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DOI <https://doi.org/10.34142/27091805.2025.6.01.01>© **Rastrygina Alla**

Doctor of Pedagogical Sciences, Professor of the Department of Art Education in Volodymyr Vynnychenko Centralukrainian State University

Kropyvnytskyi, Ukraine

email: [rastrygina.alla@gmail.com](mailto:rastrygina.alla@gmail.com)

<https://orcid.org/0000-0002-4393-2831>

© **Klepar Maria**

Doctor of Pedagogical Sciences, Professor of the Department of Pedagogy of Primary Education in Vasyl Stefanyk Prykarpattia National University

Ivano-Frankivsk, Ukraine

email: [mklepar10@gmail.com](mailto:mklepar10@gmail.com)

<https://orcid.org/0000-0003-4923-8696>

**TRAINING FUTURE MUSIC ART TEACHERS TO USE ETHNIC-FAMILY TRADITIONS IN OVERCOMING WAR TRAUMA IN SCHOOL YOUTH**

*The article considers the problem of training future music art teachers to use ethnic family traditions in overcoming war trauma in school youth. An analysis of modern scientific research in the field of ethno-pedagogy, art history and psychology is presented. The content and structure of training a specialist-musician capable of trauma-informed assistance through art to overcome post-traumatic psycho-emotional disorders in schoolchildren are analyzed. The main directions of training future music art teachers for trauma-informed assistance through ethnic-family traditions on pedagogical principles are identified. It is proven that the phenomenon under study works more effectively according to the cross-cutting principle, since it is integrated into the educational process at the content, methodological and practical levels. The possibilities of its effective use in art and pedagogical education are revealed.*

*The possibilities of using components of trauma-informed art in future professional activities by university students are outlined. The importance of creating safe environment for schoolchildren based on trust, mutual understanding, and art-communication interaction through ethnic-family traditions is emphasized.*

**Keywords:** artistic-pedagogical education, trauma-informed care, ethnic-family traditions, university music students, art-communication interaction, mental health.

**Problem statement and its connection with important scientific or practical tasks.** In the context of socio-humanitarian challenges in Ukraine caused by Russian military aggression, the problem of preserving mental health of schoolchildren is becoming of paramount importance. In this process, special attention is paid to the appeal to traditional resources of recovery, among which ethnic-family traditions occupy a leading place. Therefore, the focus of modern training of applicants for higher professional and pedagogical education is not

only the familiarization with ethnocultural and folklore heritage, but also the integration of ethnic and family heritage into the process of training teacher musicians of the ability to provide trauma-informed assistance through art in their future professional activities.

Such a statement of the problem makes it possible to apply in the system of artistic and pedagogical education new approaches to the theoretical and practical training of future specialist-musicians, related to the restoration and support of the psycho-emotional state

of schoolchildren in war and post-war times. Therefore, the professional activity of a modern teacher-musician should be aimed not only at the formation of the musical culture of schoolchildren, but also at the restoration and support of their mental health on the basis of trauma-informed assistance through art and ethnic-family traditions as well.

This is confirmed by domestic and foreign scientists research that each culture has its own unique ways of experiencing pain, loss and stress, which are often an important tool for preserving a person's psycho-emotional integrity. And the deepest emotional impact on schoolchildren is the art directly related to family rituals, folk songs, epics, legends and fairy tales, music of the family circle, which often have a therapeutic effect. They reflect hope, renewal, connection with past generations and help schoolchildren who have survived the war to restore a sense of stability and support, as well as provide emotional relief through empathy.

Therefore, we consider the preparation of future music art teachers to use ethnic and family traditions in overcoming the trauma of war to be a relevant and socially significant theoretical and practical task.

