

ANALYSIS ON THE APPLICATION VALUE OF HUMANISTIC PSYCHOLOGY IN CHINA'S HIGHER ART EDUCATION

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SUMMARY

Background: Education is the foundation of governing the country. With the development of society and the progress of the times, dance education, as an important part of China's higher art education, has become more and more popular in the art classroom of basic education. Dance is a comprehensive means of combining body movement, performance and music to carry out Chinese higher art education for students, which is a way that students are willing to accept. Therefore, from the perspective of humanistic psychology, explore the teaching methods of higher art education, make it easier for students to accept the study of dance courses, and make China's higher art education achieve twice the result with half the effort.

Subjects and methods: In this study, in November 2020, the author distributed 120 questionnaires to students majoring in dance in local colleges and universities (levels 18, 19 and 20), of which 103 were recovered. After reading and answering the questions, the author excluded 7 invalid papers, and analyzed the application value of humanistic psychology in China's higher art education.

Results: We have obtained the following results: humanistic psychology is an important branch of psychology, which studies various psychological changes and development laws of students in the process of learning. To truly master students' learning psychology, we should not only understand the basic theory of learning and the main psychological factors affecting students' learning, but also study students' psychological processes and psychological laws in learning knowledge, forming skills and developing ability in school, so as to better serve teaching. In fact, this is also a common learning law of all disciplines, namely the four steps of "knowledge - skills - problem solving - creative thinking". These four steps have layers of in-depth and increasing logical relationship.

Conclusions: Through the study and research of dance education and teaching, the author deeply discusses the important significance and value of humanistic psychology for Chinese higher art education and teaching, and through the analysis of the problems existing in the current dance teaching, seeks the methods to solve the problems from the perspective of humanistic psychology, mainly including the following points: first, starting from the characteristics of dance teaching, this paper analyzes the four characteristics of dance teaching, including imitation, intuition, children's fantasy and children's interest. Second, using the relevant theoretical knowledge of humanistic psychology to analyze the relationship between dance teaching characteristics and psychology, and taking this as the research basis, this paper discusses how to carry out dance teaching activities according to different types of students' aptitude. Third, study the role of humanistic psychology in dance teaching, explore the influence of psychological factors on teaching effect in the process of dance teaching, and demonstrate the application value of humanistic psychology in China's higher art education from two aspects of theoretical value and practical value.

Key words: humanistic psychology - higher art education - teaching students according to their aptitude - psychological factors - creative thinking - dance teaching

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INTRODUCTION

At present, the theoretical research on higher art education mainly focuses on the value and function of higher art education, students' dance teaching and creation, while there are few studies on the application of humanistic psychology in students' Dance Teaching (Cavalcantefeitosa et al. 2020). This study systematically combs, analyzes, studies and summarizes the current students' dance teaching from the aspects of the current situation of higher art education, the application of humanistic psychology in higher art education and the value analysis of the application, so as to make some attempts and accumulation for the systematic project of students' dance teaching.

At present, students' dance teaching methods are diverse. Applying the basic principles of humanistic psychology, paying attention to the in-depth excavation of students' internal psychological

mechanism, and conducting such empirical research, dance educators teach from the psychological changes of students learning dance (Kim & Hong 2020), so as to achieve twice the result with half the effort, it can provide theoretical and practical basis for front-line dance teachers' dance teaching to students (Rüth & Kai 2020). It is a practical innovation of teaching methods and means in students' dance teaching. The application of dance humanistic psychology to students' dance teaching has important practical significance.

