

The Correlation Between Emotional Culture and Pedagogical Culture in Dance Teacher Education

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Abstract

The education of dance teachers involves a complex interaction between emotional culture and pedagogical culture, which influences both the quality of professional preparation and the effectiveness of educational practice. Currently, a gap exists between the development of emotional competences and their integration into dance-specific pedagogical practices, limiting the potential of professional training and artistic expression. Emotional culture encompasses a normative system of beliefs, rules, and standards governing emotional expression and regulation across social contexts. In contemporary society, emotions are increasingly visible in the public sphere, and emotional culture is structured around a balance between rational emotional regulation and the pursuit of individual authenticity. Reforms in higher education, influenced by the Bologna Process and broader social transformations, necessitate the development of socio-emotional competences among university teaching staff, who are expected to demonstrate flexibility, affective balance, and adaptability in response to new educational roles and social pressures. Nevertheless, the level of emotional culture in the university environment is often limited, which negatively affects the quality of communication, conflict management, and professional resilience. Although emotional intelligence has been extensively examined by prominent scholars, its application in the education of dance teachers, particularly in the Republic of Moldova, remains insufficiently explored. The emotional culture of university teachers encompasses self-regulation, empathy, affective resilience, and effective communication; it functions as an essential indicator of the quality of choreographic education and social development. The cultivation of these competences is indispensable for the modernization of education and the professional success of teaching staff.

Keywords: 5 emotional culture, pedagogical culture, emotional intelligence, dance teacher education, socio-emotional competences.

Introduction

In dance teacher education, emotional culture and pedagogical culture constitute interrelated components of the formative process. Within contemporary educational settings, however, the articulation between emotional competences and their application in dance pedagogy remains insufficiently systematized; this gap may undermine the internal coherence of professional preparation and the pedagogical realization of artistic content. Accordingly, this article seeks to identify and analyze how the emotional culture of future dance teachers correlates with and integrates into pedagogical culture, with the objective of enhancing both

the formative process and professional efficacy in the field. Empirical studies in pedagogical psychology demonstrate that educators with higher levels of emotional competence are better equipped to manage classroom stress and foster student engagement (Kokkinos, 2007). In the specific field of arts education, this emotional attunement is linked to enhanced expressive performance and artistic outcomes. Integrative pedagogical approaches, such as reflective practice groups, peer observation, and structured social-emotional learning modules, have been shown to increase emotional competences among trainee teachers (Jennings & Greenberg, 2009; Brackett et al., 2012).

Materials and methods

The methodology of this study is based on a systemic and descriptive analysis of the intersection between emotional and pedagogical cultures within choreographic education. The research materials consist of a comprehensive corpus of scientific literature, including theoretical models of emotional intelligence (Mayer, Salovey, and Goleman), European educational policy frameworks, and contemporary pedagogical studies from the Republic of Moldova. Through comparative analysis and theoretical synthesis, this study examines the professional identity of university teaching staff and delineates the discrepancies between traditional pedagogical practices and the socio-emotional competences necessary for professional resilience. This approach enables a detailed exploration of how emotional self-regulation, empathy, and affective balance serve as essential indicators of quality in modern dance teacher training.

Results and discussion

Emotional culture is defined as a constituent of general culture, comprising a system of beliefs, norms, and rules that either encourage or restrict specific emotional experiences and modes of expression. It encompasses theoretical constructs such as *feeling rules* and *emotives*, which describe social realities while simultaneously generating social action.

In contemporary society, emotional culture is marked by the increasing visibility of emotions in the public sphere and the migration of emotional experience from the private domain into social communication, a shift largely facilitated by digital social networks. A dual tendency is evident: the prioritization of the rational regulation of emotions on one hand, and a high valuation of individual authenticity and emotional self-expression on the other.

Modernity is characterized by the *psychologization* of society, in which social phenomena are increasingly interpreted in psychological and individual terms. As a result, emotions have become objects of therapeutic intervention and self-management. This process of *therapeutization* shapes how individuals understand and express emotions, integrating them into both scientific discourse and broader cultural practices.

