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DEVELOPING EMOTIONAL SENSITIVITY
IN STUDENTS TOWARDS
THE SPIRIT OF FOLK MUSIC
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ABSTRACT
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List of Abbreviations

1. DES - development of emotional sensitivity
2. ES - emotional sensitivity
3. PMDES - pedagogical model for the development of emotional sensitivity
4. TNP - technique of natal places
5. TMJ - technique of musical judgment
6. TCE - technique of closed eyes
7. TSE - technique of spiritual experience
8. SFM - spirit of folk music
9. RS - research sample
10. EG - experimental group
11. CG - control group
12. GS1 - Gymnasium School No. 1
13. GS10 - Gymnasium School No. 10

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THEORETICAL AND CONCEPTUAL FRAMEWORK OF THE RESEARCH

The relevance and importance of the topic addressed. The need to learn about the musical values of folklore and develop emotional sensitivity among students through the use of folk music has become a contemporary issue, with trends in education and personality development through folklore playing a major role in the education system, which is responsible for guiding the current generation of students into the future. The integrity and culturalization of an individual through the values of traditional musical folklore is a social and moral responsibility of civil society. The development of emotional sensitivity among students through the knowledge and understanding of folk melos can serve as an educational tool and, in the context of current globalization, encompasses a field of relevance and perspective for the promotion of national values, positively influencing the use of musical folklore at the macrostructural level. The need to conceptualize the psychology of musical art and the psychophysiological approach to the effect of music on humans and the use of the concept of emotional sensitivity in relation to folk music constitutes an interaction with constructivist valences at the level of human personality through perception, thinking, psychoanalysis, the way of understanding, developing, and use the intellect, for the purpose of the national spirit [22]. As a priority, we consider it necessary. As a priority, we consider it necessary to revalue the spiritual values of musical folklore, using the emotional side of students and developing their emotional sensitivity, so as to ensure the sustainability of traditional values and the formation of human personality in the spirit of national values. Folklore is one of the most profound forms of expression of a people's culture and spirituality and is an essential means of understanding people, social life, and the national context in which they live. By promoting and valuing folkloric creations, people seek to understand the historical past and preserve the national treasure. Folklore is characterized by expressive structures specific to traditional values, capable of conveying human emotion with a profoundly complex character that involves the sensory, emotional, and spiritual sides of human beings, thus creating a closeness between people and a form of communication between generations. Folklore expressions constitute an educational strategy, a necessary step in strengthening national identity, promoting empathy, artistic experience, emotional connection, and inner balance among students. Folklore proves to be art in its purest form, a way of resolving crucial moments in life, providing answers to questions, and forming a bridge between generations, reconnecting young people with their cultural roots [49].

Description of the situation in the field. The research topic represents a necessity for developing students' emotional sensitivity to the spirit of folk music.

Nowadays, students show an increasingly low interest in Romanian folk music and Romanian cultural values. In addition to the psychological features of folklore, this research proposes the exploration of pedagogical methods for developing students' emotional sensitivity to the spirit of folk music, so as to allow the formation of psycho-physiological connections for the perception and understanding of national values [37]. Emotions are feelings or special qualities of human consciousness that reflect the individual and personal significance of events that people experience and towards which they generate emotion [22]. The research topic proposes the development of emotional sensitivity in students in relation to the spirit of folk music, given the current situation, in which students are attracted to commercial music genres promoted on social networks, mass media, etc.. Folk music is often considered by students to be "old-fashioned" or "unattractive". Developing students' personalities through folk music allows for the establishment of specific and lasting emotional connections, forms of attachment of students to national values [41]. Thus, measures are taken to identify stimuli that stimulate students' ingenuity, flexibility, and convergence, to create from each work of art an environment in which students can experience their own artistic moments, to create situations of openness to art [49]. This problem raises questions about students' lack of emotional sensitivity and affective connection to folk music and national values, which are part of the national cultural heritage. There is a growing decline in students' interest in folk music and national cultural values. Emotional sensitivity is important in music education because it contributes to the harmonious development of students [22; 19]. Internationally, the situation in this field refers to the role of music in the development of children's emotional intelligence. In some Nordic European countries and beyond, traditional music is considered to stimulate empathy, reflection, self-knowledge, and emotional expression. In Hungary, Norway, Ireland, South Korea, Brazil, China, New Zealand, etc., traditional music plays an important role in the education of affective expressiveness and emotion recognition and supports interpersonal relationships and national identity. The practical-applicative dimension of the paper consists in conducting an experiment aimed at capitalizing on techniques for implementing specific teaching methods and training students' sensitive perception through listening to folk music.

The epistemological landmarks of the research are supported by various scientific areas: concepts, research, hypotheses, theories, records, and ideas in the field of educational sciences, such as: a) concepts and theoretical landmarks of the psychology of musical art, of the aesthetic and spiritual-sensitive aspects of music; A. Daniélou's concept of the importance of folklore in the expression of musical language

[14]; Sulișteanu's psychological concept of musical folklore [37]; D. Goleman's research and concepts on emotional intelligence [29]; H. Delacroix's concept of the emotional sensitivity generated by music [65]; T. Vianu's concept of aesthetic education [43]; G. Văideanu's concept of aesthetic education [42]; Conceptiile pedagogice ale lui Nicolae Silistraru [36]; conceptiile pedagogice ale lui Maia Borozan [2]; b) C. Brăiloiu and G. Breazu's hypotheses on the origins of musical folklore [14], [23]; c) Ion Gagim's psychological-philosophical, sensitive-spiritual theory of music [74]; the contemplative theory of L. Blaga, G. Enescu, N. Iorga [96]; L. Rusu's psychological theory.

Research problem: lies in the contradiction between the technological vector (abstract-human) of contemporary life and the spiritual essence of man, one of the constitutive foundations of which is folklore, as an exponent of the origins of national thought and feeling. Sensitizing the rising generation to the spirit of folk music preserves the original psychological structure of the national to which belongs, contributing to its historical perpetuation.

Research object: the process of developing students' emotional sensitivity in relation to the spirit of folk music.

Research purpose: to develop, from a theoretical-scientific and didactic-methodological perspective, and validate the Pedagogical Model of developing emotional sensitivity in students from the perspective of the perception of folk music.

Research objectives:

1. Determining the conceptual boundaries of students' emotional sensitivity.
2. Establishing the methodological benchmarks for the development of emotional sensitivity.
3. Elaborating the Pedagogical Model for the development of emotional sensitivity.
4. Identifying the initial level of students' emotional sensitivity.
5. Defining the positive impact of applying the Pedagogical Model for the development of emotional sensitivity in relation to the spirit of folk music.
6. Statistically processing the experimental data and validating the Pedagogical Model.
7. Formulating the general conclusions of the research as educational values.

The scientific research methodology, was determined by the complexity of the topic addressed and the diversity of scientific research fields, through the design and application of a system of teaching techniques and methods specific to arts education. A group of 120 fifth-grade students from two schools was used, and the following were employed: general methods of scientific knowledge (analysis, synthesis, explanation, description, comparison); methods focused on individual collaboration (survey, questionnaire); methods focused on behavior analysis (observation); measurement

methods (educational tests); methods for identifying problems (comparison); the experimental method; quantitative and qualitative interpretation methods (statistical measurement); methods for completing research and verifying data (according to N. L. Popa, I. Bobanski, D. Mustern, S. Stoian, et al.). During the experimental research, specific methods were applied to determine the theoretical framework, with the aim of developing students' emotional sensitivity to the spirit of folk music.

The novelty and scientific originality, of the research lies in: determining the theoretical musical-pedagogical benchmarks regarding DSE in students in relation to the spirit of folk music; developing indicators and values of folk music from the perspective of musical perception, thinking, and the development of attitudes toward national values; conceptualizing, scientifically and methodologically developing the Pedagogical Model for developing emotional sensitivity and mental processes related to the perception of folk music; identifying techniques for implementing specific teaching methods to shape sensitive perception and develop emotional sensitivity in students.

The solution to the scientific problem consists in determining the role of folk music in the spiritual development of students in relation to the spirit of folk music; the need to develop methodological benchmarks for determining the theoretical and practical foundations of emotional sensitivity to the spirit of folk music; identifying the experimental stages of stimulating the affective senses to the spirit of folk music; formulating and implementing the Pedagogical Model for developing emotional sensitivity.

The theoretical significance of the research lies in the theoretical and methodological argumentation of the process of developing emotional sensitivity in students towards folk music, examining the evolution of the concept, highlighting the content and structure of the DSE, determining the evaluation criteria and describing the levels of development of emotional sensitivity towards national values, conceptualizing and developing MPDSE in students towards the spirit of folk music.