At present, the report of the Standing Committee on community psychology of the Federation of European psychological associations outlines higher education (CP) in community psychology in 14 European countries. Our results show that there is some CP teaching in the education system of 10 countries. 20 European universities offer CP, two of them have bachelor's degrees, and 16 also have CP,

directional PhD. Programme. The general situation of the university focuses on two aspects: the pure form of community psychology and the combination of social psychology and community psychology. Other universities differ in clinical psychology, organizational psychology and teaching priorities. To some extent, the focus in Europe is that these universities are analyzing and changing the social conditions of community life and mental health. Responding universities failed to fully report on the comprehensive core competencies and key elements of CP. In order to make up for this deficiency, the Standing Committee on community psychology recommended the development of an introduction to basic CP skills to be included in courses such as europsy (Roehrl et al. 2020). The development of students' advanced learning is an important part of education. For decades, educators and scientists have been debating whether higher-level learning can only be enhanced by establishing a factual knowledge base (similar to Bloom's taxonomy), or whether it can be directly enhanced by participating in complex questions and materials. The relationship between factual learning and higher-order learning is often speculated, but empirically unknown. In this study, middle school students and college students use factual questions, high-order questions or mixed questions to test the best retrieval practice types to improve high-order learning. In the laboratory and K-12 environment, retrieval exercises continued to improve the performance of delayed tests compared

with rereading or no tests. Crucially, higher-order and mixed tests improved the performance of higher-order tests, but the fact test did not (Agarwal 2019).

This paper adapts to the needs for use. Value generally refers to the positive significance and usefulness of the object to the subject (Kazuharu et al 2019). Analysis is a scientific thinking activity. Of course, this analysis activity is carried out on the basis of a large number of empirical materials obtained by perceptual knowledge. It is a practical activity to divide the research object of a whole into multiple parts, levels, or aspects, and observe and verify these parts and levels. Analysis can help people accurately find the main contradictions of the problems they face, and help solve these problems. This paper refers to the research and analysis of the value of humanistic psychology in students' teaching. From the perspective of research, the use of humanistic psychology theory to analyze students' dance teaching methods belongs to interdisciplinary research, involving the theoretical research of humanistic psychology, which has the characteristics of interdisciplinary research. In terms of research content, the research on students' dance teaching focuses on practical courses. The most essential purpose is to measure the feasibility of students' dance teaching method by measuring students' interest and effect in accepting dance. In terms of research methods, the research contents are combed and analyzed by combining literature, research, written material analysis and practical teaching (Figure 1).

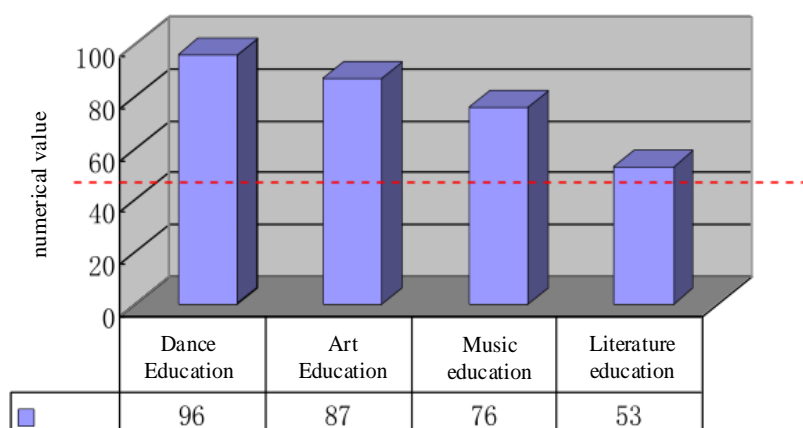


Figure 1. Data situation

SUBJECTS AND METHODS

Study setting

Shared the research process of humanistic psychology at home and abroad, and we have learned that some dance education majors in colleges and universities have set up psychological courses such as humanistic psychology (Zeevi 2020). Now I want to use some practical examples to talk about the situation of setting up humanistic psychology. I have set up

dance education majors in some colleges and universities in an area. Each set (2 sets in total) has put 540 questionnaires on investigating humanistic psychology, and investigated the students majoring in art education in four colleges and universities. I would like to analyze the views of college students majoring in dance education on humanistic psychology and becoming a qualified teacher with the information fed back through this survey.