Contemporary emotional culture is multifaceted and pluralistic, encompassing fear and anxiety alongside compassion, unacknowledged shame, the desire for emotional control, and the pursuit of authentic feeling. Within this framework, emotions function as instruments of both personal and social reflexivity, contributing significantly to identity construction and moral decision-making. In the field of performing arts education, specifically dance, Thomson and Jaque (2017) note that the capacity for emotional regulation and interpersonal communication has been identified as a critical determinant of both performance quality and pedagogical effectiveness.

A notable feature is the prevalence of a *culture of fear*, yet this exists alongside other emotional configurations, such as *the cultures of self-esteem, guilt, and empathy*. While emotions like shame and guilt remain fundamental moral markers, their valuation varies across cultural and historical contexts. Consequently, contemporary emotional culture is not monolithic; it constitutes a complex network of practices, norms, and emotional patterns that reflect human adaptation to modern challenges, balancing rational regulation with authenticity and control.

Over the past decade, higher education reforms, driven by the Bologna Process and broader societal transformations, have necessitated a redefinition of the professional identity of university teaching staff. These reforms demand new competences that transcend disciplinary expertise to include emotional culture. Specifically, university instructors are expected to demonstrate flexibility, adaptability, and affective balance to respond effectively to emerging educational roles and social pressures.

Simultaneously, the level of emotional culture within academic environments often remains limited. This is evidenced by deficient communication, interpersonal conflicts, heightened stress, low tolerance, and a lack of emotional self-education, conditions that negatively affect the quality of educational partnerships and constrain the substantive modernization of higher education.

Although emotional intelligence has become a scientifically established field through the theoretical contributions of Mayer, Salovey, Bar-On, and Goleman, its systematic application in the professional preparation of university teachers remains insufficiently examined. This limitation is particularly pronounced in dance teacher education. Despite the existence of valuable research, including studies conducted in the Republic of Moldova, these findings have not yet been fully incorporated into academic practice. At the same time, empirical studies and policy frameworks from European educational contexts demonstrate the effectiveness of integrating socio-emotional competences into teacher training programs as a means of enhancing educational quality (European Commission, 2018; OECD, 2017).

A systemic approach to the development of emotional culture among university teaching staff remains largely absent, as is the inclusion of dedicated academic courses aimed at fostering these competences. The persistent stress, adaptation challenges, and affective difficulties experienced by both dance instructors and students highlight the urgent need for a well-founded theoretical and methodological framework supporting the development of emotional culture throughout the initial and continuous training of dance teachers.

Academics' emotional culture can be conceptualized as a complex system of axiological, motivational, cognitive, volitional, and integrative competences. These are manifested in emotional self-regulation, empathy, affective expressiveness, and resilience, as well as the capacity for balanced decision-making, effective pedagogical communication, and the ability to maintain productive interpersonal relationships (Cojocaru, 2009). Empirical evidence suggests that teachers' emotional competences are positively correlated with student motivation, collaboration, and creative engagement, particularly in performance-based disciplines (Jennings & Greenberg, 2009). Thus, the level of emotional intelligence and emotional culture among dance faculty members constitutes an essential indicator of the quality of choreographic education, as well as social stability and development. Furthermore, it represents a fundamental condition for the substantive modernization of higher dance education.

More broadly, emotional culture can be defined as a set of norms, values, and behaviors that govern how emotions are expressed, managed, and perceived within a group or organization. This culture encompasses both positive emotions, such as joy, optimism, collegiality, compassion, and negative emotions, including anger, fear, and anxiety. Recent research increasingly distinguishes between positive and negative emotional cultures, highlighting their significant impact on individual performance, collective outcomes, and organizational well-being (Adler et al., 2022; Alonso & O'Neill, 2022; Hartmann et al., 2021).