#### **Analysis of major research and publications.**

Recent years have been marked by a growing scientific interest among researchers in the role of national ethnocultural heritage and, in particular, ethnic-family traditions in conditions of social upheavals and military challenges. The works of G. Lozko (2011), I. Kolyada (2011), L. Ryban (2022) trace the idea of restoring traditional family rituals as the basis for the formation of national identity and spiritual self-healing. The authors emphasize that it is musical practices, songs, rituals, and family music-making that are capable of creating the space of emotional security for a child in crisis circumstances. The latest publications that touch on the topic of using ethnic-family traditions in art and pedagogical education deserve special attention.

Significant in this direction is the work of N. Sulaeva, who in her research reveals the role of ethnic components in the formation of the spiritual world of a future music art teacher. The author emphasizes that the family song tradition should be included in the practical block of educational

and professional programs for applicants for higher education in arts sphere (Sulayeva, 2025). Lu Baowen emphasizes the need to integrate ethnic and music history material into the process of training a music art teacher, because it is precisely such knowledge and understanding that allow a future specialist to identify himself as a bearer of cultural and family heritage (Lu Baowen, 2021).

The importance of ethnic-family traditions as a therapeutic tool is discussed in the works of S. Bassa, where the idea of restoring the child's psyche through ritual family forms of musical communication is traced. The author proves the effectiveness of family music-making as a means of compensating for emotional destruction in children who suffered from the war (Bassa, 2025). Nabok M. (2020) raises the problem of forming professional readiness for teaching Ukrainian folklore as a component of art therapy in schools. Her publications focus on the fact that knowledge of ethnic-family musical traditions is a key component of the content of professional training (Nabok, 2020).

In the context of the problem stated in the article, works that highlight the role of trauma-informed assistance through art in restoring the psycho-emotional state of children affected by war, deserve special attention. For example, Nigel Osborne, a professor at the University of Edinburgh, a composer and a world-renowned specialist in overcoming war trauma through art and communication, whose author's methodology is based on practical experience working in hot spots around the world, proves that involving children in music related to their ethnocultural background significantly contributes to reducing the level of stress, anxiety, and isolation (Osborne, 2023). Similar conclusions are drawn by Henry Redwood (2024) and Darren Abraxas (2024), who point to the need to use ritual song and family traditions in working with traumatized adolescents.

A significant contribution to the above-mentioned issues is the work of Yu. Nikolaevska (2023), who explores trauma-informed support through art in educational environment. The author focuses on the pedagogical potential of family songs as a factor of emotional stabilization and self-expression.

A modest contribution of the authors of the article to the study of this problem is a number

of publications related to art-communication interaction in overcoming war trauma and restoring mental health of people of Ukraine. In particular, regarding the value foundations of art communications in art and pedagogical education (Rastrygina, 2023); art and communication interaction of future teacher-musicians with children to restore their psycho-emotional state (Rastrygina, 2024); trauma-informed art as a spiritual ecosystem for restoring mental health of the Ukrainians and the organizational principles of preparing future teacher-musicians for trauma-informed care through art (Rastrygina, 2024); musical and creative potential of extracurricular activities of higher education students in acquiring the ability to provide trauma-informed care (Klepar, 2024), folk song traditions in the development of spirituality of future teachers (Klepar, 2017); features of using ethnocultural traditions to overcome war trauma in schoolchildren.

Therefore, the authors emphasize the importance of family musical experience, which preserves ethnic memory and contributes to the psychoemotional recovery of children, and proves that preparing future teacher musicians for art-communication interaction through art, including ethnic-family traditions, increases their empathetic and facilitating ability to overcome war trauma in school youth.

At the same time, in the above-mentioned studies (both domestic and foreign), the problem of using ethnic-family traditions as a means of trauma-informed assistance in overcoming war traumas among schoolchildren is not sufficiently researched. In particular, G. Lozko (2011) and I. Kolyada (2011) emphasize the importance of family rituals in the formation of national identity, but their works are of the general cultural nature and do not contain specific pedagogical mechanisms of trauma-informed assistance. The same applies to the works of L. Ruban, who focuses on the family song tradition, but does not consider it as a resource in overcoming war traumas (Ruban, 2022).

