and interpersonal events in the past have caused significantly less psychological pressure on them, and vice versa. Studies have shown that family member intimacy and adaptability have a significant predictive effect on the formation of an individual's ideal view of human nature, that is, family member intimacy has a positive predictive effect on the trustworthiness of RPHN; family member adaptability has a negative predictive effect on RPHN cynicism.

Table 1. Statistics of ideal human philosophical characteristics of writers and their influencing factors.

Serial number	Independent variable	Standard regression coefficient (beta)	Source
1	Neuroticism	0.436	EPQ.
2	Trust-worthy	-0.116	PHN.
3	Total score of	0.107	LES.
4	Will power and	0.096	PHN.
5	Internal and	-0.085	EPQ.

Conclusions: Investigate and analyze the philosophical characteristics and influencing factors of ideal human nature of writers. The Philosophical Scale of Ideal Humanity (PHN) and the Revised Philosophical Scale of Ideal Humanity (RPHN) Life Event Scale (LES) Symptom Self-Rating Scale (SCL-90) Eysenck Personality Questionnaire (EPQ) were used to test 562 literature Test at home. The statistical processing uses rank-transformed one-way analysis of variance, Spearman correlation analysis and multiple stepwise regression analysis. The ideal humanity philosophy of writers is quite different from each other; the ideal humanity philosophy of writers of junior high school level tends to be negative and gloomy; the ideal human philosophy of writers of different temperament types has highly significant differences in many factors (F = 3.558-18.192, Lin 0.014)), the highest average value of positive factors and the lowest average value of negative factors are mostly concentrated in writers of pleotropic temperament; writers PHN RPHN factors are more prominently related to negative life events (r = -0.084-0.182, $P < 0.05$ or $P < 0.01$); the writer PHN is trustworthy, altruism, willpower and rationality, the complexity of ideal human nature and RPHN trustworthiness, cynicism is significantly related to the SCL-90 total score and factor ($P < 0.05$ or $P < 0.01$); the correlation coefficients of writer RPHN cynicism and EPQ neuroticism, psychoticism and disguise were significantly higher (r = 0.406, 0.396, -0.411, $P < 0.01$); multiple stepwise regression Analysis shows that neuroticism is the most important factor affecting the mental health of writers (Beta = 0.436, t = 11.031, P = 0.000), and ideal humanity philosophy is trustworthy and positive (Beta = -0.116, t = -3.124, P = 0.002), Willpower and rational negativity (Beta = 0.096, t = 2.580, P = 0.010) also play an important role in the mental health of writers. By investigating and analyzing the influence of the ideal humanity philosophy of writers, it is necessary to carry out the education of ideal humanity philosophy for writers.

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ON THE INFLUENCE OF GESTALT PSYCHOLOGY PRINCIPLES ON THE CONTENTS OF DANCE COURSES

Qianqian Lv

Conservatory of Music, Xinyang College, Xinyang 464000, China

Background: Gestalt psychology is a theory based on the theory of the force field of the brain and the theory of isomorphism, which aims to explain the inherent organization or structure of human experience. This organization or structure is inseparable from perceptual activities, and is a special function of automatic organization and automatic structure of human experience in the process of subject-object interaction. In other words, it does not exist in the object itself, but depends on the subject's experience. "Gestalt" is a transliteration of German "Gestalt". English is often translated into forms or shapes. Chinese generally translates "Gestalt" as "Gestalt", and the starting point of Gestalt psychology research is "form". The so-called "shape" (in Gestalt psychology, any shape is a Gestalt), is a perceptual whole with a high level of organization.

In 1923, German psychologist Max Wertheimer pointed out: "Human perception is composed of internally meaningful gestalts and derived from experience and environment. The form of perception is not due to some unrelated factors but rather Controlled by the dynamic program of an organization, the gathering of dots and lines is not a chaotic gathering of unrelated and fragmented units, but a meaningful gestalt based on the principles of similarity, proximity, closure, and continuity..."

