

Finally, pay attention to traditional culture and reflect national characteristics in design. From the development trend of today's design, paying attention to traditional culture and drawing nutrition from traditional culture has been re-emphasized. For example, the international impact of Japanese design illustrates this problem. On the one hand, Japan relies on a deep understanding of new materials, new processes and high technology. On the other hand, Japanese designers also pay attention to exploring the most far-reaching traditions of their nation in design. Therefore, Japanese design is based on modernist design, which fully reflects the national cultural characteristics and has been unanimously recognized internationally. This design concept just realizes the harmonious beauty of the blending of tradition and modernity.

Conclusions: It is true that Chinese traditional graphics and Western constituent art have their own artistic charm. We should not only recognize the existence of their differences, but also adjust and integrate their personalities to form a design with their own national style and transform it into harmonious beauty. As Mr. Han Meilin said, "if there is no national thing in this world, it will be boring". "The Great Harmony of world art is the end of world art". Therefore, only in the soil that is rooted in the essence of local culture, can we draw on the positive factors of western excellent culture, so that we can truly embody the design of "China's characteristics".

Key words: psychology- Chinese traditional- Western

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TRAINING MEASURES OF PIANO TEACHING PERFORMANCE SKILLS FROM THE PERSPECTIVE OF COGNITIVE PSYCHOLOGY

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Background: Psychology is a subject that studies the characteristics and laws of human behavior and cognition. Therefore, the theoretical knowledge of psychology can be applied to multidisciplinary teaching research and explain a variety of learning behaviors. Because the way of piano performance has certain particularity, the cognitive theory in psychology can analyze students' psychology, give different teaching methods according to different students' psychological cognitive characteristics, and further cultivate students' ability of piano performance through psychology. With the deepening of the new curriculum, the cultivation of piano playing skills has attracted the attention of major schools. It is of profound significance to explore the learning of piano skills from the perspective of cognitive psychology in modern education and teaching. Psychologists define piano playing skills as: through certain practice to achieve the coordination of body movements, and have completed the proficiency of playing movements. From the perspective of the cultivation of piano performance, the interpretation of piano performance based on psychological cognition is the inevitable trend of education and teaching in the future.

Objective: With the continuous development of education and teaching in China and the continuous promotion of the new curriculum reform, for the music teaching and the cultivation of students' performance skills, from the perspective of modern education, more and more attention is paid to the learning psychological dynamics of music learners. From the perspective of psychology, it is of great significance to explore the cultivation of piano performance skills. This paper further analyzes the cultivation of piano playing skills. In order to provide a theoretical reference for the follow-up research in this area.

Subjects and methods: 1) The cognitive psychology of Piano Majors. The cultivation of piano students' performance skills needs to analyze students' knowledge learning from both physiological and psychological aspects. From the perspective of physiology, players need strong physical performance and the ability to master and use various playing methods to deal with various technical difficulties in their works. For example, the strength of hands, the flexibility of fingers and the control of timbre play an important role in playing the piano and can affect the quality of performance. Psychologically, the longer a player plays the piano, the more mature his psychology will gradually become, and his ability to understand and remember knowledge will also be improved. Because the Piano Majors conform to the

relevant characteristics of cognitive psychology when learning music knowledge, the cognitive stage is an important stage in the formation of motor skills. Adopting the cognitive psychology of psychology to reform piano teaching can enhance the performer's cognitive ability. In order to effectively improve the performance skills of Piano Majors, we need to understand the students' cognitive psychology and teach in combination with the students' actual situation, so as to ensure the improvement of students' performance skills. It can be seen that the application of psychological knowledge can assist piano teaching and is of certain importance to the improvement of students' comprehensive ability.

