

РОЗДІЛ V. ПРОБЛЕМИ МИСТЕЦЬКОЇ ОСВІТИ

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PECULIARITIES OF EMOTIONAL CULTURE FORMATION OF FUTURE TEACHERS OF ART PROFILE IN CONDITIONS OF THE HIGHER SPECIAL EDUCATION INSTITUTION

The article substantiates the concept of “emotional culture of the teacher”, defines its essence, reveals significance of the content of educational material in the context of formation of this phenomenon for the specialties “Musical Art” and “Choreography”. The article outlines practical and methodological directions of nurturing the culture of emotions of the future specialist of art profile, enriching his emotional sphere in the course of work on an artistic image in educational repertoire samples on a specialty.

Key words: *emotional culture, artistic image, teacher of art profile, choreography, musical art.*

Introduction. The National Doctrine of Education Development of Ukraine in the XXI century emphasizes creation of conditions for the formation of the future teacher’s professional culture as a priority task of modernity. The effectiveness of solving the problems of modernization of our education system at the present stage of its development depends to a large extent on this. That is why among the priority areas of modern art and pedagogical science an important place is occupied by the study of the range of issues of the future specialist’s professional culture formation, in particular his/her emotional culture.

Analysis of relevant research. Various aspects of culture formation have attracted attention of many scholars. M. Bakhtin, M. Berdiaiev, H. Skovoroda, E. Fromm and others studied different issues of spiritual culture. The problem of moral culture formation was reflected in the works of T. Bilenko, O. Bohdanova, S. Ikonnykova, V. Tolstykh and others. The essence of aesthetic culture is defined in the works of M. Boholiubska, V. Butenko, O. Yeremenko, M. Kyiashchenko, M. Leizerov, O. Mykhailychenko, H. Padalka, H. Poliakov, L. Tsvetkova and others. T. Antonenko, V. Bachynin, L. Koval, N. Krylova, H. Shevchenko and others in their studies focus on finding the means and ways to form a culture of feelings in the younger generation.

Psychological aspects of the culture of feelings and emotions are reflected in the works by B. Ananiev, L. Bozhovych, V. Viliunas, L. Vyhotskyi, H. Kostiuk, S. Rubinstein, B. Teplov, P. Jacobson and others. Problems of emotional culture are covered in the works of L. Abolin, P. Anokhin, M. Bakhtin, A. Bielkin, V. Viliunas, P. Halperin, O. Kyrychuk, M. Leizerov, V. Lysovskiy, O. Rudnytska, O. Chebykin, N. Chepelieva, P. Jacobson, T. Yatsenko. In recent decades, the problem of emotional culture of the individual has attracted attention of such scientists as I. Annienkova, V. Blahova, V. Dodonov, I. Mohylei, V. Semke, L. Sokolova, S. Rapport, M. Teleshevska. In their opinion, emotional culture is not only an important component of spiritual culture, but also an integral part of professional culture, one of the criteria for assessing the future teacher's pedagogical skills. Scientists believe that combination of thoughts, feelings, emotions and ideas help the future teacher to perceive the world around him/her in all its material and spiritual wealth, to find the best noble feelings, to pass them on to his/her students, to encourage them to self-improvement. Psychologists and teachers note that emotional processes play an important role in the formation of the personality, and emotional culture is an integral part of his/her spiritual culture. Emotions help to reveal inner world of the person, influence his/her actions, play the role of regulator of human communication. Humanization of education, along with other transformations of the traditional pedagogical process involves assertion of self-worth and uniqueness of the human personality, appeal to the inner world of the person, emancipation of his/her emotional life, attention to emotional states and manifestations of the student and, consequently, to emotional aspects of education and upbringing. Only a humanistically oriented teacher with a developed emotional culture can realize him/herself in all these directions. Modern pedagogical technologies provide for the comprehensive harmonious development of the individual, disclosure of his/her creative potential, creation of conditions for self-development, self-realization in various types of education institutions, which should become a school of professional and emotional development of future specialists.

