

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

makes the creation of Chinese contemporary freehand oil painting more diverse, and the theory and language of freehand oil painting are also maturing with the development.

This paper aims to study the psychological changes and Introspection of oil painting authors in Jiangsu under the theoretical background of freehand oil painting. Based on the psychological changes of Jiangsu oil painting authors when creating freehand oil paintings, as well as the continuous introspection obtained from freehand oil paintings in the process of creation.

Subjects and methods: This paper takes the current Jiangsu oil painting creators as the research object, analyzes the psychological changes of Jiangsu oil painting creators in the process of creation, and analyzes their psychology and introspection through the theory of freehand oil painting combined with the mental process of Jiangsu oil painting creators.

Study design: In this study, 20 freehand oil painting creators in Jiangsu Province are taken as the research object, of which 10 have senior oil painting creation titles. Considering the sorting of sample size and later analysis in this study, the creators selected are more famous freehand oil painting writers in Jiangsu Province. In the sample selection, a questionnaire survey was conducted to set up the problems affecting their creative psychology and introspection in the process of freehand oil painting creation. A total of 20 questionnaires were sent out and 19 were recovered, with a recovery rate of 99%. Finally, 18 valid questionnaires were determined. The questionnaire contains 40 single choice questions, 20 multiple choice questions, and the rest are free choice questions.

Methods of statistical analysis: In the analysis of questionnaire results, spss19.0 is used to statistically analyze the results of the questionnaire, and the psychological changes and Introspection of freehand oil painting creators in Jiangsu Province are studied. The questionnaire designs the psychological motivation of freehand oil painting creation, the degree of emotional influence in the creation process, and the influence of the created works on their own introspection.

Results: In order to verify the effectiveness of this study, the results of psychological changes of freehand oil painting creators in Jiangsu Province are shown in Figure 1.

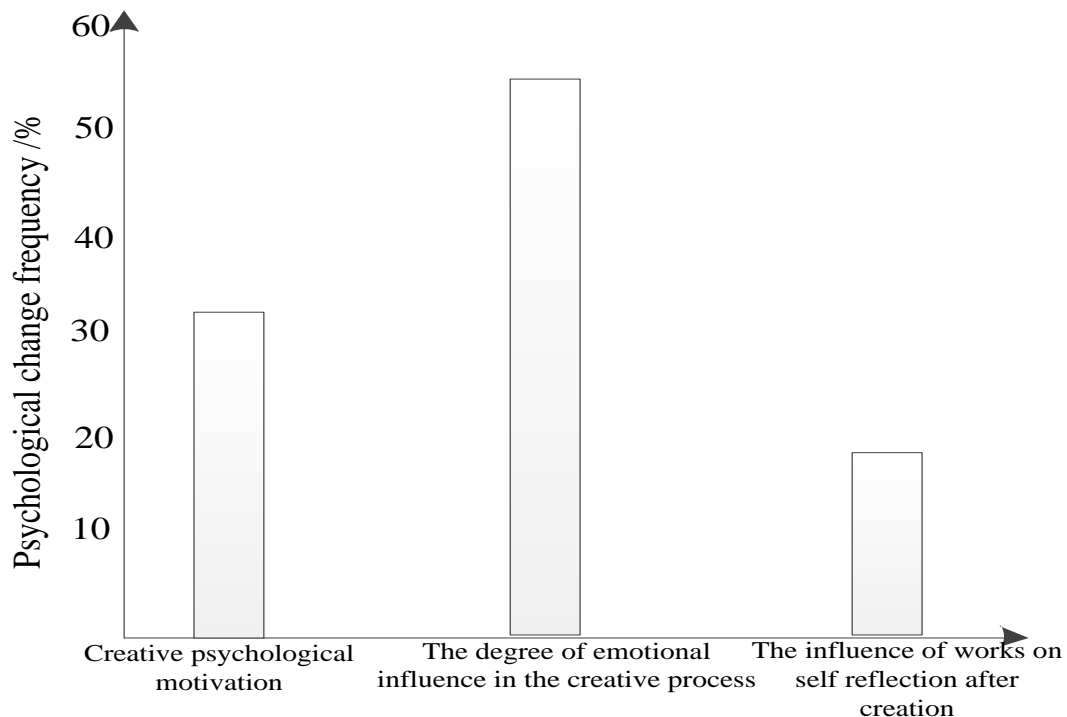


Figure 1. Result Analysis of psychological changes of freehand oil painting creators in Jiangsu Province.