In the studies of N. Osborne (2023), G. Redwood (25.05.2024), D. Abraxas (2024), despite high level and density of scientific and humanitarian content, there is no focus on the Ukrainian ethnic-family context as a means of trauma-informed care. The conclusions of

foreign scientists are universal and therefore require adaptation to domestic educational practice. Publications by Y. Nikolaevska, which directly relate to trauma-informed pedagogy in generalized reading, nevertheless prove that trauma-informed care is based on the principles of empathy, trust, understanding of the cultural context and individual experience of each person (Nikolayevs'ka, Andrushchenko, Pryhunkova, 2023).

Previous publications of the authors of this article, although they correspond to the topic stated in the article, are, nevertheless, aimed at somewhat different perspective of its presenting. In particular, the concept of trauma-informed art as a spiritual ecosystem supporting the mental health of students and the existential value of Ukrainian ethnocultural heritage were revealed (Rastrygina, 2024); the significance of lullabies, ritual songs, and family narratives in the formation of spiritual and moral values of schoolchildren and the empathic competence of the teacher was substantiated (Klepar, 2017).

Thus, the analysis of scientific literature in recent years indicates at intensification of research in the field of professional art education with an emphasis on ethnic-kinship musical practices. However, the focus of this article is on identifying the possibilities of using ethnic-kinship traditions in the training of future teachers of music art as a means of trauma-informed assistance through art to school youth in overcoming war trauma.

**Formulation of the goals and objectives of the article.** Given the above, the purpose of the article is to present the possibilities of using ethnic and family traditions in the training of future teachers of music art as a means of trauma-informed assistance to young students in overcoming war trauma. To achieve the goal, a number of tasks are provided. Namely: a thorough analysis of the modern scientific discourse on trauma-informed care through art and the use of ethnic-family traditions in the training of future teacher-musicians; disclosure of ethnic-family traditions as a means that works on a cross-cutting principle and is integrated into the educational process at different levels: content, methodological and practical; highlighting methodological techniques that determine the effectiveness of using ethnic-family traditions in the preparation

of a future teacher-musician for trauma-informed care through ethnic-family traditions; outlining promising areas of further scientific research on the problem under study.

**Presentation of the main material.** We consider the application of ethnic-family traditions in the preparation of music art teachers for trauma-informed care as a means that contains a number of pedagogical opportunities, in particular, available means, knowledge, understandings and methods of action that are used to achieve the goal set in the article and their effective application in future professional activities. Such a resource works as a cross-cutting principle that is integrated into the educational process at different levels: content, methodological and practical. The systematic nature of this approach ensures the integrity of the training of a specialist-musician who is able to act in war and post-war times to overcome post-traumatic stress disorders in children.

To use ethnic-family traditions as an effective professionally directed means, first of all, it is important to develop their artistic and educational content that reflects the richness of the family musical heritage. This is not only about mastering authentic folklore material (lullabies, ritual, calendar-ritual songs, family instrumental traditions), but also about realizing their art-therapeutic effect. That is, student musicians must learn to interpret these types of ethnic-family traditions not as archaic elements, but as living mechanisms for restoring the internal balance and psycho-emotional stability of children.

Secondly, the use of ethnic-family traditions in working with children requires mastering modern art-therapeutic, digital and event technologies and methods as components of trauma-informed care through art-communication interaction. This involves the inclusion in the educational process of special modules aimed at developing art-communication competencies in the field of empathetic listening, recognizing the emotional state of the child, and using musical practices to relieve psycho-emotional tension. Thus, ethnic-family traditions become not just a topic of the lesson, but a means of art-communication interaction on pedagogical principles.