The aim of the article is to substantiate theoretically a set of pedagogical approaches to the formation of emotional culture of the future art teacher in the process of higher professional education (based on the study of artistic image in samples of educational repertoire in specialties "Music" and "Choreography").

Research methods. To achieve the goal of the study, the following research methods were used: analytical – to study pedagogical, psychological, methodological and art sources in order to solve the chosen problem; method of generalization – to highlight the conceptual apparatus of the work, formulate its theoretical provisions, disclose methodological aspects and make conclusions.

Research results. Of particular interest in art pedagogy is the concept of "emotional culture of the teacher". Based on the philosophical, psychological and pedagogical analysis of the concepts of "emotions" and "culture", the emotional

culture of the future specialist is considered as a complex personal entity, integrated professionally significant quality that has acquired value orientation, systemic character, integrity, ability to self-management and self-regulation; it allows to identify, understand, regulate one's own emotions, experiences, take into account the emotional state of one's students and teach them how to regulate their own behavior and guide the mood of others, and thus functionally ensures development of the teacher's personality, meets personal and professional needs, ensures pedagogical efficiency (Annikova, 2003, p. 7).

The emotional culture of a teacher is a meaningful, original in pedagogy and incompletely studied phenomenon, which is of great interest in the modern process of training art teachers. Of course, for teaching children art (in our context it is musical art and choreography), for developing the ability to teach young performers or students to feel and see the beauty of the world in melodic combinations of musical sounds with plasticity of movement, the future teacher-artist must have a high level emotional culture during professional training, which will allow him/her, in turn, to understand the depths of the most beautiful arts with the romantic names "Music" and "Choreography" and determine the success of his/her professional activity. That is why emotional culture is an indicator of artistic and pedagogical professionalism, important characteristics of which are the ability of the teacher-artist to manage his/her own emotional state and mood of his/her students, mastering the techniques of emotional regulation of professional behavior and methods of students' emotional upbringing.

In modern conditions there is an urgent need to use in the pedagogical practice of higher education institutions a variety of such forms and methods of future teachers' emotional upbringing, which will ensure a high level of formation of their emotional culture. These can be communicative and emotional trainings, pedagogical and psychological sketches, playing business games, emotional situations, etc.

The study of this issue has led to the delineation and specification of practical areas of work on the formation of future art teachers' emotional culture, which can be carried out in the educational process at the faculties of training specialists in art specialties. The search for new approaches to solving this problem has led to identification of new ways and opportunities in the direction outlined above.

For example, it can be quite interesting, useful and effective to use in the process of special training of art teachers specialized seminars on the formation of emotional culture of the future teacher (a similar program can be found in the research of an author-scientist I. Mohilei) (Mohilei, 2000, p. 12), inclusion in the activities in the outlined direction of socio-psychological, emotional and communicative trainings, strengthening of the personal-concretizing approach in individual training of students-choreographers and musicians, pedagogical practice and concert-performance activity of students.

Taking into account the above mentioned, one of the important places in the process of future art specialists' emotional upbringing, primarily, belongs to the group and individual forms of training in the specialties "Musical Art" and "Choreography". For conducting classes in the outlined specialties, the most effective can be disciplines of professional cycle, since they occupy the most important place among other disciplines in the educational process.

In art pedagogy there is an opinion that success of professional training largely depends on the selection of appropriate educational material for the formation of emotional culture of the future teacher, on the pedagogical and creative conditions created in the classroom to provide students with theoretical information and correctly chosen methods of emotional self-regulation, which are important components of emotional culture.