2) Cultivate students' performance skills. In the process of playing, students need to have strong thinking, creative ability and attention. The use of psychological knowledge can continuously improve students' ability and further strengthen students' playing ability. First of all, as students practice piano for a long time, their ability to analyze music knowledge will increase with age. Therefore, thinking creativity can help students improve their playing ability. Piano teachers should take cultivating students' thinking ability as the teaching goal and improve students' ability to appreciate music. For example, in the music appreciation class, teachers can classify the works according to the nature of the works and analyze them according to the creative background of the music works, so as to help students further understand the essence of the works, and students' thinking ability will be improved. In the process of playing the piano, they can add their own feelings and form a performance style. Secondly, through research and investigation, it can be found that students' attention is directly proportional to their learning ability, that is, the higher their attention is, the stronger their learning ability is. In order to enhance students' attention, we need to use the cognitive characteristics of psychology to improve students' interest in learning music performance. Teachers can carry out relevant Piano Performance classes to help students concentrate, so as to improve students' performance skills.

3) Improve the listening ability of Piano Majors. Piano performance requires players to have strong listening ability, so that they can solve the problems in the process of performance in time. Most excellent performers have good hearing and can show the music effect to the greatest extent. In piano performance teaching, teachers often ignore the cultivation of students' listening, resulting in the inability to improve students' performance level. Therefore, teachers majoring in piano can set up listening training courses, such as playing excellent music works, encouraging students to analyze the timbre of music works, so as to gradually improve students' listening level, or let students record their own works and analyze and find their own shortcomings in playing according to the guidance of teachers, so as to achieve the teaching goal of cultivating students' comprehensive performance level. At the same time, teachers should encourage students to strengthen their music perception ability training at ordinary times, master the music characteristics and performance skills of different performance methods by listening to different kinds of piano tracks, so as to improve their music listening level.

Results: 1) Piano performance teaching based on psychological theory. 1. Determination of cognitive psychology performance teaching plan. Piano teachers formulate relevant teaching plans according to the actual situation of students' performance, analyze the characteristics of students' learning by using the cognitive characteristics in psychology, and further enhance students' enthusiasm in learning music knowledge. In the teaching of cognitive theory, based on the cultivation of students' performance skills, the piano performance training classroom is carried out by means of situational teaching. Situational mode is consistent with cognitive psychology and can play the greatest effect in a specific environment. As far as piano teaching is concerned, performance ability is the main body of teaching, but teachers can not ignore students' personality and psychology. If teachers only emphasize skill training, it will cause students' psychological gap and lose confidence in piano learning. Therefore, it is necessary to establish a situational piano training classroom in order to further improve students' piano performance skills. Teachers should select appropriate tracks according to different training intensity to guide students to practice. The training of finger performance ability should be carried out step by step, specifically according to the tracks in the piano syllabus, and add extracurricular tracks to improve students' musical literacy.

2. Set up piano performance training activities. To carry out piano training courses to improve students' finger flexibility, teachers should know students' psychology and enhance students' interest in learning music. Practice long arpeggio and three octaves, and set up special training for scales, such as B major. You can choose suitable tracks, such as Sonata in F major, dance music, little tokata, etc. Therefore, teachers should first make a demonstration to help students understand, and then strengthen the training of students. After students have certain skills, they can teach the performance ability of music works. Students are required to be able to play the music according to the music score, so as to enhance students' performance ability of playing music under the condition of ensuring the accuracy of music score. In order to inspire students' imagination, some film works of the same period can be recommended to let students have a certain visual feeling. Music works such as Clementi Sonata Op36 No.3 and

Beethoven Sonata Op49 No.2 can be selected for practice. It can also let students dabble in some four hand joint play, enhance their sense of cooperation, let students learn to listen to each other's play, and find their own problems by listening to other students' play. In the process of playing with four hands, students can form a certain tacit understanding with their peers, enrich the artistic connotation of piano performance and improve the on-site expression and influence of piano performance through double playing. At the same time, playing with four hands can make students master piano playing skills more clearly and clearly, so as to improve students' playing skills.