Design

At the beginning of October 2020, 143 of the 160 questionnaires for students majoring in art education in colleges and universities in several grades were recovered. After reading and answering the questions,

7 invalid papers were excluded. Now we share the data obtained from the questions according to the 136 questionnaires with an effectiveness coefficient of 85%, as shown in Figure 2.

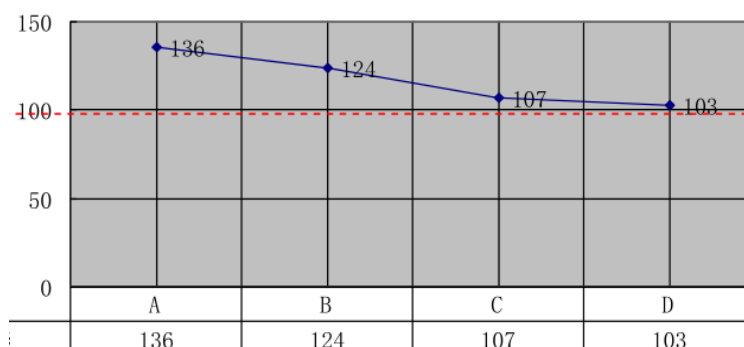


Figure 2. 136 questionnaires

According to the data shown in the chart, the coefficient of option A is 136. Obviously, all people agree that the prerequisite for a qualified teacher is to have a higher education level, higher moral quality and selfless dedication. If the B coefficient is 124, most people still agree that teachers should take the basic knowledge of basic education and dance education as the necessary theoretical basis for themselves as teachers of higher art education, which also proves the importance of humanistic psychology in training teachers. The coefficient of C is 107 and D is 103, which shows that teachers should also be good at absorbing new knowledge, exploring, and have extensive cultural and professional knowledge.

RESULTS

The key point of designing the above questions and answers is still the content indicated by the conspicuous red dotted line in the chart. The red dotted line crosses the position of coefficient 103 and summarizes that people with coefficient 103 accounting for 75.735% of the total coefficient agree that all the options are the necessary qualities for a qualified teacher of higher art education. Based on the above analysis, the following conclusions are drawn.

As a higher art educator, he must have comprehensive and systematic knowledge of higher art pedagogy and humanistic psychology. To improve their teaching ability, we must improve their theoretical level, so we need to know more about humanistic psychology. If a teacher of higher art education does not understand the physical and psychological characteristics of students of different ages and the special psychological problems in art, he will not be able to correctly use reasonable teaching methods, which will further limit the maximum development of students. In fact, attaching importance to the study of humanistic psychology is the professional requirement of higher art education teachers, and it is necessary for a higher art education

teacher to store professional knowledge. As a teacher of higher art education, he has superb professional knowledge and skills and full of teaching enthusiasm. However, if he does not understand the relationship and law between higher art education and humanistic psychology, he will inevitably go astray, not to mention being a qualified teacher of higher art education.

Application value analysis

Ping Xin mentioned in the book "Humanistic Psychology of dance": "dance is the most direct, thorough (wholehearted) and complete (all-round) form of expression of psychology."

It can be seen that humanistic psychology has a very close relationship with dance activities. Students' dance teaching is a bilateral teaching activity that needs students and dance teachers to carry out together. Therefore, it involves learning motivation, learning interest, age characteristics, personality differences, teaching students according to their aptitude, and the relationship between heredity, environment and education on dance. Therefore, while understanding the basic laws and main characteristics of dance teaching process, it is very important to study students' psychological factors, teachers' psychological factors and their role and influence on learning dance.

Combining some basic knowledge of humanistic psychology with the basic laws of teaching and carrying out dance teaching activities plays an important role in cultivating students' interest, observation, imagination and image thinking ability.

