

## A STUDY ON THE CONSTRUCTION AND DEVELOPMENT OF ORAL ENGLISH PRODUCTION MODULE FROM THE PERSPECTIVE OF COGNITIVE PSYCHOLOGY

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**Background:** From the perspective of cognitive psychology, combined with the author's actual teaching experience, through the comparison of cognitive differences between native children and foreign adult learners and the cognitive characteristics of oral English, this paper reexamines the relationship between "recognition" and "writing" in Chinese character teaching in the primary stage of oral English, and explores the treatment of cognitive units in oral English teaching. This paper attempts to explore the optimization mode of oral English Teaching in order to serve oral English teaching. With the development of linguistics and information science, cognitive psychology developed from some European and American countries in the 1950s and 1960s. On the basis of English language research, the academic community has carried out in-depth discussion on the cognitive law of oral English since the 1980s, and achieved fruitful results. At the same time, it has also made oral English research and teaching move forward to a new stage. Inspired by the research results of cognitive psychology, scholars have turned their attention to the study of oral English teaching from the perspective of cognitive psychology. During this period, the research enthusiasm on the cognitive characteristics of oral English was unprecedented, and a large number of research results came into being.

As a science, cognitive psychology belongs to a main school of psychology. The main research object is the cognitive process in human psychological phenomena, which belongs to an important part of cognitive science in a broad sense. Saussure's cognitive psychology explains it as: "Cognitive psychology studies how we obtain the information of the world; how this information is represented and transformed into knowledge; how it is stored; and how knowledge is sometimes used to guide our attention and behavior. It involves the whole range of psychological processes - from perception to perception, pattern recognition, attention, learning, memory, concept formation, thinking, representation, memory, language, emotion and development process, but also runs through all fields of behavior.

Therefore, this paper studies the construction and development of oral English production module from the perspective of cognitive psychology.

**Subjects and methods:** (1) Using the literature retrieval method, the author has collected and sorted out the research results of many disciplines such as pedagogy, psychology and cognitive psychology, studied the latest teaching and scientific research results of oral English teaching, sorted out the research materials of the paper, constructed the research content of the paper and completed the relevant research with a dialectical attitude and combined with his own views.

(2) Experiment and questionnaire. On how to deal with the relationship between "recognition" and "writing" of Chinese characters, the author has carried out teaching test on the learners he teaches and questionnaire survey on the teaching effect of students, and further demonstrated the viewpoint of "separation of recognition and writing, more recognition and less writing" with detailed data analysis.

(3) Comparative analysis. This paper analyzes the cognitive characteristics of foreign learners and Chinese learners, finds out the similarities and differences between them through comparative analysis, and explores the teaching model suitable for Chinese learners.

(4) Data analysis method. In analyzing the cognitive characteristics of oral English output and the problems of foreign learners in learning oral English, the author uses the existing achievements of oral English teaching and research to increase the reliability of the research through data analysis.

**Methods of statistical analysis:** In order to compare the completion indicators of the two groups, the oral English output module is analyzed. Psychologists have done relevant experimental research on the development of children's conscious memory and unconscious memory, using 15 cards, which are familiar to children, including fruits, indoor things, etc. After showing the card, ask the children to make conscious and unintentional memorization, and record the recall effect. Table 1 shows the accuracy of two different memories.

**Results:** According to table 1, the correct rate of conscious memory of children in small class is 4.0%, and the correct rate of unconscious memory of children in small class is 4.0%; The correct rate of conscious memory of middle class children was 9.6%, and the correct rate of unconscious memory of middle class children was 4.8%; The correct rate of conscious memory of large class children was 11.1%, and the correct rate of unconscious memory of large class children was 8.7%; The correct rate of conscious memory was 13.0% and that of unconscious memory was 12.4%; The correct rate of conscious memory of middle school students was 13.4%, and the correct rate of unconscious memory of middle school students was 14.3%; The correct rates of conscious memory and unconscious memory were 13.2% and 14.1% respectively; The overall analysis shows that the adult stage, whether unconscious or conscious, is significantly better than that in

children. In teaching practice, for children, we should make use of the characteristics of unintentional memorization and choose what students are interested in to attract students' attention. However, for adult students, it is obviously very purposeful for learning. We should make full use of their conscious memorization and make understandable input, but we can't ignore the use of unintentional memorization at the same time.

**Table 1.** Accuracy of two different memories.

Class	Correct rate of two different memories/%	
	Unconscious memory	Conscious memory
Small class children	4.0	4.0
Middle class children	9.6	4.8
Large class children	11.1	8.7
Pupil	13.0	12.4
Middle school student	13.4	14.3
Adult	13.2	14.1

**Conclusions:** From the perspective of cognitive psychology, this paper analyzes the cognitive characteristics of oral English, compares the cognitive differences between native children and domestic adult learners, draws lessons from the effective experience of native children in English learning, and combines the actual oral English teaching experience of collaborators on the basis of previous studies, Re-examine the relationship between recognition and writing in oral English teaching, and explore the optimization mode of oral English teaching, in order to serve oral English teaching and promote the faster and better development of oral English.

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## ON THE PSYCHOLOGICAL CHANGES AND INTROSPECTION OF OIL PAINTING AUTHORS IN JIANGSU FROM THE PERSPECTIVE OF FREEHAND OIL PAINTING

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**Background:** China's Early China simultaneous interpreting and painting were closely related to religion. It was introduced into China with religion. But this art form, which is different from the aesthetic appreciation of Chinese traditional art, is difficult to take root after it was introduced into China. At the beginning of the 20th century, the domestic democratic thought continued to grow, and a large number of intellectuals began to try to achieve the goal of saving the country and strengthening the country through the rise of culture. Therefore, many artists also went to European countries and the United States to study and return home after study, which made China's first batch of oil painters embark on the road of integration of Chinese and Western painting in a real sense, this also marks the official development of the Sinicization of oil painting. Since the reform and opening up in the 1980s, China's economy has developed rapidly and the social environment has changed dramatically. Affected by this, freehand oil painting has also become an art form pursued by more and more artists. While the theory and technology have developed rapidly, many adverse phenomena have appeared in the field of freehand oil painting creation one after another. These problems originated at the end of the 20th century. China has entered a new period of reform and opening up. Western culture has impacted our local culture, resulting in a misinterpretation of the freehand brushwork spirit. In oil painting, we blindly pursue details, resulting in insufficient innovation and lack of creative enthusiasm. The domestic research on freehand oil painting began as early as oil painting entered China. With the development of time, the concept became more and more clear. Today, more and more artists pursue the innovation of freehand oil painting language. Therefore, the research results on the noumenon of freehand oil painting emerge one after another. Although freehand oil painting still has many bad phenomena, However, out of their devotion to art and love for traditional culture, there are still a large number of artists who adhere to the integration of cultural genes and constantly interpret freehand oil painting from different perspectives and techniques according to their own unique experience. This also