The practical value of the work lies in validating the level of development of emotional sensitivity, developing a set of exercises, questionnaires, surveys, and practical tests aimed at creating and applying techniques for implementing specific teaching methods; the development of a Pedagogical Model for developing emotional sensitivity to the spirit of folk music, expanding the process and assimilating national values into the education system from a theoretical, conceptual, disciplinary, and didactic perspective; the application and validation of the Pedagogical Model.

Research sample: students. Two groups of students were involved in the research: the experimental group (exp. group) - 60 students from Secondary School No. 1 and Secondary School No 10, in Suceava; and the control group (ctr. group) - 60 students from

Ssecondary School No. 1 and Secondary School No. 10, in Suceava. A total of 120 students. The research covered the period 2021- 2025.

Publications related to the thesis topic: The results obtained are published in 16 scientific papers, including: The role of musical folklore in the formation of the student's personality, in: Journal of Educational Theory and Practice of the Pro Didactica Educational Center no. 3 (145), p. 20-24, 2024. ISSN1810-6455, CZU: 37.015:78/doi.org/10.5281/zenodo.12578878; Educational approach in cultivating musical feelings in students through the knowledge and experience of popular music, in: Acta et Commentationes, Science of Education, no. 1 (35), 2024, p. 144-151, CZU: 37.01:373:78, ISSN1857-0623/E-ISSN 2587-3636; The spiritual life of popular music in the music education lesson, in Acta et Commentationes Journal, Science of Education, no. 3(37), 2024, Printed by: CEP AL UPSC Chişinău, p. 241-247, ISSN 1857-0623, E-ISSN 2587-3636; The perception of musical folklore, psychophysiological approaches, in: Interuniversitaria Scientific Student Conference, 18 th edition, USARB Bălţi, 2022; p. 195-201, ISBN 978-9975-50-282-5; Psychophysiology of musical folklore in relation to the development of emotional sensitivity, in: Proceedings of the International Scientific Conference Genius, Talent, Creativity-a psycho-pedagogical perspective, 13 th edition, vol. II, co-edited by coordinator Marilena Rusu, Performantica Publishing House, Iaşi 2022, p. 156–162, ISBN 978-606-685-906-6; The maternal sense of Romanian musical folklore and school education, in: International Scientific Conference, Feminist issues in the socio-economic structure of the contemporary world; Feminist Issues in Art and Education vol. II coordinator Marilena Rusu, Romanian Academy-Iaşi Branch „Gh. Zane”, May 2023, p. 173-179, Performatica Publishing House, ISBN 978-630-328-001-1; The premises for the formation of the first manifestations of folk musical language, in: International Scientific Conference Artistic Education in Contemporary Times: Achievements, Challenges, Perspectives, November 11-12. 2022, USARB, Bălţi, p. 109-114, ISBN 978-9975-50-308-2 (PDF); Historical aspects of the evolution of musical folklore in the International Scientific Conference Art of Education versus Artistic Education, George Enescu National University of Arts, Iaşi, coord. Paşca, Eugenia Maria, Antochi, Carmen Elena, Ars Longa Publishing House 2023, CNCSIS accredited publisher, p. 117-125, ISBN 978-973-148-433-4; The aesthetic features of musical folklore in the development of students' personalities, Reactualising the issue, in: National Scientific Conference of Doctoral Students, with international participation, 11 May 2023, Current issues in the humanities, certificate no. 23055524, Printed at the Editorial-Polygraphic Center of the State Pedagogical University "Ion Creangă" Chişinău, p.205-209, CZU: 37,025-398,8, ISBN 978-9975-46-849-7; The role of folklore in the formation of students' musical feeling in music education lessons, in:

Review Of Artistic Education, no. 27-28, Review published by George Enescu National University of Arts, Iași 2024, p. 130-135, ISSN - 2501-238X; ISSN-L - 2069-7554; ISSN-2069-7554; Descriptive aspects of stylistic features in musical folklore, in: International Scientific Conference Pedagogical Research: Contemporary Requirements and Development Prospects, 1 st Edition, November 3-4, 2023, Publishing Center of the Ion Creangă State Pedagogical University in Chișinău, p. 169-174, CZU: 398:78 DOI: 10.46727/c.03-04-11-2023. pp. 369-374 ISBN 978-99755-46-867-1 (PDF); The role of teaching musical folklore in education units, Chișinău, 2024, vol II, p. 223-228, CZU: 398.8:37, ISBN:978-9975-48-207-3; Spiritual-sensitive aspects of popular music in the International Conference Feminist Issues in the Socio-Economic Structure of the Contemporary, coordinator Marinela Rusu, Presa Universitară Clujeană, 2024, p. 311-320, ISBN 978-606-37-2370-4; Emotional Sensitivity in Relation to Popular Music, in: International Scientific Conference Adapting the Educational System to New Approaches in Contemporary Society: Challenges and Solutions, Achievements, UST, Chișinău, August 18-19, 2022, certificate no. CȘDCS 1-18; The historical evolution of musical folklore, in: International Scientific Conference, Bucovina culture and European spirituality-30 years since the founding of the Bucovina Institute, Rădăuți, October 6, 2022, Abstract communication, Certificate no. 127/24. 10. 2022. Popular music and its impact on the spiritual development of students, in: International Scientific Conference, 9 th edition, Yesterday's heritage-implications for the development of tomorrow's society: Women in research: destinies, contributions, perspectives, Iași-Chișinău-Lviv, p.14, 2024, ISSN 2558-894 X.

Summary of the thesis chapters: Annotation, introduction, three chapters, general conclusions, 190 bibliographic titles, 14 appendices, 30 tables, 24 figures, 11 musical examples, and a total of 171 pages.

STRUCTURE AND CONTENT OF THE DISSERTATION

Introduction. The relevance and importance of the thesis topic, the epistemological landmarks of the research, the purpose of the research, the research objectives, the research hypothesis, the synthesis of the research methodology, scientific novelty and originality, the results obtained that constitute the solution to an important scientific problem, the theoretical significance, the applied value, the implementation of scientific results, publications on the thesis topic, and a summary of the thesis chapters.

Chapter 1. Aspects of musical folklore from the perspective of dynamic musicology, focuses on the main psychophysiological features of musical folklore some considerations of national and international researches are presented regarding the aspects of the psychology of music art, the positive effects on man, and the development of emotional sensitivity in students in relation to the spirit of folk music. The considerations of the authors are subject to research: Ghizela Suliteanu, Ion Gagim, George Breazul, Vasile Vasile, Ligia Toma Zoicas, Drăghicescu Dumitru, Daniel Goleman, S.L. Rubinstein, Liviu Rusu, Curt Schas, etc.. This chapter determines the generalized investigation of some local musical-folcloric forms through which their role and importance in the development of emotional sensitivity in students, towards the value of traditional folk culture, was highlighted. The characteristics of folk music, the specifics of the area of origin and the elements related to the structure of folk verse, aspects of speech, the genetic plan, rhythm, ornaments, etc. are analytically exposed. The chapter constitutes a directed approach to the level of trends and strategic policies of the valorization and preservation of traditional culture and the development of emotional sensitivity in students in relation to the spiritual-sensitive value of folk music. The theoretical results aim at the foundation of experimental research on the development of emotional sensitivity in students in relation to the spirit of folk music.

Chapter 1. focuses on the main psychophysiological features of musical folklore and aspects of dynamic musicology in relation to the development of the concept of emotional sensitivity in students. The psychophysiological, musicological, aesthetic concepts and characteristics of psychophysiology specific to musical folklore, as well as the axiological, praxiological, and gnosiological value of the basic concepts of the research. The structural and content elements of the main components and features of the psychology of musical folklore and their effects on the human psyche were examined. It analyzes features of the perception of musical folklore and some psychophysiological approaches to the effect of folk music on humans. It presents some considerations of national and international researchers on aspects of the psychology of musical art, its positive effects on humans, and the development of emotional sensitivity in students in relation to the spirit of folk music.

Conceptual boundaries have been drawn regarding the formation of the first manifestations of folk musical language. Romanian folk music represents one of the main values

of the Romanian people, fulfilling the aesthetic features of classical music. Belonging to the early stages of the evolution of music and human life, folk music reflects structural functionality, as a testimony to the centralization of musical origins. The problems of the origin of music have been attributed in scientific research, throughout the ages, to various sources that mark the beginnings of folk music. Thus, a series of theories/concepts have been put forward by scientists in fields such as ethnology, anthropology, ethnography, psychology, and sociology, identifying the origins of music in: the natural behavior of species (Charles Darwin); the cries of prehistoric man (Torrefranca); rhythm (Karl Bucher); sound changes in words (Charles Spencer); but also in love and spirituality (Carl Stumpf). Accounts of primary and ancient artistic manifestations appear in the works: *Music of the Primitives*, *Music of the Thracians* (G. Breazu); *Descripțio Moldaviae* (D. Cantermir); *Getica* (V. Pârvan).