Application of nervous system reflex

In students' dance teaching, no matter how complex dance movements are, they need to establish temporary nerves in the cerebral cortex through the way of reflection arc connection in order to improve

body-building. The establishment of conditioned reflex process is the process of neural activity in cerebral cortex from excitation inhibition excitation and diffusion concentration diffusion. After we understand these basic principles. We can take various effective measures, such as decomposing complex actions, making them programmed, shortening the diffusion process, making them tend to focus faster, and we can accelerate the progress of learning. Cultivate good attention quality in students' dance teaching. According to the theory of advanced neural activity of the Pavlovian School: "attention is a directional reflex of the organism, and the way of neural activity in the human body is guided by the law of mutual induction of excitation and inhibition." various external stimuli have an effect on each sense organ, which is input into the cerebral cortex by the human body's reactor, each corresponding region in the cerebral cortex will produce excitatory points with different intensities due to people. Assuming that this exciting point can shine by itself, there must be a little glittering and outstanding, which is the advantage excitation center, that is, the attention center. In this way, other areas of the cerebral cortex will be in a state of large or small inhibition. When people are distracted and distracted in learning, there will be several exciting points in the cerebral cortex. They interfere with each other, which will affect the effect of learning or work. This is why people must pay attention in the process of learning or work.

A person's attention quality is related to whether a person's innate nerve type is flexible or inert. But the day after tomorrow's cultivation and training play a decisive role. Then, we can cultivate good attention quality in students' dance teaching.

Pay attention to organizing teaching. Organizing teaching means that teachers should use some teaching means to organize students' attention into their own teaching content. For example, at the beginning of the class, don't rush to teach, but take time to observe the students' state for a while. By observing the students' state, spirit and appearance, whether they are emotionally active or depressed, we can judge whether they can take the class well and adjust their own teaching plan. Before class, teachers should adjust their teaching contents and methods according to the situation of students, and avoid subjective infusion. First of all, teachers, as teachers, should have a warm and full attitude, but also have a long sight and vision, and include the actions, state and mental outlook of each student in the classroom, so as to better grasp the overall situation.

In addition, the organization of teaching is not limited to the beginning of teaching, but also throughout the whole teaching process, which is an important measure to ensure classroom discipline.

Use unintentional attention and intentional attention alternately. Unintentional attention is the attention to certain things without reservation and

involuntarily. It is a natural attention. Unintentional attention, also known as involuntary attention, is what we often call carelessness. Intentional attention refers to conscious, purposeful attention that requires a certain will and effort. Organizing students' attention in practical teaching is an important condition for successful teaching. Learning has a certain purpose. Although interest is very important, it is not advisable to start everything from interest. The same is true for dance learning. Some dance movements are single and laborious, but they really have to be learned. Therefore, it needs intentional attention to help students adhere to practice and learning. Therefore, it is necessary to cultivate students' strong desire for knowledge and tenacious will, which can help them overcome difficulties in the process of learning. Scientific research provides us with a numerical limit 30 minutes, that is, students only have the ability to pay attention for 30 minutes. This is determined by students' age and their physiological factors at this stage. When they focus on one thing for 30 minutes, they will no longer focus and become lax. Therefore, teachers need to make appropriate changes to adjust the content and intensity of stimulation. For example, some explanations are added in teaching to let students ask questions, or they can be grouped. The two groups of students evaluate each other, which can not only evaluate others, but also let them reflect on themselves.

If the learning content is both substantial and reasonable, and can attract students' attention, it will achieve good results.

Treat students with different attention qualities differently. Individual differences in attention quality are generally divided into difficulty in attention transfer, narrow attention range and poor attention distribution. They all have their own problems. Teachers should formulate targeted teaching and training methods according to the different characteristics of students in order to improve students' attention.

In addition, we should also pay attention to the teaching environment. Teaching is a hard and rigorous intellectual activity. The classroom should be surrounded by a quiet and tidy environment. Try to avoid noise, laughter, shouting and other interference. However, appropriate observation classes and practical performances also need to be carried out, so that students can exercise their ability to maintain attention and stability in full view of the general eye, and it is also an opportunity to exercise good attention quality.

Application of the law of sensation and perception

People's perception is quite different. It is an alloy between congenital and acquired. Sensory perception can be divided into analytical type and comprehensive type. Analytical people have a clear perception of the details of a thing, but the overall perception is poor.