Undoubtedly, one of the main conditions for the formation of emotional culture of the future art teacher is professionally selected educational material. Proper selection of a variety of genres and styles of repertoire, its construction according to the level of complexity and sequence of study of certain educational patterns, work on artistic images in both musical works and choreographic productions – all this helps to maintain students' interest in creativity and art itself. In addition, it can cause a wide range of their emotional experiences, aimed at emotional culture upbringing. From this perspective, educational creative material can become for future professionals an emotionally vivid source of knowledge about the way of life, color and spiritual content of the historical epoch. Indicative in this regard was, is and always will be the work of classics and luminaries of art.

Undoubtedly, classical samples, being a "model of taste", absorb the unity of form and content, harmonious clarity and completeness, depth and subtlety of the embodiment of feelings. The emotional imagery of the work, which reflects all the characteristic phenomena of life in all its diversity, creates the possibility of influencing the emotional sphere of the individual and through it on the aesthetic consciousness and artistic taste" (Padalka, 2001, p. 190).

Thus, we can assume that formation of emotional culture of future art teachers is largely determined by the level of formation of their ability to image-emotional thinking, the essence of which is to reflect connections and relationships of the objective world by creating images and operating them. "Figurative thinking reflects essential connections of reality in a specific way – by embodying them in movement and changing the images of ideas, i.e. through the transformation of ideas" (Itelson, 2005, p. 193). Scientists note that the image arises when the task set before a person awakens in him/her a personal attitude, affects his feelings, emotions, needs and interests. "Virtually any task ... leads to the mechanism of representation only when it acquires a certain emotional significance for the person" (Itelson, 2005, p. 212).

Thus, in the outlined aspect, the scientist S. Rapport emphasizes the leading role of emotional basis in the processes of artistic and figurative thinking. He sees the difference between artistic and figurative thinking from logical in the fact that the first characterizes desire to reveal a person's attitude to reality, while the second is abstracted from it (Rapport, 1973, p. 52).

The process of thinking of the performer, which includes operation of musical-auditory and motor representations, is one of the types of representation of pitch and rhythmically organized sounds and experience of their expressive meaning, which is reflected in the movement. As a result of perception and transformation of creative (musical, choreographic) impressions, they necessarily include an emotional component. In this context, B. Teplov notes that "... to understand a work of art means, first of all, to feel it, to experience it emotionally and already on this basis to think about it. Promotion of art must begin with feeling, it must go through it, without feeling art is impossible" (Teplov, 2005, p. 10).

But it should be emphasized that artistic perception is not limited to feelings. The performer's consciousness is able not only to perceive artistic phenomena, but also to process them, revealing constructive and logical connections. Therefore, creative knowledge of the performed material can be defined as the unity of emotional and rational basis. "Only penetration into the expressive and semantic subtext of intonation, on the one hand, and understanding of the logical organization of sound structures, on the other, – emphasizes H. Tsypin – create in their synthesis musical thinking in the true sense of the term" (Tsypin, 1975, p. 23).

Highlighting this problem, it is important to note that the source of the creative process is always the image, in which the central place belongs to emotions.

Undoubtedly, emotion that reveals a person's attitude to the events of reality, their evaluation, determines that the primary image (allegedly, the image-impulse) for any person of art always has a deep personal meaning. In art pedagogy there are interesting thoughts on this subject. Such an image-impulse is presented by scientists-artists as a "figurative idea coming from the world of social phenomena", this phenomenon is also interpreted in science as "an emotion-image born of a deep human experience". It should be noted that the image (in the context of this topic –an artistic image in a choreographic composition or in a musical work) can also be a specific image – a visual image of an event, object, phenomenon, which arose during direct observation, experience or by association". We often come across a similar image, which is considered in the work as "musical intonation-image", which may consist of a technological detail, melodic warm-up, harmonic inversion, timbre effect, which may be otherwise heard by the director of the choreographic composition or musical-performing team and presented in a new artistic and figurative context (Mohilei, 2000, p. 16).