American psychologist Rudolf Arnheim conducted a lot of experimental research and detailed elaboration on the principles of Gestalt psychology such as similarity, closure, and continuity in his "Art and Visual Perception" and "Visual Thinking". In his view, a painting, an image, a tune, a play, even a color, a sense of touch, can all be regarded as a gestalt.

This article attempts to investigate the content of dance courses based on the basic principles of Gestalt psychology. The principle of Gestalt is widely used in visual-related fields, such as art, architecture, and graphic design. Gestalt studies "shape", and it seems that the closest thing to "shape" is the spatial structure. However, Arnheim has repeatedly emphasized that the "shape" of the Gestalt is not a complete object existence or material object, it is the result of the active organization or construction of perception. The music and dance curriculum content setting using music and sound as the material will not produce actual and visually visible "shape", but it will construct the inner and perceptual "shape" through sound. Therefore, the perceptual principles of these gestalts are of exploratory significance for the content of dance courses.

Subjects and methods: Select 29 college students, including 12 boys and 17 girls, aged between 18 and 21 years old (M = 19.52, SD = 0.87). Participants are all right-handed; vision or corrected vision is normal, and there is no color vision disorder; their mother tongue is Chinese, and they will get corresponding rewards after completing the experiment.

Study design: A "+" for 500 ms appears in the center of the screen as a gaze point. After 1500 ms of the blank screen, the principle item (such as "red") appears on the screen. The principle item appears after 500 ms with a blank screen for 500 ms, and then a setting screen with a duration of 3000 ms appears. The setting screen consists of 6 setting items, of which 5 setting item boxes open to the left or right, and only 1 setting item box opens up or down, that is, setting items. The task of the subject is to quickly find the item and judge it. Opening direction (upward press "K" key, downward press "M" key), the 6 setting items in the setting screen are distributed in the diagonal position of the screen. The principle detection item appears after 500 ms of the blank screen, and the subject is required to determine whether the detection item is consistent with the principle item (a consistent "principle item is absolutely different from the setting item"

Under the matching conditions, there are 3 setting items that match the principle items. During the experiment, the subjects will be clearly told that distractions are absolutely impossible to be the setting items. The subjects are required to complete the setting quickly and well while ensuring that the principles are correct. Task participants practice 16 trials first, and enter the formal experiment after passing the exercise. The formal experiment includes 192 trials and 48 trials for each of the four conditions. The formal experiment is divided into 4 blocks, the subjects rest for 2 minutes after completing a block, and it takes about 45 minutes to complete the whole experiment.

Methods of statistical analysis: All data were analyzed using SPSS 20.0 and Amos 20.0.

Results: A single-factor repeated measurement analysis of variance was performed on the correctness of the subjects. The results found that the correctness of the settings and the correctness of the principle are not significant in the matching conditions; F (3,84) = 1.95, P > 0.05; F (3, 84) = 1.19, P > 0.05. The principle is selected to detect the trials where the judgment is correct and the set task is correct, and the trials that are outside plus or minus 3 standard deviations during the reaction are excluded. The analysis found that the matching condition is mainly significant, F (3,84) = 3.93, P < 0.05, n_2 = 0.12. Since this research pays more attention to the content setting under different matching conditions, the matched-sample t-test is further carried out when the content setting conditions and the control conditions are reacted separately.
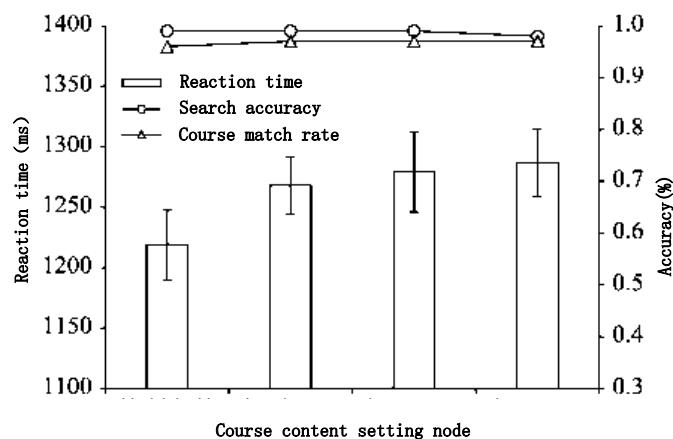

Figure 1. *t* test of reaction time for content setting conditions and control conditions.