Comprehensive people have a good overall perception and are good at summarizing, but their perception of local details is relatively poor.

Observation is the perception of intuition, also known as the perception of thinking. Therefore, it is a necessary psychological condition for students to learn dance well to consciously cultivate students' observation, make them good at observing the dynamic characteristics of things in life, and then beautify them in art.

Observation is also very important in students' dance teaching. According to the definition of humanistic psychology, "observation" is a special form of perception. It perceives objective things purposefully and selectively. It is realized through the joint activities of various analyzers and the coordinated activities of the two signal systems. The ability to observe things that are not obvious but are essential characteristics is called observation. "Although students cannot observe as carefully and acutely as adults, they can also effectively and fully use various senses, dynamic observation and comprehensive observation, select appropriate observation items, and find similarities and differences through observation. Generally speaking, artistic observation is no less than scientific observation, and it is more complex than scientific observation. It contains rich Emotion is more imaginative. "Observation is the first step for students to understand the world and the premise for acquiring knowledge and thinking. Therefore, teachers should pay attention to it.

Observe from various ways and angles. Multiple ways refer to multiple observation and learning, not limited to learning from the teacher alone, such as watching the actions of excellent children in the class, watching relevant videos, watching relevant performances, etc. This can expand the field of vision, learn from each other, and increase the interest and freshness of observation.

Multiple perspectives means that teachers demonstrate from different angles and students observe from different angles. Such as front, side, front and back, from near too far, from far to near, etc. If a teacher is used to making a demonstration in one direction, and the students always observe in a fixed place according to the sequence of queuing in the class, then only one side can be observed, which is easy to make the students fall into one sidedness in the modeling and various movements of the dance.

Observe with the method of analysis and comparison. In a sense, preliminary analysis, comparison and synthesis are observation. For example, the dances of all ethnic groups have their unique style, rhythm and action elements. However, some ethnic dances look very similar and are easy to be confused. Dai, Tibetan and Uyгур folk dances all have leg flexion and extension, but they have their own dynamic characteristics. The flexion and

extension of Dai's legs are required to be slow first and then fast, just like walking in the muddy ground, with a sense of weight-bearing; Tibetan's bend and stretch like noodles, with a continuous feeling; Uighur flexion and extension requires a certain degree of stagnation. Only by taking questions, careful observation, positive thinking and comparison with each other can students find their differences and similarities.

Mobilize multiple sensory organs for multifaceted observation. Observation is not only a single visual fixation, but also has the function of observation, such as hearing, smell and taste. The research of humanistic psychology has proved that all kinds of human sensory analyzers do not act alone, but communicate and contact with each other. The cerebral cortex synthesizes and analyzes information from all aspects, so as to improve the effect of learning. Therefore, in the process of learning dance, vision, hearing and muscle movement feeling should take active action to synthesize a whole with vision, hearing (Music) and movement sense, so as to have a deep understanding and firm memory. In short, observation is not random browsing, nor negative gaze, but an active process of perception. When observing actively, the thinking mobilization is active, the combination of perception and thinking is perfect, and the process of observation can better stimulate students' enthusiasm for observation.

The application of memory law and the cultivation of memory representation ability

I feel that the experiment of German humanistic psychologist Herman Ebbinghaus (1850-1909) proves that the speed of forgetting presents the law of fast first and then slow, and the forgotten content is often slow at both ends and fast in the middle. This is very enlightening for us to review effectively.

Imagery refers to the traces (impressions) left in the mind by the things perceived in the past. To learn dance well, we should have the ability of three kinds of imagery activities - namely, visual imagery (memorizing dance movements), auditory imagery (memorizing accompanying music), kinesthetic imagery, and experience the motor sensory ability of muscles in the process of dance (or in the process of learning movements). Image is the raw material of image thinking. Both students and teachers need to store rich, distinct and stable images in their minds, which is conducive to learning and teaching.