It should be noted that in L. Vygotsky's psychological research "emotion" is considered as the main component of the creative process. The function of emotion, according to his interpretation, lies in selecting and organizing different information. It is important to understand that emotion (as a psychological phenomenon) has "... the ability to pick up impressions, thoughts and images that are in tune with the mood we have at the moment. ... This feeling selects individual elements of reality and combines them into a connection that is determined from within by our mood, and not from the outside, by the logic of these images themselves. This influence of the emotional factor on the fantasy, which combines ..., is called the law of the general emotional sign" (Boholiubska, 1986, p. 13).

It is quite natural that emotional perception of creative material, experience of a synthetic image and its artistic transmission can cause various emotional processes in the minds and psyches of students of art specialties. When repeated, such processes, entrenched in emotional memory, contribute to the emergence of emotional settings to the creative attitude to art and the surrounding reality.

Working on an artistic image in a piece of art forms in future teachers-artists an artistic, emotional attitude to the real world. In the process of working in a choreographic or music class, students learn to operate with figurative-visual, figurative-auditory representations, to create in the imagination new figurative representations and combinations of elements of sound or movement, visual and verbal material. Positive emotions arise not only from listening to and understanding the purpose of specific interesting professional techniques, but also from the feeling of freedom of performance technique and muscular load that appear during work or performance, from the student's awareness of the emotional content of the material chosen for study.

But we should return to the emotional sphere of the student, where the basis is rightly considered to be positive experiences arising from thoughtful execution and awareness of the feasibility and beauty of educational material, the ability to "live" the image and reproduce the author's artistic idea by the performing team. Therefore, the first acquaintance with one's emotions, arising in the process of theoretical and practical classes in the specialty, occurs during acquaintance with musical content of the material, with presentation of the choreographic palette of artistic movement and plasticity, work on technical and performance techniques. This is the first training of expressing emotion with the help of the performing apparatus, which is possible on the basis of combining the content of creative material with the means of its expression in the direct manifestation of the corresponding emotions.

Based on the experience of researchers on this issue, we can also recommend active use of exercises that teach the "art of intonation" for the development of intonation. It is appropriate to use the exercise "musical

dialogue”, which will help develop future skills of musical abilities, will promote a more conscious understanding of musical phrasing and its reflection in movement or dance, will stimulate performance improvisation. This will ensure development of musicality (of both students-musicians and future teachers of choreography), enhance the ability to operate with figurative representations in close semantic connection with the artistic idea of the work, the desire to improvise.

Outlining methodological approaches to the formation of emotional culture of future art teachers, it may be interesting to use carefully selected exercises, taking into account the specifics of the chosen specialty. These can be exercises of a wide range of performance, taking into account the aspect of improving not only technical performance skills, but also the direct focus of the educational material (both musical and choreographic) on the development of students’ emotional culture.

Going deeper into the methodological approaches to the formation of emotional culture of future teachers-artists, it is important not to lose in practice of working on educational material resistance to the emotionally expressive basis of all elements of artistic language, which can significantly expand various manifestations of emotional state. For example, pedagogical observations in the chosen plan reveal that the sound of “minor” in a musical composition (chosen to be performed by musicians or as an accompaniment in the work of choreographers) causes a special emotional sensitivity and almost always gives increased emotional reaction of students. A conscious attitude to “major” and “minor”, assimilation of their emotional expressive qualities not only enriches artistic perception and creative imagination, but also significantly expands the possibilities of various expression of feelings and moods during the performance of the work both in the performing team and the audience.

The next effective factor of emotional culture of the future teacher of art profile is the language of music. Melody, musical form, dynamic palette of shades, timbre, tempo variety – all these components of musical language activate the work of all the senses of the student and can influence development of the personality in general.

It is common knowledge that in the classes of the professional cycle we use several works of different sounds. We’d like to note that the nature of music is especially felt by students in contrasting works. Therefore, it is advisable to transfer students from one emotional state to another, from a holistic perception of the nature of the work or composition to understanding peculiarities of its musical and artistic language, and then again to a holistic perception, but at a higher professional level.