A thorough analysis of primitive musicality was carried out, followed by a historical evolution of folk musical language, in which defining characteristics of the evolution of folk music in the four major historical periods were recounted: Antiquity, the Middle Ages, the Modern Era, and the Contemporary Era. The writings of various authors on the psychophysiology of musical art were discussed, and a journey through emotional sensitivity in relation to the spirit of folk music was undertaken, starting with physiological and psychological aspects and ending with sensitive and spiritual aspects. From a pedagogical point of view, the aim is to shift the emphasis from the instructional process of teaching music education to the educational process through the formation of values, the development of students' personalities, the sensitization of students through folk music in music education lessons, and the formation of students' sensitive perception through the spiritual experience of folk music. The states transmitted by music were analyzed in terms of the following dimensions-musicological, pedagogical, psychological, aesthetic, and spiritual-sensitive dimensions of music, these constituting:

1. Theoretical landmarks of musical art psychology in the international arena, where music is defined as "the art of evoking emotion, the language of the soul, an expression of feelings" in the conception of authors such as F. Hegel, E. Delacroix, H. Helmholtz, L. P. Pavlov, C. Seashore, P. Collaer, B.M. Teplov, A. Daniélou.

2. Theoretical landmarks of the psychology of musical art in Romania and Moldova, where music is defined as "a contemplative-spiritual theory of the Carpathian lands" according to authors such as L. Blaga, N. Iorga, G. Enescu, L. Rusu, Ghi Sulițeanu, N. Pârva, and I. Gagim.

The concept of emotional sensitivity was analyzed through the effect of music on humans, focusing on psychological processes, emotional intelligence, and emotional sensitivity. Folk music sensitizes students and develops their personality through the acquisition of national values: patriotism and love for the country; the family and its role in Romanian society; the

Romanian language and Romanian land; folk music and folk traditions; democracy and human rights; The historical past of the Romanian people. Ion Gagim establishes as landmarks for "artistic pedagogy": emotional sensitivity, aesthetic and spiritual experience of music, fantasy, and creative imagination. Elements of the characteristics of folk music, the specificity of the area of origin, the structure of folk verse, aspects of dialect, genre, rhythm, ornamentation, etc., and some intonational and spiritual aspects of folk music were discussed. Some considerations of national and international researchers are presented regarding the psychological aspects of musical art, its positive effects on humans, and the development of emotional sensitivity in students in relation to the spirit of folk music, such as: Ghizela Sulițeanu, Ion Gagim, George Breazul, Petre Brâncuși, Vasile Vasile, Ligia Toma Zoicaș, Drăghicescu Dumitru, etc..

Chapter 2. Pedagogical methods for developing emotional sensitivity in students in relation to the spirit of folk music involves the development of methodological and didactic support for developing emotional sensitivity in students and helping them acquire national, human values specific to the culture and spirituality of the Romanian people. The theoretical benchmarks for the perception of folk music and its elevation in relation to students' consciousness to the state of spiritual experience are determined. With regard to the method of teaching and learning folk music in school, specific teaching methods for musical art have been established for use in the education system, and techniques for implementing teaching methods have been developed that contribute to students' development and understanding of music in terms of musical expressiveness and emotional response to music. Music education aims not only to teach students about music, but also to raise their awareness through direct contact with the representative values specific to musical art, by cultivating emotions, experiences, and feelings that enrich students' aptitudes. It is important for students to know folk music, to identify it with national values through knowledge, understanding, and research. Theoretical landmarks for understanding folk music and elevating it to a state of spiritual experience are mentioned, as well as the educational conditions of folk melos for developing emotional sensitivity in students, which aims to develop students' personalities through aesthetic education and raise their awareness through folk music. Music education aims not only to teach students about music, but also to raise their awareness through direct contact with the values specific to musical art, by cultivating emotions, feelings, and sensations that enrich students' aptitudes. The techniques for implementing the teaching methods proposed for the development of the Pedagogical Model serve to deepen the specific teaching methods of researchers in the field. The theoretical foundation for conducting experimental research was developed, taking into account the specificity of musical folklore and the students' level of knowledge of the local elements that characterize folk music. The investigative focus was placed on knowledge of the local features of folk music, on conscious judgment, and on experiencing music at a high emotional level. The

proposed Pedagogical Model will help students develop emotional sensitivity to the spirit of folk music.

The methodology for developing emotional sensitivity in students in relation to the spirit of folk music focuses on music appreciation lessons, in which traditional, modern, and specific methods were used: intuitive, verbal, and practical. The method of teaching and learning folklore in school includes teaching methods specific to musical art, used in the education system, and techniques have been developed to implement specific teaching methods that help students understand folk music in terms of the expressiveness of musical art, emotional sensitivity, and the spiritual experience of folk music. Music education aims not only to teach students about music, but also to sensitize them through direct contact with the representative values specific to musical art, by cultivating emotions, feelings, and sensations that enrich students' aptitudes.

The process of implementing the DSE methodology focuses on:

- key aspects of the psychology of music.
- the teaching process of developing a sensitive perception of the spiritual dimension.
- developing specific teaching skills.
- the acquisition of content and the formation of musical knowledge.
- the application of techniques for implementing specific methods for the purposes of DSE.
- the objectives of the process of listening to folk music.

The techniques for implementing the teaching methods proposed in the Methodology are:

- 1) **The technique of belonging to one's native places** - aims to learn about the specific characteristics of musical folklore in a given area.
- 2) **The technique of listening to music with your eyes closed** - stimulates the student's concentration through the analysis of musical sounds.
- 3) **The technique of musical judgment** - stimulates musical thinking and reference to national values, cultivating human values.
- 4) **The technique of spiritual experience of music** - the student focuses on the sensitive-spiritual dimension of music. Music is experienced on a spiritual level.

It is important for students to know folk music, to identify it with national values through knowledge, understanding, and research. In the structure of the second chapter, the techniques for implementing the teaching methods proposed for the development of the Pedagogical Model serve to deepen the specific teaching methods of researchers in the field. The theoretical foundation for conducting the experimental research in the third chapter was prepared, taking into account the specificity of musical folklore, the students' level of knowledge, and the local elements that characterize folk music. Emphasis was placed on knowledge of the local features of musical folklore, conscious judgment of folk music, and intense experience of folk music.

The Pedagogical Model for Developing Emotional Sensitivity, will help students develop emotional sensitivity to the spirit of folk music. The Pedagogical Model for Developing Emotional Sensitivity capitalizes on the axiological, epistemological, and praxiological benchmarks of research and develops students' emotional sensitivity to the spirit of folk music. National and human values are acquired.

The principles underlying emotional sensitivity:

1. Teaching principles: the principle of integrating theory with practice; the principle of accessibility of knowledge, skills, and abilities; the principle of active and conscious student participation; the principle of correlation between the sensory and the rational, between the concrete and the abstract.
2. Principles of dynamic musicology: the principle of conversion; the heuristic principle; the metamusicological principle; the principle of internalization; the principle of reflection.
3. Principles of musical art reception: the dynamic principle; the functional principle; the organismic principle; the principle of musical empathy; the principle of sound aesthetics.

The Pedagogical Model includes: methodological approaches to the process of forming SE in relation to the spirit of folk music; designing content in the process of developing emotional sensitivity in students and sensitive perception of the spiritual dimension in students within the framework of music education lessons and music listening; the spiritual-sensitive dimension of musical folklore; the formation of school skills and the development of emotional sensitivity in students towards the spirit of folk music; the principles of developing emotional sensitivity in students in music education lessons; specific teaching methods for developing emotional sensitivity in students towards the spirit of folk music; techniques for implementing specific methods for developing emotional sensitivity in students towards the spirit of folk music; student activities; teacher activities; criteria for assessing ES in students towards the spirit of folk music.

The development of the Pedagogical Model Methodology for the acute development of students' emotional sensitivity to the spirit of folk music proposes an expansion of the process of human personality development by sensitizing students to folk music and national values within the education system from a theoretical, conceptual, disciplinary, and didactic perspective. The need to develop the Pedagogical Model lies in solving the research problem that involves neglecting the role of folk songs in developing students' emotional sensitivity in music education classes within the education system. The Pedagogical Model of DSE in students in relation to the spirit of folk music is based on the fundamentals of the psychology of musical art, the philosophical and spiritual aspects of the musicality of the Romanian people, and the pedagogical aspects of educating, training, and developing the student's personality through folk music in music education classes.

The need to develop the Pedagogical Model consists in solving the research problem that involves neglecting the role of folk songs in developing the emotional sensitivity of students in Music Education classes within the education system. The Pedagogical Model of DSE in students in relation to the spirit of folk music is based on the foundations of the dynamics of the psychology of musical art, the foundations of the philosophical and spiritual aspect of the musicality of Romanian people and the foundations of the pedagogical aspect of education, training, and development of the students personality through folk music within Music Education lessons.