The third important component is the creation of a safe educational environment in which students can test their own projects aimed at the

psycho-emotional recovery of schoolchildren. These can be integrated forms of work: joint family holidays, evening parties, folklore workshops prepared by students in cooperation with children and their parents. Such intensive art-educational events, where all participants actively participate in the process of their implementation, allow future specialists to apply the knowledge and methods of action acquired by them in trauma-informed care through art-communication interaction. It is important that such events carry not only an entertainment function, but also an art-therapeutic one. In this case, an emotional connection with the traditions of one's family is recreated, evoking the image of the family home of many generations as a place of protection and love.

Note that during such events, the students are to master the skills of diagnosing the condition of schoolchildren: their emotional state, need for support, sensitivity to the emotional changes of each child, and creating a space of trust and open communication (Nikolayevs'ka, Andrushchenko, Pryhunkova, 2023).

No less important is the reflective component of preparing students for a meeting with schoolchildren, when it is necessary to record and rethink the acquired experience of applying ethnic-family traditions in working with children. These can be diaries of pedagogical and art-therapeutic practice, oral reflections at seminars, inter subjects' discussions with teachers and group mates, etc. Reflexivity forms the ability to self-correct, ethically comprehend pedagogical action, and also contributes to the internal growth of a specialist (Rastrygina, 2024).

Thus, the combination of diagnostic, educational-creative and reflective practices create the basis for high-quality professional training of a music art teacher for trauma-informed care through ethnic-family traditions.

The application of ethnic and family traditions in the professional activities of a music art teacher should be developed not only at the level of general cultural training, but primarily in the form of art-therapeutic pedagogical practice aimed at specific interaction with a school audience in a state of post-traumatic stress.

Models that combine emotional and figurative understanding of family heritage with creative reflection in a safe school environment are

particularly effective. One example of such work is the implementation of an interdisciplinary integrated course «Family Song Heritage and Musical Creativity» within the framework of the variable component of artistic and pedagogical education. Within the framework of such a course, schoolchildren not only get acquainted with the genre diversity of family music (lullabies, laudatory, wedding, funeral songs), but also work on their own family musical research: they record the songs of their grandparents, create booklets, audio and video archives, present family song traditions during «family music evenings» at school, etc.

Another example is the technology of the «musical family tree». Each student works on creating his own musical portrait of the family: finds songs that were performed in his family at important moments in life (birth, wedding, farewell), describes their meaning, compares them with local traditions. The teacher-musician acts as a moderator of the process, helps to find a musical form for the presentation, forms an appropriate emotionally safe atmosphere. According to educators, this form of activity activates the child's internal connection with family values and helps restore internal support (Baoven, 2021).

Another promising direction is the use of ethnic and family song heritage within the framework of the work of school vocal and folklore groups. Here, the art-communication emphasis shifts to collective performance, which forms in schoolchildren not only the skills of ensemble singing, but also collective support, trust, and a common emotional field. Songs are selected taking into account the regional origin of students and the emotional context (lullabies - to create security, freckles - to activate life resources, harvest songs - for a sense of completion and gratitude).

Methodologically justified is also the holding of «family song workshops», within the framework of which the students and their parents jointly prepare and present family musical numbers. These can be evenings «My Grandmother's Song», «My Parents' Wedding», «Lullaby from Childhood». Such a format is extremely valuable in view of the art-therapeutic power of family interaction: it activates memory, creates a space of trust, allows the child to see parents in a new, valuable role (Lozko, 2011).

The launching of a permanent active media project «Living Family Song» at the school deserves special attention. It involves the creation of a digital archive of family musical heritage, in which each child preserves his or her own piece of cultural memory. Materials (audio and video recordings of songs, performance histories, photos of performers) are posted on the school website, social networks, or YouTube channel. The creation of such an archive is not only an educational but also a socio-psychological act of preserving family identity. The phased implementation of practices for involving schoolchildren in ethnic-family musical heritage involves taking into account several methodological principles: integrity, emotional security, cultural identification, and individualization.