By analyzing the results of the psychological changes of the creators of freehand oil painting in Jiangsu Province in Figure 1, it can be seen that in the process of psychological changes of the creators of freehand oil painting in Jiangsu Province, the psychological motivation of freehand oil painting creation is about 31%, the degree of emotional influence in the creation process accounts for about 55%, and the impact of the created works on their own introspection accounts for about 19%. In contrast, it can be seen that the early and middle stages of freehand oil painting authors in Jiangsu Province are the main support to promote their creation, and the proportion of introspection after creation is lower than the first two. This shows that the main driving force of freehand oil painting creators' creation is the early creation motivation and the middle

creation emotion. After the creation, their introspection of oil painting is also one of the links. Therefore, the psychology of freehand oil painting creators in Jiangsu Province is the key to their creation.

In order to improve the quality of freehand oil paintings, this paper makes a further in-depth analysis on the different stages before and after the introspection of freehand oil painting creators in Jiangsu Province. The results are shown in Table 1:

Table 1. Test results of Jiangsu freehand oil painting creators before and after introspection.

| | Score mean | | <i>n</i> | | Standard deviation | | Standard error of mean | |
|----------------------------|----------------------|-------------------|----------------------|-------------------|----------------------|-------------------|------------------------|-------------------|
| | Experienc e group | Contro l group | Experienc e group | Contro l group | Experienc e group | Contro l group | Experienc e group | Contro l group |
| Total score | | | | | | | | |
| Post-test of total score | 28.5 | 20.5 | 6 | 6 | 9.2 | 8.3 | 3.1 | 4.5 |
| Creative scene recognition | 13.1 | 12.1 | 6 | 6 | 8.5 | 9.0 | 2.6 | 5.2 |
| Introspective pretest | 72.2 | 62.2 | 6 | 6 | 9.4 | 8.5 | 3.4 | 7.5 |
| Creative scene recognition | 65.3 | 53.3 | 6 | 6 | 9.2 | 7.5 | 3.8 | 8.8 |
| Introspective posttest | 81.2 | 69.2 | 6 | 6 | 9.6 | 5.3 | 4.6 | 6.6 |

By analyzing the experimental results data in Table 1, it can be seen that when freehand oil painting is created, the introspection is pre-test and post-test. Among them, the results of creative scene recognition and introspection in the pre-test are lower than those in the post-test. It can be seen from the experimental result data that when introspection is improved, it has been significantly improved.

Conclusions: From the study of freehand oil painting on the psychological changes and Introspection of oil painting authors in Jiangsu, we can find that the psychological changes and introspection test of freehand oil painting authors in the process of creation can improve the effect of their creation. Therefore, the freehand oil painting author's creation process and creation, through the analysis of psychological changes and introspection, will help the author's creation.

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INNOVATIVE EXPLORATION AND APPLICATION OF IDEOLOGICAL AND POLITICAL EDUCATION MODEL IN COLLEGES AND UNIVERSITIES FROM THE PERSPECTIVE OF EDUCATIONAL PSYCHOLOGY

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Background: The purpose of Ideological and political work is to establish morality and cultivate people. In the practice of Ideological and political work, its substantive work is to study people and their cognitive and psychological changes. The practical effect is closely related to personal psychological needs and personal cognitive structure. The common ground between educational psychology and ideological education is embodied in acceptability, subjectivity, living and innovation. Educational psychology can treat ordinary people with an appreciative vision under the guidance of psychologists. It can explore people's inherent excellent quality and enable people to constantly explore their own potential.

Educational psychology provides a new research perspective for ideological and political education in colleges and universities, and can provide enlightenment for further activating the endogenous driving force of Ideological and political education in colleges and universities. It is necessary and feasible to explore the application of educational psychology in Ideological and political education in colleges and universities. On the one hand, applying educational psychology to ideological and political education in Colleges and universities will not only help to promote the positive transformation of the concept of Ideological and political education in Colleges and universities and enhance the affinity of the content of Ideological and