Techniques for implementing teaching methods and criteria for evaluating student performance following the DSE process have been established. The evaluation criteria are necessary for measuring the results of experimental research in order to determine students' capacity for developing emotional sensitivity to the spirit of folk music. The Pedagogical Model provides for the educational process to take place within the Music Education lesson, with the aim of developing students' emotional sensitivity to the spirit of folk music through experiencing music and sensitively perceiving its spiritual dimension within the music listening lesson. The model aims to achieve the goal and solve the research problem.

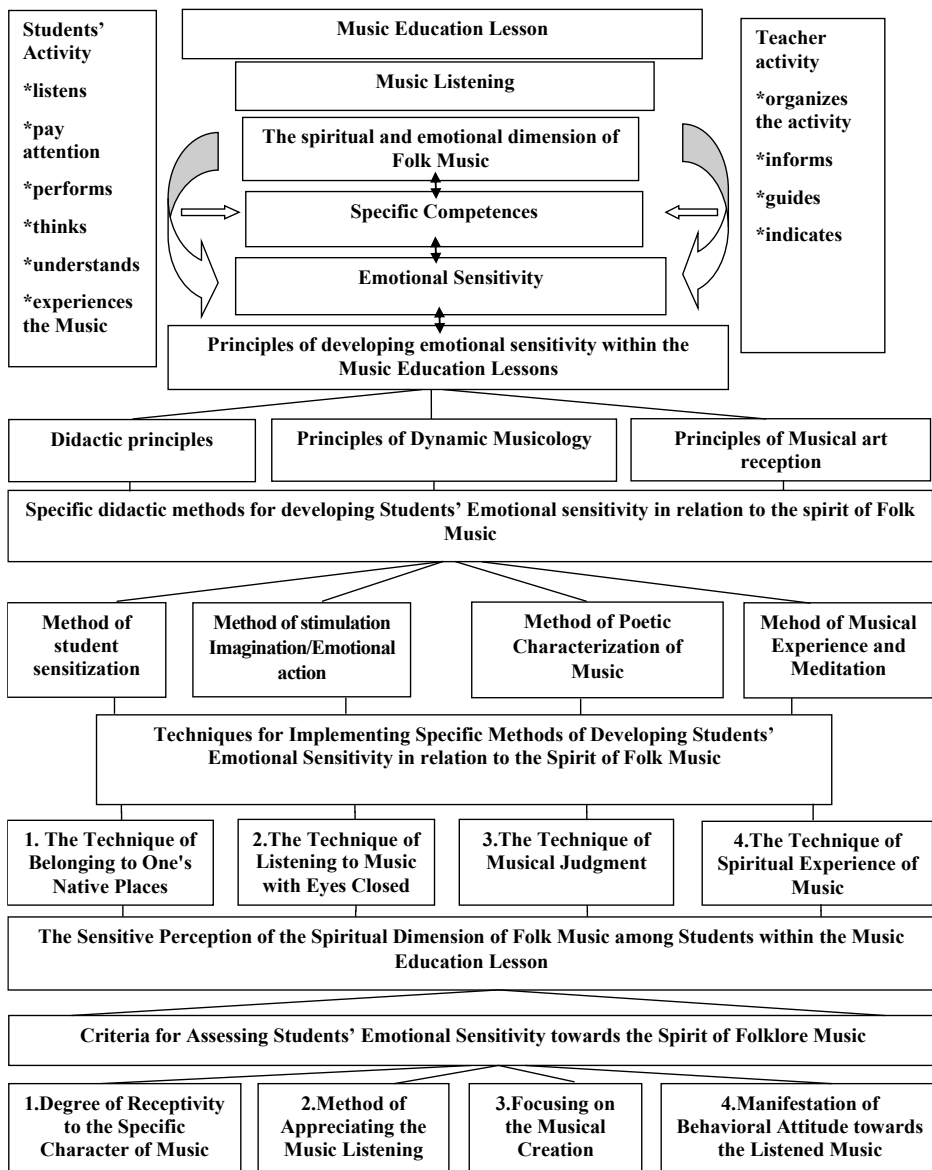


Figure 2.1 The Pedagogical Model (PMDSE) of developing students' emotional sensitivity in relation to the spirit of folklore music. Developed by the author.

Table 2.1 Evaluation criteria for students' emotional sensitivity in relation to the spirit of folklore music in music education

Techniques used during the music education lesson	Evaluation Criteria	The items of evaluation criteria		
		Mode of manifestation		
		Advanced	Medium	Low
The technique of belonging to one's native places (TBNP)	C1 Degree of receptivity to the local specificity of folklore music	▪ recognizes musical elements specific to folk music; ▪ understands the dialect, reacts emotionally to melismas, musical accents, phrasing, rhythm; ▪ greatly appreciates music.	▪ knows certain elements of local specificity: dialect, text, accent; ▪ slightly appreciates music.	▪ knows the local specificity only superficially; ▪ does not appreciate it.
The technique of listening to music with eyes closed (TLMEC)	C2 Mode of appreciating musical sound listening	▪ detects inner musical hearing; ▪ creates emotional states and appreciates musical sonorities; ▪ understands the musical message and interpretation; ▪ becomes sensitized.	▪ does not know much and does not understand how to appreciate musical sonorities; ▪ does not understand how to value the beauty of music, its vibration, or message.	▪ does not acquire the ability to appreciate musical sonorities.
The Technique of musical judgment (TMJ)	C3 Focus on the act of musical creation	▪ identifies sonorities with spiritual meaning; ▪ meditates, feels the music, thinks, concentrates.	▪ hardly identifies musical sonorities.	▪ cannot concentrate on the musical piece.
The Technique of spiritually experiencing music (TDEM)	C4 Manifestation of behavioral attitude towards the heard sounds	▪ lives music in a spiritual and sensitive way; ▪ becomes emotionally receptive, feels the spirit of the music.	▪ does not feel the musical language or the spirit of music.	▪ behavioral attitude has not changed.

Chapter 3. Experimental assessment of students' sensitivity to the spirituality of folk music proposes the implementation and validation of the Pedagogical Model developed on the basis of the teaching methodology for solving the research problem by certifying the results obtained. The premises of the research experiment and the stages that formed the basis for the development of the Pedagogical Model of DSE in students towards the spirit of folk music were established. The stage of experimental evaluation of the research with a view to developing students' emotional sensitivity to the spirit of folk music includes concrete data obtained as a result of the experimental stages of applying the developed methodology, as well as data processing for the purpose of solving the research problem. The experimental approach was applied to students of the same level of study in two educational institutions, in the subject of Music Education, who were in the process of institutional training and development. The research topic and the stages of the experiment were established, so that the students were guided in carrying out the work, creating a link between the experimental method and the direct observation method. The students listened to folk songs, observing how the activity unfolded, the degree to which they assimilated the respective creation, and the degree to which they manifested emotional sensitivity to musical sounds. By measuring the research results in relation to the achievement of the performance criteria for the four established working techniques, the aim was for the students to acquire emotional sensitivity in relation to the spirit of folk music. The experiment determined the degree of development of the students' emotional sensitivity in relation to the spirit of folk music and their expressive experience of the language of folk music in the process of learning music. At the end of the experiment, the results obtained and the degree of emotional involvement of the students will be measured, as well as the formation of sensitive perception, reported to the performance criteria assigned to the research experiment. The experiment was conducted with the aim of developing students' emotional sensitivity to the spirit of folk music and focused on the expressive, spiritual experience of folk music in the listening process.

The experiment consists of determining the role of musical folklore in the spiritual development of students in relation to the spirit of folk music; developing methodological benchmarks for determining theoretical and practical foundations; formulating the Pedagogical Model for the development of emotional sensitivity; identifying the experimental stages of the research. Tools for stimulating the affective senses towards the spirit of folk music were identified by developing a set of exercises, questionnaires, surveys, informative texts, assessment tests, and practical tests, aimed at applying specific teaching methods.

The students participating in the research experiment, aimed at developing emotional sensitivity in relation to the spirit of folk music, were given the research topic and the stages of the experiment and were guided by the teacher in carrying out the work. The students will identify the musical elements of structure and content, learn the respective creation, and feel folk music through emotional sensitivity to the spiritual aspect of the musical message conveyed. The process of listening to folk music among students and the sensitive-emotional-spiritual effect produced by artistic creation will be monitored through the application of teaching methods, with the aim of developing students' emotional sensitivity in relation to the spirit of folk music.

During the experiment, students will:

1. identify folk music according to the specific characteristics of their native regions;
2. show interest in the value of the folk music they listen to;
3. perceive emotional sensitivity to folk music based on the musical message conveyed;
4. experience music spiritually and deeply, connecting with their roots, heritage, tradition, etc.