It is worth noting that in the process of working on the artistic image, students improvise in the classroom, conveying the pass-through action of various dynamics and its shades, articulation, strokes, phrasing and original performance interpretation.

It can be interesting and useful in terms of emotional culture development to create such emotional learning situations that will make students-artists not only feel the emotional content of the performance material, but also think, above all, about its ideological meaning. In purposeful work on the piece, one should start, first of all, from students' direct emotional response, awareness of the peculiarities of musical and artistic language, it is appropriate to go through the mental process to a higher level of development – creativity.

It should be emphasized that gradual complication of variable “structures” of emotional stimuli (and performance material should be considered as a kind of system of emotional development that can provoke students' emotional reaction), should support such an important component as emotional interest based on positive emotions of surprise, admiration, “tasting”.

It is quite natural that in the process of emotional empathy for the musical and artistic image and awareness of the content of the choreographic work, students get acquainted and master a range of expressive means, learn to understand their relationship with the emotional content of music and movement. It is a kind of programming of the formation of the student's culture of emotions, which improves his ability to understand the unique world of artistic images. Deep penetration into the artistic image is a real school of experiences. By moderate, purposeful actions on the emotional world of the future art teacher, we understand aesthetic emotions, form new emotional relationships that will be transferred to other, similar in meaning situations. Psychologists believe that such processes do not go unnoticed. Aesthetic emotions, which arise under the influence of artistic images of various works, go through a complex process of intellectual and moral enrichment and grow to the level of a generalized worldview (Itelson, 1970, p. 198).

Speaking about methodological directions of the process of forming teachers-artists' emotional culture, we should stress the importance of conversations with students about art, music, choreography, fine arts, people's characters, moral problems facing humanity, linking all these topics with artistic images of art pieces, which concentrate and present the whole set of universal values. It is important to get the student interested in the possibility of a new interpretation and originality of the work presentation, the sound of new intonation reliefs, which are reflected in the choreographic masterpieces. After all, a sense of interest, surprise is of great importance in creative activities. Undoubtedly, the language of music is the language of emotions, subtle mental movements, which requires expressive emotional performance.

It is well known that the first acquaintance with a highly artistic work is quite bright and strong. That is why great importance should be attached to the emotional and extremely expressive illustration of the work, which will convey its content in a dramatic sequence. Undoubtedly, only emotional performance can evoke vivid impressions and emotions in students, become entrenched in memory, and evoke creative imagination.

It is worth noting that when working on an educational creative sample, a high level of emotional enthusiasm does not appear at the first lessons. It occurs later, when students understand the structural features of the work. It is believed that the work on creating an artistic image is very complex and even unforeseen, because in this type of activity, personal creative qualities of the student as a leader of the creative process and as a performer are nurtured. It is important that in this process of creating an artistically colored image, students' experiences of various emotional states of cogitation, sadness, joy and other emotional nuances were involved. Only emotionally saturated work on the creative material and the artistic image in it, a kind of filling of the performance material with emotions can cultivate the emotional culture of the future art specialist.

The very moment of performing a work with a meaningfully experienced and emotionally colored artistic image gains great importance in the process of forming the emotional culture of future teachers of art profile. It is especially important in the case of a concert performance, which is considered as a result of work on the piece of art, as a kind of a stage of the future specialist's professional growth.

Conclusions and prospects for further research. An important component of the future art teacher's professional development is the level of his/her emotional culture formation. It involves the search for and implementation of interesting and effective ways of organizing the educational process, which will ensure its effectiveness. Educational and cognitive activities of students majoring in "Musical Art" and "Choreography" should be aimed at understanding the role of emotional culture in their professional activities. Teachers should encourage future art specialists to learn the basics of emotional culture, create a favorable emotional atmosphere in the classroom, provide conditions for students' active work on the application of acquired knowledge, skills and abilities in educational activities, develop individual models of interaction with students.

