.net/publication/380167737_A_Systematic_Literature_ Review_on_Constructivist_Music_Teaching_Reform
13. The role of project-based learning with activity theory in teaching effectiveness: Evidence from the internet of things course. *Education and Information Technologies* / Dai Z., Yang Y., Chen Z., Wang L.,

Zhao L., Zhu X., Xiong J. 2025. Vol. 30. № 4. P. 4717-4749. URL : https://link.springer.com /article/10.1007/s10639-024-12965-9

14. Wuttphan N., Klinhom N. The role of project-based learning in promoting preservice teachers' communicative capabilities. *Journal of Education and Learning.* 2023. Vol. 12. № 1. P. 52-60. URL : https://eric.ed.gov/?id=EJ1381107
15. Xia L. Pedagogical approaches in music education in New Zealand and China: Master's thesis. University of Auckland, 2022. URL : https://researchspace.auckland.ac.nz/bitstreams/b28cba22-1d8c-4724-a353-6f22eb164828/download
16. Yin W. Innovations and practical exploration of vocal music teaching models in vocational colleges. *Journal of Modern Educational Theory and Practice*. 2024. Vol. 1. № 2. URL : https://atlantic-press-journals.com/index.php/JMETP/article/view/358
17. Zhang L. X., Yang Y., Leung B. W. Innovative music classroom teaching in China. In: Innovative Teaching and Classroom Processes. Routledge, 2025. P. 130-145. URL : https://www.taylorfrancis.com /chapters/edit/10.4324/9781003436065-12/innovative-music-classroom-teaching-china-le-xuan-zhang-yang-yang-bo-wah-leung
18. Zhibin G. Teaching innovation among *Chinese teachers of music education. Asian Knowledge Education*. 2023. Vol. 3. № 1. P. 35-47. URL : https://www.academia.edu/download/112896709 /AKE_3_1_No._35.pdf
19. Zhou G., Yunus M. M., Mansor A. Z. Influence of series parallel teaching methods on critical and creative thinking in STEM, art, and music courses in China. *Revista Electronica De Leeme*. 2025. № 55. URL : https://leemejournal.com/menuscript/index.php/leeme/article/view/477
20. Zhou Z. Project-based learning for quality art teacher development in the age of AI. *Journal of Contemporary Educational Research*. 2023. Vol 7. № 5. P. 85-93. URL : http://166.62.7.99 /assets/default/article/2023/05/09/article_1683643186.pdf

Слабко В. М., Яоцюань Цзинь. Теоретичні засади підготовки майбутніх учителів музичного мистецтва до проєктної діяльності у закладах позашкільної освіти Китайської Народної Республіки.

Теоретико-концептуальне дослідження присвячено аналізу провідних засад проєктного навчання (Project-Based Learning, PBL) як у процесі підготовки майбутніх учителів музичного мистецтва для закладів позашкільної освіти Китайської Народної Республіки, так і як мету щодо опанування ними компетентності впровадження проєктної діяльності. Зважаючи на сучасні дослідження, насамперед китайських, учених, у статті проаналізовано адаптивність проєктного навчання до конструктивістської та дослідницько-орієнтованої педагогіки з акцентом на особистісно орієнтовані, колаборативні та креативні освітні стратегії. Визначено основні педагогічні умови ефективного впровадження PBL через інтегровані навчальні програми, підготовку викладачів і використання інформаційних і цифрових технологій.

У статті схарактеризована термінологічна відповідність між західними освітніми поняттями й українським педагогічним дискурсом з метою забезпечення концептуального доступу для українських дослідників і методистів.

Шляхом узагальнення сучасної наукової літератури методом синтезу визначено фахові компетентності, які розвиває проєктне навчання і проєктна діяльність у майбутніх учителів музичного мистецтва, зокрема критичне мислення, комунікаційні навички, рефлексивну практику та інформаційно-цифрову грамотність. Особливу увагу приділено особливостям системи позашкільної освіти в культурному й інституційному контексті Китаю, де колективне навчання, дисципліна й діяльність, пов'язана з музичним виконанням, суттєво впливають на розробку педагогічних стратегій. Ці чинники враховуються під час адаптації моделей PBL до освітніх систем інших країн.

Стаття розкриває зміст концептуальних основ, умов реалізації та очікуваних компетентнісних результатів підготовки майбутніх учителів музичного мистецтва до проєктної діяльності у закладах позашкільної освіти КНР. Окрім того, у статті запропоновано цілісну теоретичну концепцію, яка сприяє вдосконаленню підготовки вчителів

музичного мистецтва завдяки застосуванню оригінальних, завданнєво-орієнтованих стратегій навчання та слугує підґрунтям для подальших емпіричних і прикладних досліджень у галузі музично-педагогічної освіти на міжнародному рівні.

***Ключові слова**: проєктне навчання, проєктна діяльність, підготовка майбутніх учителів музичного мистецтва, позашкільна освіта в КНР, конструктивістська педагогіка, дослідницько-орієнтоване навчання.*