The experiment (E) includes: the observation phase (initial); the phase of forming and developing emotional sensitivity; the phase of observing and comparing results, and aims to develop students' emotional sensitivity in relation to the spirit of folk music.

The educational experiment (E) was conducted into two distinct directions: a) the experimental group and b) the control group. This experimental method will guide us to the comparative analysis of students' ability to understand and emotionally connect with musical phenomena. Through listening sessions focused on traditional Romanian folk music, the study aimed to identify specific sound elements that evoke emotional sensitivity in students toward the spirit of this musical genre. The responsiveness and receptiveness of students to musical stimuli, along with their emotional involvement, were assessed based on the observed effects and the differences recorded between the phases of the experiment. The experiment emphasized the emotional and affective dimension of the students, aiming to foster a deeper emotional sensitivity in connection with traditional music.

The following have been established:

1. **Independent variables (IV) and dependent variables (DV).**
2. **A research sample (EC)** consisting of 5 th grade students from two different schools.

3. A total sample size of 120 students, split into: **exp. group** - 60 students; **control group** - 60 students.

To compare the degree of emotional sensitivity expressed by students in relation to traditional folk music, a series of tools and educational procedures were applied: tests, targeted actions, teaching strategies, questionnaires, surveys, and informative texts throughout all stages of the experiment: initial, formative, and final. The pedagogical experiment was conducted on a sample of 120 students of similar age, and the results were analyzed using the "Before and After" method. This method compared students' responses and levels of emotional engagement before and after the intervention.

The validity of the experimental data ensured effective monitoring of the research. Comparative analysis between the initial and post-experimental stages was conducted using a set of **evaluation criteria** aimed at measuring the development of students' emotional sensitivity toward the spirit of folk music. Based on this comparative data, the extent of emotional development was assessed through evaluation indicators designed specifically for this purpose. To calculate the results obtained from student responses and tools applied during the experiment, the **percentage formula** was used: $\text{quantity}/\text{total}=\text{percentage}$. For example if a cell contains the formula=10/100, the result will be 0.1, which when formatted as a percentage, appears as 10%.

The experimental research followed three distinct phases:

- 1. The Initial Assessment Phase**, this stage involved the quantitative and qualitative analysis of both the experimental and control groups to determine the students' initial level of sensitivity toward traditional folk music. As the preliminary step of the pedagogical experiment, this phase aimed to evaluate the balance and compatibility between the two groups before initiating the experimental intervention. The existing level of emotional sensitivity at the outset was established through diagnostic tools. During this phase, students completed questionnaires and participated in a survey designed to explore the role of national values and folk music in the development of their emotional sensitivity. These tools provided insights into students' perceptions and existing emotional engagement with the spirit of traditional music.
- 2. The Formative Phase**, which focuses on the applicability of the musical phenomenon and the introduction of the independent variable (the stimulus-represented by traditional folk music). The experimental research activity is carefully designed, monitored, and evaluated to ensure that students fully understand the assigned tasks. This phase aims to observe the effects produced by the

implementation of specific techniques and methods intended to develop students' emotional sensitivity toward the spirit of folk music. These effects are identified through changes resulting from the use of educational tools, informative texts, and evaluation tests designed to apply and manipulate the independent variable. The development and progress of the experimental intervention—centered around the manipulation of the independent variable—is ensured throughout. Adjustments are made to the working methods, and the entire process is controlled in an analytical, rigorous, and precise manner, so that the design and implementation of the activities are based on the changes introduced through the Pedagogical Model.

3. **The Control Phase**, involves the administration of evaluation tests at the end of the experiment, based on final questionnaires that are identical for both the experimental and control groups. The aim is to verify, measure, and process both quantitative and qualitative results following the implementation of the Program for Developing Emotional Sensitivity through Folk Music (PDESBM). This phase tracks the progression of the experimental and control groups throughout the three stages of the experiment, allowing for comparative data analysis, assessment of result relevance, and evaluation of the program's overall effectiveness. This stage also involves validating the qualitative and quantitative outcomes after the introduction of the experimental program, which was designed to enhance students' emotional sensitivity through the effect of musical stimuli on the listener. The efficiency of the experiment was supported by the application of final evaluation tests with the following objectives: identifying how the groups evolved across the different phases of the experiment; comparing final results with initial data for both sampling categories; determining the relevance of differences between results; evaluating the effectiveness of the techniques used to apply the specific pedagogical methods. To record and systematize the experimental phases, a formal experimental design was developed:

Table 3.1 Experimental design regarding the development of emotional sensitivity

No	Sample/Group	Phase	Preliminary Evaluation	Student Activity	Methods/Techniques	Evaluation Criteria	Final Results	Material	Annex
1	Exp Ct 120	Initial Phase (FI)	Students attitudes	Detect sensitivity	Sensitization	C1: <u>Receptivene</u> <u>ss</u> C2 - <u>Appreciation methods</u>	Identify the specificity of native places	Ch.	1 2
					TLN				
			Studentsattitudes	Identify musical sounds	Emotional activities	C4 - <u>Expressed attitudes</u>	Expressed attitudes	Anch.	2
					TOI				
2	Exp 60	Formative Phase (FE)	Apply informational texts	Identify music elements and concepts	Imaginative stimuli	C1 - <u>Receptivene</u> <u>ss</u> C2 - <u>Appreciation methods</u>	Identify and create emotional states	Text	3 4
					TJM				
			Apply evaluation tests	Express emotion and sensitivity	Poetic characterization	C3 - <u>Creative focus</u> C4 - <u>Expressed attitudes</u>	Shape perception of musical sensitivity	Test	5 6
					TTS				
3	Exp Ct 120	Control Phase (FC)	Comparative evaluation of results	Identify musical elements emotional response	Meditation	C1- <u>Receptivene</u> <u>ss</u> C3 - <u>Creative focus</u>	Express emotions	Ch.	7 8 9 10
					Spiritual music experiences				
					TTS	C4 - <u>Expressed attitudes</u>	Measure results		

This research involves carrying out comparative analyses and verifying results focused on the development of emotional sensitivity in students in relation to the spirit of traditional folk music. The study aims to evaluate and confirm the results obtained from the same group of students, based on a comparison between their responses before and after

the experimental intervention. The selected sample for the experimental phase is composed of students at the same level of education and was chosen to meet the objective requirements of the research, highlighting formative traits with a strong impact on the experimental factor. The objectivity in validating experimental data ensures effective monitoring of the research process through comparative analysis of results obtained during both the preliminary and post-experimental phases. This is grounded in the establishment of clear evaluation criteria and measurable indicators for assessing the development of students' emotional sensitivity toward folk music. The experimental design for the development of emotional sensitivity in students regarding the spirit of folk music provides structure and clarity to the experimental approach and outlines the criteria upon which results were generated and verified.

The application of specific techniques aimed at developing students' emotional sensitivity toward the spirit of traditional folk music focuses on the following:

1. The initial assessment phase (FI) was conducted on a sample of 120 students from two schools: “Școala Gimnazială nr. 1 Suceava” and “Școala Gimnazială nr. 10 Suceava.” The sample consisted of four 5th grade classes. Of the total participants, 60 students formed the experimental group, while the remaining 60 formed the control group. In this initial stage, the focus was on testing students' receptiveness to musical stimuli and their relationship with a system of national values, including: **patriotism and love for one's country, the importance of family and Romanian society, love for the Romanian language and homeland, the beauty of folk music and Romanian traditions, democracy, human freedoms, and rights, the historical past of the Romanian people.** These values were assessed in connection with students' emotional sensitivity toward the spirit of Romanian folk music. The level of emotional responsiveness to folk music was evaluated as part of this phase, with a focus on the importance of national values and traditional music in the context of Music Education classes. A questionnaire and a survey were administered to gauge students' interest and degree of emotional engagement with folk music. Among the tools used were the following:

The working tools applied in the assessment phase are:

Annex 1. Questionnaire on the importance of national values of the Romanian people among students and their role in the development of emotional sensitivity. Through the application of this questionnaire, which focused on the importance of national values of the Romanian people and their role in developing emotional sensitivity, students were asked to indicate the significance of these values in relation to fostering emotional sensitivity toward the spirit of traditional folk music. To determine the number of students from the two schools who identified folk music as a **key national value** contributing to emotional development, the collected responses were processed using the percentage

calculation method. It was concluded that across all four participating classes, there was a **proportional, relatively medium** level of emotional sensitivity expressed by students regarding folk music, which they viewed as a **highly important national value**. **The recorded percentage ranged between 20% and 30%.**

1. Exp – School No. 1, Grade V B, 30 students: 30%
2. Ctr – School No. 1, Grade V C, 30 students: 23%
3. Exp – School No. 10, Grade V D, 30 students: 20%
4. Ctrl – School No. 10, Grade V E, 30 students: 26.6%