Emotional culture is shaped by behavioral norms, artifacts, and core values that dictate whether and under what conditions emotions should be expressed or suppressed. It also defines what constitutes appropriate emotional expression within a specific social or organizational context (O'Neill & Rothbard, 2017). This culture influences a wide range of outcomes, including employee satisfaction, burnout, performance, mental health, and the dynamics of team relationships. Although a culture of anxiety, characterized by a negative emotional orientation, can have destructive effects, research indicates that fostering positive emotional cultures, particularly those emphasizing companionship and compassion, can mitigate the adverse effects of anxiety and promote a healthier, more productive environment.

Maia Borozan (2021) provides a comprehensive analysis of the influence of emotional culture on the professional performance and career advancement of educators, emphasizing that professional success is largely contingent upon the maturity of one's emotional culture. In an era of accelerated socio-economic change and technological challenge, teachers must continuously adapt by developing specific socio-emotional competences, including cultural sensitivity, professional autonomy, and the capacity to respond to the diverse emotional needs of students.

In this context, Borozan (2021) highlights that within the process of educational modernization, disciplinary knowledge alone is insufficient; professional practice is profoundly shaped by a sound emotional culture that fosters curiosity, creativity, and pedagogical innovation. Drawing on the relevant literature, she argues that a direct correlation exists between the level of emotional culture and professional success. This culture is essential for workplace performance as well as for broader social engagement, as it enables teachers to identify and meet the emotional needs of their students, thereby fostering an empathetic and responsive educational environment.

From a theoretical perspective, a teacher's emotional culture encompasses components such as self-image, motivation, and emotional knowledge, as well as the meanings attributed to emotional behaviors. It also includes a communicative-relational dimension, comprising discursive strategies, emotion management, regulation, and pedagogical values reflected in deontic behavior. When fully developed, these components enhance professional and social effectiveness, culminating in a charismatic pedagogical style that promotes emotional well-being and human values.

Borozan emphasizes that teachers' emotional competences are manifested in the ability to recognize, anticipate, and respond appropriately to both their own emotions and those of their students, particularly in challenging situations. Teachers with a high level of emotional culture manage problematic scenarios more effectively, demonstrating clarity of thought and constructive behavior even under significant pressure. This proficiency reflects accumulated

emotional experience, marked by the ongoing rebalancing, restructuring, and reactivation of affective resources.

An important aspect of the educational context is that tolerant and empathetic communication, grounded in an affective culture, forms the foundation for effective interaction and harmonious coexistence. Both communication tolerance and emotion management are expressed at the personal and organizational levels, constituting central pillars of institutional emotional management. Research indicates that teachers' personality, characterized by traits such as pedagogical optimism, empathy, perseverance, and moderation, underpins professional success. Consequently, the continuous development of socio-emotional competences has become a *sine qua non* condition for high performance in modern education.

Boroza (2021) argues that, to ensure professional performance and career advancement, teachers must cultivate a comprehensive emotional culture. This culture is expressed through the ability to recognize and manage both personal and student emotions, regulate affective responses, and engage in tolerant and empathetic communication. It also involves transforming emotions into active resources for innovation and adaptation. The level of emotional culture provides a foundation for professional success, supporting personal, social, and institutional development and contributing to the ongoing improvement of pedagogical quality (Boroza, 2021).

Conclusions

Contemporary emotional culture is multifaceted and pluralistic, characterized by diverse emotional configurations that reflect individual adaptation to modern socio-cultural shifts; these configurations, in turn, shape a teacher's identity and moral decision-making. Recent educational reforms have necessitated a redefinition of the professional identity of university teaching staff, emphasizing the need for well-developed socio-emotional competences. Such skills are essential for adapting to emerging institutional demands and enhancing the overall quality of instruction.

Furthermore, the insufficient level of emotional culture within academic environments adversely affects communication, interpersonal relationships, and educational performance. This reality highlights the urgent need for a systemic approach and for specialized courses aimed at developing emotional intelligence within teacher training programs. The cultivation of specific emotional competences, such as self-regulation, empathy, and effective communication, contributes to professional success and the creation of an innovative, empathetic educational environment. Furthermore, emotional culture constitutes a fundamental pillar in the modernization of higher dance education and is essential for the social and professional development of teachers in this field.

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