Special attention deserves the methodological support for the implementation of ethnic-family traditions in musical and pedagogical education, the content of which requires updating on the basis of a trauma-informed approach. This involves the creation of educational and methodological complexes that include audiovisual samples of authentic ethnic-family folklore, interpretive exercises, adapted scenarios of traditional actions, the practice of creating one's own art projects based on family songs, rituals, etc. Such materials should take into account the age and psychological characteristics of children who have experienced traumatic experiences and contribute to their safe inclusion in the educational process.

An important component of the methodological toolkit is the development of pedagogical cases and educational situations that model interaction with students in conditions of post-traumatic stress disorder. For example, the use of a lullaby as a calming exercise, the creation of individual «musical diaries» by the schoolchildren, the integration of elements of family rituals into the scenarios of school holidays. Such forms contribute to the formation of future teachers' experience of art-communication interaction as a resource for restoring the psycho-emotional state and supporting the mental health of students.

It is also advisable to include into the educational and vocational program the educational components focused on the theory and practice of trauma-informed care through art, art communications in secondary education

institutions through art and music therapy, digital technologies and events. This allows students to acquire not only professionally oriented competencies, but also to master the possibilities of their application in the context of ethnic and family traditions. As well as to extrapolate their elements into their own family experience, which is important for the development of empathy and reflection in future music teachers.

As practice shows, the most effective in this aspect are narrative methods: compiling family stories through music, reconstructing family song traditions, discussing musical memories in small groups. Thus, art-communication training, which integrates ethnic-family traditions in the context of trauma-informed action, appears not only as a professional duty, but also as a cultural and spiritual mission of a modern music teacher, which expands the boundaries of his or her professional activity.

The effectiveness of training for the use of ethnic-family traditions as an effective tool largely depends on the personal involvement of students in the art-communication artistic environment. An important tool in this context is field ethnographic practices, in particular folklore expeditions, meetings with bearers of song family traditions, participation in live folk performances. It is such activities that allow not only to immerse themselves in the source of ethnic-family traditions, but also to realize their importance as a resource for internal integrity and support in crisis situations. As evidenced by the results of our international projects implemented within the framework of cooperation between Ukrainian and British universities (Rastrygina, 2023), such a form of work contributes to a deeper students' understanding of the role of national culture and family-ethnic traditions, including in overcoming war traumas through art-communication interaction.

Special attention should be paid to the development of indicators of students' readiness to use ethnic-family traditions in their future professional activities to overcome war traumas in schoolchildren. Such indicators include: the ability to creatively interpret ethnic-family material; the level of empathetic interaction with a child; the formation of skills in modeling art-communicative situations; the ability to adapt traditional forms to the modern educational context. These

parameters can be used when assessing the results of art-communication practice and students' academic achievements within the framework of certificate programs in trauma-informed care through art-communication interaction, which are implemented at the V. Vynnychenko Central State University for bachelor's and master's degree applicants in the specialty «Musical Art».

A particularly important professional resource for training student musicians is the ability to engage in art-communication interaction based on dialogue with a child in order to build trust, understanding, recognition and a sense of their inner experience, which is practiced during practical training work with a school audience. In this context, it is appropriate to use methods of non-violent communication, art conversation, elements of music therapy interviewing, which allow the future teacher-musician to act not only as a translator of knowledge, but also to be a facilitator of the child's emotional stabilization. Such means are especially in demand in situations when schoolchildren cannot verbalize their experiences, but are able to express them through musical improvisation, rhythm, intonation, and ritual form.

An innovative direction in the acquisition by students-musicians the ability to provide trauma-informed care through ethnic-family traditions can be the development of integrated courses that combine elements of music pedagogy, trauma pedagogy, ethnic psychology and art therapy. An example is the educational course "Music of the Family: Art-Communication Aspects", in which theoretical material (history, functions, genres of family folklore) is combined with the practice of creating events, art albums, and interactive event scenarios for children who have experienced post-traumatic stress. Such courses serve as a platform for creative search, development of an individual style of trauma-informed care through art and contribute to the development of students' motivation to preserve and transform traditional ethnic-family culture as a means of trauma-informed care.