Annex 2. Survey on assessing students' emotional response to traditional music listening. The focus was on evaluating students' emotional openness toward folk music, as well as their understanding of its importance. Pupils were encouraged to express their views on how folk music can contribute to creating a positive emotional atmosphere during Music Education classes. The results obtained from the two schools were analyzed using percentage-based calculations in order to outline the students' initial reactions. When asked whether they found listening to folk music with their eyes closed meaningful for emotional engagement, students from both schools responded in similar proportions. This outcome was expected, considering that they had not yet been introduced to the methods designed to help them interpret the emotional message of the music. The processed data revealed that the differences in students responses were **minor, with percentages ranging between 20% and 30%, as follows:**

1. Experimental Group – School No. 1, Grade V B, 30 students: 23%
2. Control Group – School No. 1, Grade V C, 30 students: 20%
3. Experimental Group – School No. 10, Grade V D, 30 students: 26.6%
4. Control Group – School No. 10, Grade V E, 30 students: 20%

2. The formation and development phase (FD) represents the stage during which the experimental foundation is implemented, aiming to develop students' emotional sensitivity (DSE) by encouraging them to express their attitudes toward Romanian culture and musical folklore through activities involving awareness, understanding, discovery, and the practice of listening to folk music with their eyes closed. Two informational texts, two evaluation tests, and a series of teaching techniques and instructional actions were applied, involving the manipulation of the independent variable to determine the dependent variable, based on a cause-and-effect relationship. The experimental approach to developing emotional sensitivity in students toward the spirit of traditional music based on a **theoretical level** and **applicative level**:

- a. **Theoretical level** – This stage focused on informing students and expanding their knowledge during the experiment through specific methods designed to enhance their listening experience of folk music with eyes closed. This included themes such as **emotional connection to their homeland, musical judgment, and the spiritual experience of folk music**. As part of this

phase, two informative texts (**Annex 3, Annex 4**) were provided to the students. These texts aimed to help them better understand the emotional and symbolic message conveyed by folk music, particularly through the traditional genre of *doina*.

- b. **In the applied phase**, students listen again to the musical piece and are asked to identify and exemplify the climax moments, the expressiveness, and the emotional impact of the *doina* as experienced with eyes closed.

The working tools applied in the training phase are:

Annex 3. Informative text - Highlighting the climactic moments in folk music listening - the case of *doina*. This informative text explores the climactic moments within the traditional folk genre *doina*, listened to with eyes closed. It encourages a reflective and analytical approach to the musical piece, requiring students to engage their musical thinking and judgment. Through this guided activity—focusing on identifying the musical climaxes within the listened composition—students are led to understand the role of emotional sensitivity in interpreting music. They are encouraged to recognize a range of emotional states, such as: musical expressiveness and emotional immersion with eyes closed, the climax of the melody, the calming effect of the music, feelings of melancholy, physical and mental relaxation, the fusion of lyrics and melodic line, heightened sensitivity and emotional receptiveness, increased focus on the musical piece, personalized emotional engagement, the discovery of the inner emotional message of the melody, a general sense of well-being, the presence of a genuine emotional and spiritual connection, creativity, imagination, and fantasy.

Annex 4. Informative text - The effects of technically for performing specific methods on the development of emotional sensitivity through folk music listening. This informative text was designed to help students recognize the emotional climaxes generated by the *doina* and to guide them into a focused state of listening-experiencing the music with their eyes closed, while reflecting on its emotional depth. The text in **Annex 4** explores the effects that specific teaching methods have on enhancing students' emotional sensitivity. Students are encouraged to sharpen their concentration, especially during key musical moments, and to become more emotionally aware during the listening process. The effects of listening to *doina* with eyes closed are clearly outlined, helping students to: deepen their focus, engage with the music in a personal and individual way, interpret the musical message conveyed by the *doina*, which: reflects real-life human experiences, gives voice to the soul, moves and inspires, elevates spiritually, evokes feelings and mental imagery, comforts and calms, enhances psychological well-being, connects with the familiar and the aesthetic, and creates a positive emotional effect.

Annex 5. Test on identifying elements specific to one's homeland and the emotional interpretation of auditory experiences for the purpose of developing emotional sensitivity (DES) through *doina*. This test aimed to assess students' ability to identify musical language elements essential for understanding the regional specificity of their homeland; to

express personal feelings while listening to folk music with eyes closed; to emotionally engage with the music; and to measure their emotional sensitivity during the listening process. The evaluation was administered to the experimental group in order to conduct a comparative analysis of the research outcomes, reflecting the impact of the independent variable on the dependent variable. Students were encouraged to explore the deeper meaning of folk music beyond technical aspects, by engaging in attentive listening with their eyes closed. Through this process, they were guided to perceive the emotional and cultural messages conveyed by the *doina*. In this stage of the experimental research, the focus shifted from an instructive approach to a more formative, emotional-educational dimension, targeting the development of emotional sensitivity through the spirit of folk music. **A significant increase in student responses was recorded in the formation phase (FP)**, with results rising to 50–53.3%, compared to 20–30% in the Initial Phase (IP). **Test A5 results:**

1. Exp – School No. 1, Grade V B, 30 students: 50%
2. Exp – School No. 10, Grade V D, 30 students: 53.3%

Annex 6. Test on the Emotional-spiritual state induced by listening to folk music with eyes closed. Students listened to a *doina* and were asked to observe the melodic climax, the sense of inner peace, melancholy, physical and mental relaxation, and the fusion of lyrics with the musical line. The test also evaluated their emotional sensitivity, expressiveness, focus during listening, and the ability to experience music in a personal and introspective way. Through the application of specific techniques and methods, states of relaxation, meditation, reflection, and deep emotional connection with the musical content were cultivated. The goal was to assess the emotional-sensitive state conveyed by music when experienced with eyes closed. **A significant increase was recorded in the formation phase (FP), with values reaching 63–66.6%, compared to the 20–30% noted in the Initial Phase.** Results **Test A6:**

1. Exp – School No. 1, Grade V B, 30 students: 63%
2. Exp – School No. 10, Grade V D, 30 students: 66.6%

3. The experimental stage of assessment and control (AC). This final phase of the experimental research focuses on the post-experimental evaluation of students' emotional sensitivity (ES) and their response to folk music through **reflection, musical reasoning, and emotional development (ED)**. During this phase, the following tools and instruments were applied:

The working tools applied in the control phase are:

Annex 7. Questionnaire on understanding the regional specificity of Romanian folk music. This questionnaire aimed to help students learn how to listen attentively to music and reflect on its sonic elements. They were encouraged to delve deeper into the musical message and identify features that define the regional specificity of the folk music they listened to—such as dialect, melismas, inflections, and articulation of words. The interpretation of the collected data

showed a **significant increase** in the experimental group's **understanding of these regional characteristics**, compared to the control group. **The emotional sensitivity development index (ESDI) remained between 56.6% and 60%**. Results:

1. Exp – School No. 1, Grade V B, 30 students: **56.6%**
2. Ctr – School No. 1, Grade V C, 30 students: 26.6%
3. Exp – School No. 10, Grade V D, 30 students: **60%**
4. Ctr – School No. 10, Grade V E, 30 students: 23.3%

Annex 8. Questionnaire on the emotional state induced by folk music listened to with eyes closed. Through this questionnaire, students were asked to express the emotional states they experienced after listening to Romanian folk music with their eyes closed, and to describe the effects that the music had on them. Key focus areas included receptivity, concentration, and self-control. In particular, students were expected to identify feelings of calmness and relaxation, especially conveyed by the *doina*. **The emotional sensitivity development index (ESDI) remained between 60% and 63.3%**, with a **notable increase** in the experimental group compared to the control. Results:

1. Exp – School No. 1, Grade V B, 30 students: **60%**
2. Ctr – School No. 1, Grade V C, 30 students: 23.3%
3. Exp – School No. 10, Grade V D, 30 students: **63.3%**
4. Ctr – School No. 10, Grade V E, 30 students: 26.6%

Annex 9. Questionnaire on musical judgement for identifying emotional sensitivity in folk art. This questionnaire explored the students' ability to **identify the musical elements that generate deep emotional responses when listening to** folk music-especially *doina* (*Annex 9*). Students were encouraged to reflect on the importance of these elements in fostering emotional sensitivity during closed-eye listening. The data analysis showed a significant improvement in the experimental group, with the **emotional sensitivity development index (ESDI) increasing to 60–66.6%**. Results:

1. Exp – School No. 1, Grade V B, 30 students: **60%**
2. Ctr – School No. 1, Grade V C, 30 students: 23.3%
3. Exp – School No. 10, Grade V D, 30 students: **66.6%**
4. Ctr – School No. 10, Grade V E, 30 students: 26.6%