Cultivation of imagination and thinking ability

Imagination and thinking are advanced psychological processes, which are unique to human beings. Thinking is the core of cognitive activities. Both image thinking and abstract thinking are important factors in creating human material civilization. While learning dance, students should

properly add their own imagination and enter the teaching situation set by teachers, so as to better master the dance content, so as to better complete the dance movements. American humanistic psychologist Gilford's theory of creative thinking has important enlightenment for dance teachers' conception of dance programs and students' secondary creation.

Imagination and thinking ability are similar to twin brothers. They have been highly developed in scientists and artists. Imagination is a psychological process in which people transform the stored images in their minds to form new images. "From the perspective of physiological mechanism, imagination is the process of re screening, combining, matching and connecting the old temporary neural connections in the cerebral cortex to form new connections. Compared with adults, students' imagination is more colorful and creative, which has a lot to do with students not being bound by ideas. Einstein once said: imagination force is more important than knowledge, because knowledge is limited, and imagination summarizes everything in the world, promotes all progress, and is the source of knowledge; strictly speaking, imagination is a real factor in scientific research."

Science shows that creativity is formed on the basis of imagination. Children will germinate imagination when they are 2-3 years old, and imagination will be more leapfrog when they are a few years older. The fantasies of students in games such as playing house and playing hide and seek are the expression of the development of students' imagination, and also need teachers' attention. These may become the prototype inspiration for the compilation of students' dance.

Encourage students to use their imagination in the process of imitation. Imaginative dance training and imitation will make the dance action shine. In the process of learning dance movements, according to their own observation and imagination, students can experience the degree of force and mutual coordination between limbs and various parts of the body, and make the movements more beautiful. This is an imagination of muscle movement. They can master this skill whether in physical training or dance plays, it is also very necessary for students to learn dance.

This requires teachers to have rich imagination and childlike innocence, so as to guide students' imagination. It is best for teachers to have some imagination design for teaching materials before teaching, so that teachers can be more confident in the classroom and be better at enlightening and guiding students. We should know that students' imagination is different from adults. Their ideas are not bound. They will be more vivid, more vivid and more vitality than teachers' imagination.

Create a beautiful artistic conception of dance and help students give full play to their artistic

imagination. Teachers create corresponding situations and artistic conception for students to teach, which is another effective way to stimulate students' imagination. For example, when learning Mongolian Dance "grassland little horse", create a dance artistic conception. Students imagine riding on a horse on the magnificent grassland, Gobi Desert, logging farm, orchard and blue sky. In this way, students will have an immersive feeling and have a strong interest in dance. Research shows that students' imagination is more intuitive and imitative than adults. If teachers set up dance artistic conception according to children's psychological characteristics, which is in line with students' imagination and makes good use of the situation, they can achieve better classroom effect.

Induce students' imagination. Emotion is people's subjective cognition and psychological reaction to things, and people's attitude of approval or rejection to objective things. Emotional imagination refers to the imagination directly related to emotion. For example, when students learn "flowers blossom to the sun", they should learn to perform this dance play with their beautiful and sunny sunflower, just like the born sun, full of vitality and love for the country and the party. This requires teachers to take the first step, refer to the relevant materials, first stimulate their emotional imagination, and then better induce students to imagine in this regard.

Aesthetic education for students. The definition of beauty is a touch caused by touching beautiful things. The formation of aesthetic feeling originates from the intuition of image. Image is re-created on the basis of perception. This re-created art contains rich imagination.

When students hear the beautiful melody, they will unconsciously stop and listen carefully. When they see the gorgeous flowers, they can't help looking at them. This shows that people are born with the ability to perceive beauty. Students' aesthetic feeling comes from the boundless world of imagination, and their image power and aesthetic ability develop together in this rich world. Dance is an art of beauty and has a high standard for beauty. Teachers require students to do every action in place, which is only the first step to express beauty. At the same time, they should also cultivate students to experience the beauty of lightness and softness and flexibility in beautiful music melody, and understand what is the beauty of dance movement, posture, shape and dance posture. In addition, rich after-school activities are also an important way to develop students' feeling of beauty. Teachers should not relax their guidance and explanation to students after class, constantly deepen their feeling of dance, and open up a broader road for creating and evaluating beauty in the future.