The results in Figure 1 show that the reaction time of the perceptual matching condition (1268 ms), the

dance course matching condition (1279 ms) and the perceptual dance course matching condition (1287 ms) are significantly greater than the response time of the subjects under the control condition (1220 ms); t (28) = 2.81, P = 0.008 < 0.01, d = 0.43; t (28) = 2.60, P = 0.015 < 0.05, d = 0.37; t (28) = 2.77, P = 0.010 < 0.05, d = 0.43. However, there is no significant difference between the perceptual matching condition and the dance course under the matching condition.

Conclusions: Using the reaction time distribution method to test the hypothesis of the content setting phenomenon in the early stage, the results support the existence of the content setting of the dance course in the early stage, not only in the visual dance course, but also in the accompaniment of the auditory dance course, more the important thing is that there is an early-stage content setting for both the perceptual level and the dance course. But it is worth the content that the stimulus of the sound content presented by the auditory in the dance course is not affected by the sensory channel, and the content can still be set. This shows that the guidance process of sound in the dance course is not entirely based on the perceptual level. The content of the dance course at the perceptual level and the content guidance process of the dance course can be separated in the rapid response stage.

Visually presented dance courses can set content at both the perceptual level and the level of dance courses that match the stimulus, and can also set content at the stage of rapid response to visual settings.

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RESEARCH ON MODERN ART DESIGN DRIVEN BY COLOR PSYCHOLOGY

Aiju Han

College of Communication and Management, Sichuan University of Media and Communications, Chengdu 610000, China

Background: "The love of beauty, everyone has it". Need is a high-level spiritual pursuit of human beings. Maslow (1908~1970) once said, "In the strictest biological sense, humans need beauty just like humans need calcium, and beauty makes humans healthier. "Since ancient times, philosophers, writers, artists, color psychologists, etc., have been thinking and discussing the issue of beauty.

Regarding the study of beauty, we first used speculative methods to discuss what is beauty and the process of judgment. Later, with the experimental aesthetics founded by G T. Fechner in 1876, researchers began to conduct empirical research on beauty, mainly around Research on the influencing factors of color psychology. Previous empirical studies on the influencing factors have shown that they are not only affected by stimulus objective factors, such as symmetry, typicality, novelty, complexity, contrast, and clarity, etc., but also affected by the subjective experience of the individual, such as familiarity. Processing fluency, professional background knowledge, etc.

This study uses color psychology research methods and fMRI technology to explore the influence of dynamic color on the judgment of modern art design by comparing the similarities and differences of dynamic color stimulus and static color stimulus in behavior and brain mechanism. At the same time, in the study of color psychology mechanism, the experimental materials are divided into beautiful and unsightly, respectively, when the degree of aesthetics is different, the similarities and differences between the color psychology mechanism of dynamic color stimulation and the color psychology mechanism of static color stimulation are discussed.

Subjects and methods: 20 college students participated in the experiment as paid subjects, 11 of whom were female; subjects were 19-29 years old (average age 22.75±2.65 years), normal or corrected vision, no color blindness and weak color, and all the subjects have not received professional art training. The experimental materials are divided into two categories, one is the modern art design pictures with strong dynamic sense, and the other is the corresponding modern art design pictures with weak dynamic sense. In this study, for the convenience of description, the design pictures with strong dynamic sense are equated with "dynamic color design", and the design pictures with weak dynamic sense are equated with "static color design".

Study design: Let 2 art students who are proficient in modern art draw 210 modern art designs according to the requirements without knowing the purpose of the experiment. They are required to draw a pair of modern art designs, that is, the same design has both a dynamic picture and a weak dynamic picture. The only difference between a dynamic picture and a weak dynamic picture is the dynamic difference, and other