Annex 10. Questionnaire on the spiritual experience of folk music. In this questionnaire, students were asked to describe the aspects they believe contribute to conveying emotional depth and value during *doina* listening sessions. The focus was on how deeply they could connect with the music at a spiritual and emotional level, recognizing its nuances and expressing how they personally experienced the music. The results revealed a **high level of engagement and emotional resonance in the experimental group, with the ESDI increasing to 63.3–66.6%**. Results:

1. Exp – School No. 1, Grade V B, 30 students: **63.3%**
2. Ctr – School No. 1, Grade V C, 30 students: 26.6%
3. Exp – School No. 10, Grade V D, 30 students: **66.6%**
4. Ctr – School No. 10, Grade V E, 30 students: 26.6%

Experimental validation of emotional sensitivity development in students towards the spirit of folk music. The final evaluation, conducted during the validation phase of the experimental program for developing emotional sensitivity in students toward the spirit of Romanian folk music, was applied to 5th-grade students. Specific teaching techniques and methodological tools were employed to assess the students' emotional sensitivity in relation to folk music. For the purpose of measuring outcomes through the applied questionnaires, a **five-point Likert nominal scale** was used. Each assessment stage included defined evaluation criteria and scoring rubrics aligned with the formative levels of emotional sensitivity among students. The interpretation of collected data highlights a **significant improvement** in emotional sensitivity following the implementation of innovative teaching strategies during the DSE program, across all three phases: **Initial phase** (Annexes 1, 2): students recorded a **low to medium level** of emotional sensitivity **20–30%**. **Development phase** (Annexes 5, 6): a **significant increase** was observed, with levels reaching **50–66.6%**, indicating a 30-40% - difference. **Control phase** Annexes 7, 8, 9, 10: results confirmed a **sustained increase**, reaching **60–66.6%**. with a mention of the index 66,6%. The **summary chart** illustrating the evolution of emotional sensitivity among students clearly demonstrates the **effectiveness of the applied Pedagogical Model**

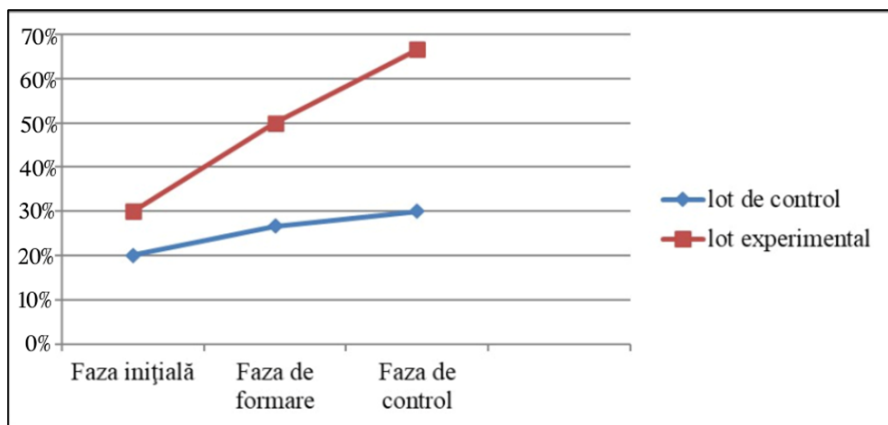


Figure 3.1. Diagram showing the increase in students' emotional sensitivity in relation to the spirit of folk music (SFM)

The experimental data clearly demonstrate and confirm that:

1. Students actively participated in the experiment through the implementation of the Pedagogical Model for Developing Emotional Sensitivity (DES).
2. There was a clear and accurate progression in the development of emotional sensitivity towards the spirit of folk music.
3. Students acquired specific skills for listening to and interpreting the emotional states conveyed by music.
4. The Pedagogical Model proved to be effective in achieving the objectives of the experimental research.

GENERAL CONCLUSIONS

As a result of developing the theoretical-scientific, methodological-didactic, and experimental approach aimed at addressing the research problem, I have formulated the following general conclusions and recommendations:

1. The study of specialized literature enabled the identification of the psychophysiological features of folk music and the aspects of dynamic musicology in relation to the development of emotional sensitivity (DES).
2. In relation to the objectives of the research, conceptual boundaries regarding emotional sensitivity, the manifestations of folk musical language, the origins and evolution of music, as well as the features of musical perception and psychology of art were analyzed and outlined.
3. Within the context of the contradiction between the technological vector of contemporary life and the spiritual essence of man, native folk-musical forms were investigated, highlighting their role in developing students' emotional.
4. A methodological-didactic support was elaborated for the development of emotional sensitivity in students and for the acquisition of national and human values specific to Romanian culture and spirituality.
5. For the application of the Pedagogical Model of DES in students, theoretical benchmarks of folk music perception, specific didactic methods, and techniques for implementing these methods were determined.
6. In order to achieve the objectives of the research and solve the problem, a MPDSE for the development of students' emotional sensitivity was elaborated.
7. In the process of establishing the theoretical foundation, experimental premises were defined, and the level of emotional sensitivity in students was identified across the three phases of research that formed the basis for the elaboration of the Pedagogical Model of DES.
8. The positive impact of applying the Pedagogical Model was confirmed, the experimental data were processed, and the Pedagogical Model was validated based on the didactic methodology aimed at solving the research problem.
9. The acquisition of SE by students in relation to folk music was pursued.
10. As a result of the research, a significant increase in students' emotional sensitivity toward the spirit of folk music was recorded, from 20–30% (initial phase), to 50–66.6% (formative phase), and a maintenance of the DSE index at 60–66.6% (final control)

RECOMMENDATIONS

1. Implement specific didactic techniques during Music Education lessons to foster emotional sensitivity in students toward the spirit of folk music.
2. Apply the Pedagogical Model for Developing Emotional Sensitivity in students in relation to the values of Romanian folk music.
3. Encourage the assimilation of national values by exposing students to Romanian folk music.
4. Schools may develop elective courses or school-based curricula focused on educating and shaping students' personalities through folk music.

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**LIST OF THE AUTHOR'S PUBLICATIONS RELATED TO THE
DISSERTATION TOPIC:**

**„The Development of Emotional Sensitivity in Students in Relation to the
Spirit of Folk Music” PhD Student: Vieru Nicolai, Doctoral School
Educational Sciences „Ion Creangă” State Pedagogical University, Chişinău**

1. Articles published in peer-reviewed scientific journals, B category.

- 1.1 VIERU, Nicolai. *The role of musical folklore in the formation of the student's personality*, in: *Journal of Educational Theory and Practice*, Pro Didactica Educational Center, no. 3 (145), 2024, pp. 20–24, ISSN 1810-6455, UDC 37.015:78/ doi.org/10.5281/zenodo.12578878.**
- 1.2 VIERU, Nicolai. *Educational approach in cultivating the musical feelings in students through the knowledge and experience of popular music*, in: *Acta et Commentationes. Sciences of Education*, no. 1 (35), 2024, pp. 144–151, UDC 37.01:373:78, ISSN 1857-0623, E-ISSN 2587-3636.**
- 1.3 VIERU, Nicolai. *The spiritual experience of folk music in the music education lesson*, in: *Acta et Commentationes. Sciences of Education*, no. 3 (37), 2024, Chişinău: CEP of UPSC, pp. 241–247, ISSN 1857-0623, E-ISSN 2587-3636.**