The role of emotion in teaching

Emotion refers to people's attitude towards objective things. It is the expression of psychological

attitude towards things, such as joy, anger, sadness, joy and fear. This kind of expression will be reflected in people's facial expression, body expression and action expression. Sometimes it will be related to emotional memory. Emotional emotion is closely related to artistic expression. Now all industries are paying attention to humanistic psychology, because people gradually realize that human psychological factors play a guiding role in learning, work, life, health and dealing with interpersonal relationships. The working object of student dance teachers is students, so it is necessary to learn humanistic psychology knowledge, which can not only guide their own educational work, but also promote the healthy and happy growth of students.

DISCUSSION

In the world of dance art, student dance is like a shining star, shining brightly with its unique personality and style.

Imitation of students' dance. All new and interesting things will arouse students' interest. Students have a strong curiosity about the new things around them. As long as they can attract them, they are willing to try and learn. Imitation is a special form. In daily life, students mainly rely on imitation to acquire knowledge and enhance their ability. At this stage, imitation and learning can be equivalent. Students imitate various actions in daily life, such as putting one hand near their ear and the other hand stretching out their index finger and pressing it in the air, which is compared to making a phone call. They also like to imitate all kinds of small animals, such as: little butterfly flying, duck walking, frog jumping. Another example is to learn how to salute, punch, step and so on. The content that students show us through thinking and imagination in the process of dance comes from daily imitation. Therefore, it is very important to pay attention to the imitation of students' dance in education.

Intuition of students' dance. Dance image is intuitive and dynamic. Dance image is an intuitive artistic image. People accept intuitive scenes through their eyes for aesthetics. In the student stage, it is still growing. Image and concreteness are their thinking characteristics at this stage. Therefore, in students' dance teaching, the scene, emotion and role psychology in the selection of dance works should be intuitively expressed through dance images. For example, when a teacher designs to sit cross legged, clench his hands, and move his hands backward in front of his body. The students knew it was the act of rowing a boat. This intuitive image of dance language is the embodiment of students' dance intuition. In dance teaching, abstract thinking and performance are unacceptable to students.

Children's illusion of students' dance. The definition of fantasy is to imagine things that have not been realized based on ideals or wishes. It is an

individual's imagination of future events and future pursuit, and associate to create the image of unknown things. In the students' dance, they can fly into the blue sky like birds, be invincible like robots, bathe the little star, call Sister Moon and so on. For students, even fantasy also adds their real feelings and the most real point of view in their heart. The image and emotion of dance characters are the basis of students' dance art characteristics. "This fantasy is not only a bridge for students to communicate with all things, but also an important means to produce exaggeration, virtualization and humor.

Children's interest in students' dance. Students' interest and interest in things in daily life is students' childlike interest, which includes students' interest and interest. Interest refers to students' conscious tendency when exploring the world or engaging in some games or activities. This tendency is no single, but will be related to certain emotions. Moreover, affinity is also a breakthrough in students' dance art in the teaching of students' dance, we should pay attention to the characteristics of imitation, intuition, children's illusion and children's interest. In the teaching process, teachers may focus on these characteristics, but we must pay attention to them, otherwise students' dance will lose its due characteristics.

Understanding the characteristics of students' dance is more conducive for the author to analyze students' dance from the perspective of humanistic psychology, which can better serve students' dance teaching.

CONCLUSIONS

This paper analyzes the importance of humanistic psychology in students' dance through the characteristics of students' dance and students' physical and mental characteristics, and combines some principles of humanistic psychology with students' dance teaching to improve the teaching quality of students' dance. Finally, it demonstrates the observation of humanistic psychology on students in students' dance teaching. Imagination, image thinking ability and artistic creativity are of great significance. However, due to the limitation of its own level and the lack of certain teaching practice experience, this paper still lacks objective evaluation methods for the application effect of humanistic psychology in students' dance teaching. At the same time, combining humanistic psychology with students' dance teaching to establish a new teaching concept needs to be further enriched and improved in future research.