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РЕЗЮМЕ

Энская Елена, Крамская Светлана. Особенности формирования эмоциональной культуры будущих педагогов творческого профиля в условиях учреждения высшего специального образования.

В статье обосновывается понятие «эмоциональная культура педагога», определяется его суть, раскрывается значимость содержания учебного материала в контексте формирования данного феномена для специальностей «Музыкальное искусство» и «Хореография». Обозначаются практические и методические направления воспитания культуры эмоций будущего специалиста творческого профиля, выявляется практическая ценность обогащения его эмоциональной сферы в процессе работы над художественным образом в образцах учебного репертуара по специальности.

Ключевые слова: эмоциональная культура, художественный образ, педагог творческого профиля, хореография, музыкальное искусство.

АНОТАЦІЯ

Еньська Олена, Крамська Світлана. Особливості формування емоційної культури майбутніх педагогів мистецького профілю в умовах закладу вищої спеціальної освіти.

Емоційна культура педагога – це багате за змістом, оригінальне в педагогіці, надзвичайно цікаве й неповно вивчене явище, що викликає сьогодні глибокий інтерес у сучасному процесі підготовки фахівців мистецького профілю.

Науковці вважають, що поєднання думок, почуттів, емоцій та ідей допомагають майбутньому вчителю сприймати навколишній світ у всьому його матеріальному та духовному багатстві, знаходити в собі найкращі шляхетні почуття, передавати їх своїм вихованцям, спонукати їх до самовдосконалення.

Мета статті полягає в теоретичному обґрунтуванні сукупності

педагогічних підходів до формування емоційної культури майбутнього педагога мистецького профілю у процесі вищої професійної освіти (на матеріалі вивчення художнього образу у зразках навчального репертуару за фахом «Музичне мистецтво» і «Хореографія»).

Успіх фахового навчання багато в чому залежить від створених на заняттях педагогічних і творчих умов для подання студентам теоретичної інформації, методично вірної побудови практичних занять, а також вірно обраних прийомів емоційної саморегуляції вихованців, які виступають важливими компонентами їх емоційної культури.

Але однією з ключових умов формування емоційної культури майбутнього педагога з мистецтва є професійно підібраний навчальний матеріал. Вірний підбір різноманітного за жанрами та стилями репертуару, його побудова за рівнем складності й послідовність вивчення певних навчальних зразків, робота над художніми образами як у музичних творах, так і в хореографічних постановках – усе це допомагає підтримувати інтерес студентів до творчості і, безумовно, самого мистецтва. До того ж, робота над художнім образом обраного високохудожнього зразка може викликати досить широкий спектр їх емоційних переживань, спрямованих на виховання саме емоційної культури. У такому ракурсі навчальний творчий матеріал може стати для майбутніх фахівців емоційно-яскравим джерелом пізнання образу життя, колориту й духовного змісту історичної епохи. Показовою в цьому плані була, є і буде завжди творчість класиків та корифеїв мистецтва.

Культура емоцій фахівця мистецького профілю передбачає пошук і впровадження цікавих і дієвих шляхів організації навчання, що забезпечить ефективність даного процесу. Навчально-пізнавальна діяльність студентів спеціальностей «Музичне мистецтво» і «Хореографія» має бути спрямована на усвідомлення ролі емоційної культури в їх професійній діяльності. Викладачі мають стимулювати майбутніх фахівців з мистецтва до вивчення основ емоційної культури, створювати сприятливу емоційну атмосферу на заняттях, забезпечувати умови активної роботи студентів щодо застосування набутих знань, умінь і навичок у навчально-пізнавальній діяльності, розробляти індивідуальні моделі взаємодії з вихованцями.

Ключові слова: *емоційна культура, художній образ, педагог мистецького профілю, хореографія, музичне мистецтво.*