2. Articles published in scientific conference proceedings (national and international)

- 2.1 VIERU, Nicolai. *The perception of folk music: psychophysiological approaches*, in: *Interuniversitaria Scientific Student Conference*, 18th edition, USARB Bălţi, 2022, pp. 195–201, ISBN 978-9975-50-282-5.**
- 2.2 VIERU, Nicolai. *The psychophysiology of folk music in relation to the development of emotional sensitivity*, in: *Genius, Talent, Creativity – A Psycho-Pedagogical Perspective*, 13th Edition, vol. II, Ed. Marilena Rusu, Iaşi: Performantica Publishing, 2022, pp. 156–162, ISBN 978-606-685-906-6.**
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- 2.7 VIERU, Nicolai. *The role of folklore in forming students' musical feelings in the music education lesson*, in: *Review of Artistic Education*, no. 27–28, George Enescu National University of Arts, Iaşi, 2024, pp. 130–135, ISSN 2501-238X, ISSN-L 2069-7554.
- 2.8 VIERU, Nicolai. *Descriptive aspects of stylistic traits in folk music*, in: *International Scientific Conference – Pedagogical Research: Contemporary Demands and Development Perspectives*, 1st Edition, Nov. 3–4, 2023, UPSC Editorial Center, Chişinău, pp. 169–174, UDC 398:78, DOI: 10.46727/c.03-04-11-2023, ISBN 978-9975-46-867-1 (PDF).
- 2.9 VIERU, Nicolai. *The role of teaching folk music in educational institutions*, in: *Annual International Doctoral Conference-Research, Innovation, Development*, Chişinău, 2024, vol II, p. 223-228, CZU: 398.8:37, ISBN:978-9975-48-207-3.
- 2.10 VIERU, Nicolai. *Spiritual-sensitive aspects of folk music*, in: *International Conference – Feminist Issues in the Contemporary World*, Ed. Marilena Rusu, Cluj University Press, 2024, pp. 311–320, ISBN 978-606-37-2370-4.
3. **Participation in conferences with abstract and presentation**
- 3.1 VIERU, Nicolai. *Emotional sensitivity in relation to folk music*, in: *International Scientific Conference – Adapting the Educational System to New Approaches in Contemporary Society: Challenges and Solutions*, UPSC, Chişinău, Aug. 18–19, 2022, Certificate No. CŞDCS 1-18.
- 3.2 VIERU, Nicolai. *Historical evolution of folk music*, in: *International Scientific Conference-Bucovina: European Culture and Spirituality-30 Years Since the Establishment of the Bucovina Institute*, Rădăuţi, Oct. 6, 2022, Abstract & Communication, Certificate No. 127/24.10.2022.
- 3.3 VIERU, Nicolai. *Popular music and its impact on the spiritual development of students*, in: *International Scientific Conference, 9th Edition – Yesterday's Heritage and Its Implications in the Development of Tomorrow's Society: Women in Research – Destinies, Contributions, Perspectives*, Feb. 11, 2024, Iaşi–Chişinău–Lviv, p. 14, ISSN 2558-894X.

ADNOTARE
VIERU Nicolai

„Dezvoltarea sensibilității emoționale la elevi în raport cu spiritul muzicii populare”.

(teoria generală a educației)

Teză de doctor în Științe ale educației. Chișinău, 2025.

Structura tezei: introducere, trei capitole, concluzii generale și recomandări, bibliografie din 190 titluri, 14 anexe, 24 figuri, 30 tabele, 11 exemple muzicale, 137 pagini text de bază, din totalul de 171 de pagini.

Cuvinte cheie: sensibilitate emoțională, folclor muzical, muzică populară, spiritualitate românească, valori naționale.

Domeniul de cercetare: învățământ gimnazial, liceal.

Scopul cercetării: elaborarea, din perspectivă teoretic-științifică și didactic-metodologică, și validarea MPDSE din perspectiva percepției spiritului muzicii populare.

Obiectul cercetării: procesul de dezvoltare a sensibilității emoționale la elevi față de spiritul muzicii populare.

Obiectivele cercetării: determinarea delimitărilor conceptuale ale sensibilității emoționale a elevilor; stabilirea reperelor metodologice de dezvoltare a sensibilității emoționale; elaborarea MPDSE; constatarea situației inițiale a nivelului de dezvoltare a sensibilității emoționale la elevi; delimitarea impactului pozitiv al aplicării MPDSE la elevi în raport cu spiritul muzicii populare; prelucrarea statistică a datelor experimentale și validarea Modelului Pedagogic; formularea concluziilor generale ale cercetării în calitate de valori educaționale.

Noutatea și originalitatea științifică a cercetării rezidă în: determinarea reperelor teoretice privind DSE; elaborarea indicatorilor valorilor muzicii populare din perspectiva percepției muzicale, gândirii și dezvoltării competențelor atitudinale față de valorile naționale; elaborarea științifică și conceptualizarea MPDSE și proceselor psihice ce țin de perceperea fenomenului muzical folcloric; identificarea strategiilor de realizare a unui sistem complex de exerciții și pentru formarea valorilor necesare DSE și înțelegerii muzicalității folclorului.

Rezultatele obținute care contribuie la soluționarea unei probleme științifice importante, constă în determinarea rolului pe care îl are folclorul în viața elevilor și crearea căilor metodologice adoptate în vederea dezvoltării sensibilității emoționale; necesitatea dezvoltării căilor metodologice pentru determinarea fundamentelor teoretico-aplicative ale sensibilității emoționale; formularea MPDSE; identificarea etapelor experimentale de stimulare a simțurilor afective față de spiritul muzicii populare cu aplicabilitate în sistemul de învățământ cu rol în dezvoltarea personalității elevului, în spiritul însușirii valorilor naționale; implementarea MPDSE.

Semnificația teoretică a cercetării, constă în argumentarea teoretică și metodologică a procesului de DSE la elevi față de spiritul muzicii populare; examinarea evoluției noțiunii de sensibilitate emoțională; evidențierea conținutului și a structurii dezvoltării sensibilității emoționale; determinarea criteriilor de evaluare și descrierea nivelurilor de DSE; conceptualizarea metodologiei și elaborarea MPDSE la elevi.

Valoarea aplicativă a lucrării: rezidă din descrierea nivelului de dezvoltare a sensibilității emoționale, validarea experimentală a metodologiei MPDSE, elaborarea unui set de exerciții orientat spre dezvoltarea sensibilității emoționale și aplicarea unor metode și procedee didactice inovative.

Implementarea rezultatelor științifice: a fost realizată în cadrul experimentului pedagogic prin experimentarea și validarea MPDSE, aplicarea unor tehnici de realizare a metodelor didactice specifice prin intermediul publicațiilor științifice, conferințe științifice naționale și internaționale, precum și realizarea unor activități practice cu elevii în vederea realizării experimentului.

ABSTRACT
VIERU Nicolai

**„Development of students’ emotional sensitivity in relation to the spirit of folk music”
(general theory of education)**

Doctoral thesis in Educational Sciences. Chisinau 2025.

Structure of the thesis: introduction, the thesis consists of three chapters, general conclusions and recommendations, bibliography of 190 titles, 14 appendices, 24 figures, 30 tables, 11 musical examples, and a number of 137 pages of basic text from a 171 total pages.

Keywords: emotional sensitivity, musical folklore, popular music, romanian spirituality, national value.

Research field secondary: and high school education.

The purpose of the research: Theoretical, scientific, and methodological elaboration and validation of the Pedagogical Model of developing students’ emotional sensitivity through the perception of the spirit of folk music.

Research object: the process of developing emotional sensitivity in students towards the spirit of folk music.

Research objectives: the determination of the conceptual boundaries of students’ emotional sensitivity; the establishment of methodological benchmarks for the development of emotional sensitivity; the elaboration of the Pedagogical Model for the development of emotional sensitivity; the identification of the initial level of students’ emotional sensitivity; the delimitation of the positive impact of applying the Pedagogical Model for the development of emotional sensitivity in relation to the spirit of folk music; the statistical processing of experimental data and the validation of the Pedagogical Model; the formulation of the general conclusions of the research as educational values.

The novelty and scientific originality of the research reside in: determining the theoretical benchmarks regarding the development of emotional sensitivity in students in relation to the folk music; the elaboration of indicators of popular music values from the perspective of musical perception, thinking and the development of attitudinal skills towards national values; the scientific elaboration and conceptualization of the MPDSE and psychic processes related to the perception of the folkloric musical phenomenon; identifying the strategies for realizing a complex system of exercises and experiments for the development of emotional sensitivity and the understanding of the musicality of folklore.

The obtained results that contribute to the solution of an important scientific problem: it consists in determining the role that folklore has in the student’s lives and the creation of the methodological paths adapted in order to develop the emotional sensitivity towards the spirit of popular music; the need to develop methodological ways to determine the theoretical-applicative foundations of emotional sensitivity to the spirit of popular music; formulation of the MPDSE; identifying the experimental stages of stimulating the affective senses towards the spirit of folk music with applicability in the development of the student’s personality in the spirit of national values; implementation of the MPDSE.

The theoretical significance of the research: in consists in the theoretical and methodological argumentation of the DSE process for students in relation to the spirit of popular music; examining the evolution the notion of emotional sensitivity highlighting the content and structure of the development of emotional sensitivity; determining the evaluation criteria and describing the DSE levels; the conceptualization and elaboration of the pedagogical model of DSE for students.

The applicative value of the work: it resides in the description of the level of development of emotional sensitivity, the experimental validation of the methodology of the Pedagogical Model of the development of emotional sensitivity towards the spirit of popular music, the elaboration of a set of exercises oriented towards the development of emotional sensitivity and the application of innovative teaching methods and procedures.

The implementation of the scientific results: it was carried out within the pedagogical experiment by experimenting and validating the MP of DSE against the spirit of popular music, the application of innovative didactic methods and procedures, scientific publications, scientific conferences as well as the realization of practical activities with the students in order to carry out the experiment

VIERU NICULAI

**DEVELOPING EMOTIONAL SENSITIVITY
IN STUDENTS TOWARDS
THE SPIRIT OF FOLK MUSIC**

Specialization: 531.01 - General Theory of Education

SUMMARY

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