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EFFECTS OF DIFFERENT MODES OF MUSIC ON ANXIETY OF THE ELDERLY

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SUMMARY

Background: Anxiety is one of the most common psychological symptoms of the elderly. The treatment strategy of routine treatment combined with music therapy can better alleviate the anxiety of the elderly. At present, the research on music therapy focuses on clinical technology and lacks basic theoretical research. The choice of songs is mainly based on the preferences of nurses or patients, with strong subjectivity, lack of analysis of the characteristics of music itself, blindness and randomness. Therefore, more convincing research is needed to further explore the impact of music on the anxiety of the elderly.

Subjects and methods: This study makes an empirical study on the effects of music mode and speed on the anxiety of the elderly. Two experiments were designed in this study. Experiment 1 tested the effects of different modes and speed types of music on the emotional pleasure and arousal of two groups of subjects at different ages. Experiment 2 combined with subjective emotion evaluation and monitoring physiological indicators to further study the effects of music with different modes and speeds on the anxiety of the elderly.

Results: Compared with minor music, major music can induce positive emotional experience. The subjective anxiety of elderly subjects listening to major music is significantly lower than that of elderly subjects listening to minor music. Compared with slow music, fast music can induce positive emotional experience. The heart rate of elderly subjects listening to slow music is significantly lower than that listening to fast music. The heart rate and finger pulse rate of elderly subjects listening to fast music were significantly lower than those listening to slow music.

Conclusions: Through the comparative analysis of the two elements of music mode and speed, it can be seen that the fast type of music in major has a good effect on the awakening of emotional pleasure or the calming of anxiety. Slow type music can slow down the heartbeat. Generally speaking, listening to music can alleviate the psychological and physiological anxiety of the elderly, but not every type of music can play a good effect, so the choice of music is also very important.

Key words: music type - music mode - music speed - elderly - anxiety - influence study

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INTRODUCTION

Influencing factors of music emotion: the factors affecting music emotion are a hot spot in the research of music psychology. Four factors are involved in the whole process of music emotion, including the characteristics of the work itself, performance effect, audience characteristics and listening environment (Guner et al. 2021). At present, most of the influencing factors of music emotion also focus on these factors (Ali et al. 2021). This paper mainly studies the influence of music on anxiety. Starting from the characteristics of music itself, this paper selects two basic elements: mode and speed of music. Influence of music mode: music mode is the creative format of basic rhythm. Mode stipulates that melody development is carried out around 1-3 center tones, which are composed of organized tones with different pitches (Barde et al. 2021). Drzymalski et al. studied the inducing effects of eight music elements on listeners' emotions. The experimental results show that different music modes are related to the arousal level. The arousal level of major is better than minor. Specifically, major music is more likely to stimulate positive emotional experience, and minor music is more likely to stimulate negative emotional experience.

Influence of music speed: Music speed is the speed of music, which is determined by the content and style of music, and can be divided into fast and slow (Mozaffari et al. 2020). When the metronome hits 52 quarter notes per minute, it is regarded as slow, and when it hits 108 quarter notes or more, it is regarded as fast. Slow music gives people a far-reaching sense, and people will become sensitive to time and space. In this context, any subtle change will attract people's attention (Gaubal et al. 2021). Therefore, the music that often makes people feel sad is slow; The music that makes people feel happy has a relatively light speed (Contreras-Molina et al. 2021).

Music assisted treatment of anxiety: appropriate music can relieve emotion and relax body and mind. In the treatment of anxiety disorder, listening to music also has an auxiliary treatment effect on alleviating the anxiety of the elderly. Amaa et al. clinically used music therapy to assist in the treatment of anxiety patients, allowing patients to select their favorite music and compare it with the control group patients who only received routine treatment. The results show that drug combined with music therapy can effectively alleviate the anxiety symptoms of patients, and the effect is better than drug therapy alone. Alkahtani et al.