It should be noted that the use of ethnic and family traditions as a means of trauma-informed care also requires the development of stress resistance in future music teachers themselves. Therefore, students should receive not only tools

for influencing others, but also acquire the ability to maintain their own motivation and emotional self-preservation in difficult and uncertain conditions. To this end, educational components related to trauma-informed care through art should include trainings using supervisory practices, as well as create reflective groups where students can process their own experiences and prepare for work on trauma-informed care for schoolchildren.

In addition, in expanding the potential of training musicians for trauma-informed care through ethnic-family traditions, it makes sense to create thematic laboratories, pedagogical workshops, and creative studios in which students develop, test, and implement original methods for using ethnic-family traditions in working with children. These platforms should function not only as a space for practical work, but also as a center for art-communication interaction with communities, families, and cultural and artistic centers, ensuring continuity between academic training and the real needs of the community.

The outlined possibilities of acquiring the ability to provide trauma-informed care through the use of ethnic-family traditions in working with children who have experienced war trauma in the process of training future teachers of music art involve interdisciplinarity, practice-orientees, spiritual and cultural reflection, and emotional empathy. And their implementation is possible provided that educational standards are updated, innovative approaches are supported by the leadership of higher education institutions, and students are actively involved in the creative rethinking of ethnic-family traditions in the format of art-communication interaction.

Therefore, we believe that ethnic-family traditions are an effective means of trauma-informed assistance to children with psycho-emotional disorders and contribute to the restoration of their mental health. This requires rethinking the role of trauma-informed art in the structure of the educational process of higher education institutions as a whole. Since, in our opinion, in conditions of war and in post-war times, trauma-informed art should function as a full-fledged component of educational and professional programs not only in the training of future teachers of musical art, but also in the

training of future teachers of other pedagogical specialties of an artistic profile. Since it is ethnic-family traditions, being the carrier of stabilizing meanings, rhythms and images, can become the basis for the creation of a new scientific direction: trauma-informed artistic and pedagogical education.

In the context of presenting the possibilities of using ethnic-family traditions as a means of trauma-informed assistance to schoolchildren, attention should be focused on the importance of inter-university cooperation. Involving teachers from other regions, partner universities, and participating in international projects contributes to the exchange of experience and improving the quality of training for trauma-informed assistance through art.

For example, within the framework of cooperation in the international programs «Art and Communications» and «Trauma-informed Assistance through Art», such training models were tested that include elements of national folklore in combination with innovative art-pedagogical methods (Osborne, 2023; Nikolaevskaya, 2023; Rastrygina, 2024). Such projects lead to the creation of a transnational trauma pedagogy of memory, in which ethnocultural and ethnic-family traditions, among others, are considered as a factor in restoring human mental health in the international humanitarian dimension.

**Conclusions.** Thus, in the process of achieving the goal set in the article, we came to the conclusion that the problem of using ethnic-family traditions in the preparation of a future music art teacher for trauma-informed assistance to schoolchildren still remains open to scientific research. This allowed us to consider the phenomenon under study as one that works on a cross-cutting principle and is integrated into the educational process at the content, methodological and practical levels and to reveal the possibilities of its effective use in artistic and pedagogical education.

**Prospects.** We see prospects for further research in the development of variable curricula, practical cases, and educational and methodological materials for the further development of the ability to provide trauma-informed care through art and the formation of art-communication competencies in future music teachers.

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© **Растрюгіна Алла**

доктор педагогічних наук, професор кафедри мистецької освіти Центрально-українського державного університету імені Володимира Винниченка,

*Кропивницький, Україна*

email: [rastrygina.alla@gmail.com](mailto:rastrygina.alla@gmail.com)

<https://orcid.org/0000-0002-4393-2831>

© **Клепар Марія**

доктор педагогічних наук, професор кафедри педагогіки початкової освіти Прикарпатського національного університету імені Василя Стефаника,

*Івано-Франківськ, Україна*

email: [mklepar10@gmail.com](mailto:mklepar10@gmail.com)

<https://orcid.org/0000-0003-4923-8696>

**ПІДГОТОВКА МАЙБУТНІХ УЧИТЕЛІВ МУЗИЧНОГО МИСТЕЦТВА ДО ВИКОРИСТАННЯ ЕТНІЧНО-РОДИННИХ ТРАДИЦІЙ У ПОДОЛАННІ ВІЙСЬКОВИХ ТРАВМ У ШКОЛЯРІВ**

У статті представлено можливості використання етнічно-родинних традицій у підготовці майбутніх учителів музичного мистецтва до травмоінформованої допомоги учнівській молоді через арт-комунікаційну взаємодію.

**Методи та методологія.** Представлено нові підходи до теоретичної та практичної підготовки майбутніх фахівців-музикантів, пов'язані з відновленням та підтримкою ментального здоров'я школярів засобами мистецтва й зокрема, через застосування етнічно-родинних традицій; розкрито можливості етнічно-родинних традицій як засобу, що працює за наскрізним принципом та інтегрований у освітній процес на різних рівнях: змістовному, методологічному та практичному; виокремлено низку технологій і методів, що визначають ефективність застосування етнічно-родинних традицій у підготовці майбутнього вчителя-музиканта до травмоінформованої допомоги школярам.

**Наукова новизна** полягає у визначенні основних напрямків підготовки майбутніх учителів музичного мистецтва до травмоінформованої допомоги учнівській молоді через етнічно-родинні традиції на засадах арт-комунікаційної взаємодії.

**Результати.** Проаналізовано зміст і структуру підготовки фахівця-музиканта, здатного до травмоінформованої допомоги через мистецтво для подолання посттравматичних психоемоційних розладів у школярів. Ефективність запропонованого підходу зумовлена системністю застосування етнічно-родинних традицій в опануванні як автентичного фольклорного матеріалу (колискових, обрядових, календарно-обрядових пісень, сімейних інструментальних традицій), так і реалізацію сучасних арт-терапевтичних, цифрових та івент-технологій і методів як складових травмоінформованої допомоги через арт-комунікаційну взаємодію (розпізнавання емоційного стану дитини та використання музичних практик для зняття психоемоційної напруги).

Одним із складників травмоінформованої допомоги через мистецтво школярам визначено створення безпечного освітнього середовища, в якому студенти разом з дітьми можуть апробувати власні проекти, спрямовані на психоемоційне відновлення школярів через інтегровані форми роботи: спільні сімейні свята, вечори, фольклорні майстер-класи, підготовлені студентами у співпраці з дітьми та їхніми батьками.

**Висновки і перспективи.** Проблема використання етнічно-родинних традицій у підготовці майбутнього вчителя музичного мистецтва до травмоінформованої допомоги школярам все ще залишається відкритою для наукових досліджень.

Доведено, що досліджуване явище працює ефективніше за наскрізним принципом, оскільки

ки інтегровано в освітній процес на змістовному, методологічному та практичному рівнях. Розкрито можливості його ефективного використання в мистецько-педагогічній освіті.

**Перспективи подальших досліджень** убачаємо у розробці та впровадженні у підготовку фахівців мистецького профілю варіативних навчальних програм, практичних кейсів та навчально-методичних матеріалів задля розвитку у них здатності до травмоінформованої допомоги через мистецтво та відновлення і підтримки ментального здоров'я школярів у майбутній професійній діяльності.

**Ключові слова:** мистецько-педагогічна освіта, травмоінформована допомога, етнічно-родинні традиції, студенти-музиканти ЗВО, арт-комунікаційна взаємодія, ментальне здоров'я.