2) Gradually carry out piano performance training and pay attention to the accumulation of performance experience. In order to make students form a calm and peaceful psychological state in the process of piano performance, teachers should strengthen piano performance training at ordinary times. Through step-by-step training, students can master certain piano performance skills and accumulate on-the-spot performance experience, so as to improve students' piano performance effect. In the process of piano performance training, teachers should pay attention to guiding students to correct their training attitude and take every piano training seriously. At the same time, students are required to master the skills to deal with sudden performance accidents during daily piano performance training, so as to provide a certain psychological quality basis for students to adapt to changes in piano performance in the future.

3) Cultivate students' psychology of self-evaluation. Students' continuous reflection in performance can continuously improve their piano performance skills. Therefore, it is necessary to constantly strengthen students' self-evaluation and analysis ability. According to the characteristics of cognitive psychology, teachers should reasonably grasp the psychological characteristics of students and encourage students in both teaching and life, especially those who make mistakes in performance. Teachers should give some encouragement to enhance students' self-confidence and provide effective solutions to ensure that students have the ability to overcome difficulties. In this way, students can think about their abilities after piano performance, and then continuously improve their performance level. Teachers reasonably combine the learning characteristics of students' piano performance, appropriately encourage students' independent evaluation, so that students can face up to their technical defects in piano performance, and strengthen the optimization and innovation of their performance skills according to the specific needs of piano performance, so as to improve students' piano performance ability.

4) Effective explanation and feedback of piano performance skill training. Usually, after the evaluation is completed, some feedback is needed to facilitate students to recognize their shortcomings in piano performance in time, so as to make targeted corrections. Therefore, after the students complete the piano performance skills training, teachers should carry out the standardized guidance of performance skills according to the students' performance during the piano performance. Under the guidance of teachers, students can clearly recognize their own shortcomings and make targeted corrections. At the same time, teachers should pay attention to the detailed analysis of piano performance skills, guide students to clearly understand the skills and connotation of different piano performance forms, and take this as the basis to strengthen their own performance skills training and improve their performance ability. Teachers should also encourage students to make secondary creation according to piano performance works, and reasonably integrate their performance inspiration and creative ideas generated in the process of piano performance training into piano performance creation, so that students can gradually establish their self-confidence in piano performance in the process of independent creation. In addition, according to the piano performance of students in different training periods, teachers let students know their current piano performance level through comparative analysis, encourage students to deeply analyze their own technical defects in piano performance in combination with the information fed back by teachers, and optimize their own piano performance skills according to the explanation of teachers' piano performance skills, Improve the level of piano performance.

Conclusions: To sum up, with the continuous advancement of the new curriculum reform, more and more attention is paid to the learning psychological dynamics of music learners for the teaching of music and the cultivation of students' performance skills. From the perspective of modern education, it is of great significance to analyze the cultivation of piano performance skills from the perspective of psychology, which can not only improve the skill level of piano practitioners, At the same time, it also greatly strengthens the effective training of piano skills.

Key words: psychology- teaching- performance

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THE DEVELOPMENT STRATEGY OF PRIVATE HIGHER EDUCATION FROM THE STUDENTS' SENSE OF BELONGING AND PSYCHOLOGY

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Background: Psychology is the theoretical basis of pedagogy and undoubtedly the basis of curriculum design. Psychology's observation of curriculum focuses on learners' learning results. Therefore, psychology requires that curriculum design must meet learners' learning psychology, and follow the law of psychological development in curriculum goal design, model design and content design. The practicality and openness of private higher education curriculum put forward many new topics for curriculum psychology research, and psychology's attention to private higher education curriculum is also broader and richer.

Objective: Instructional design is to solve the two basic problems of "what to teach" and "how to teach". The first is "what to teach" - that is, curriculum decision-making. It refers to the problem of selecting and arranging teaching contents according to different teaching purposes. Curriculum decision-making can be divided into two aspects: macro curriculum decision-making and micro curriculum decision-making. The so-called macro curriculum decision-making refers to the selection and arrangement of teaching contents according to the established teaching objectives and training objectives. It includes the formulation of syllabus and the compilation and arrangement of teaching materials. The macro curriculum decision-making should fully reflect the quality and specifications of the training of all kinds of talents at all levels. For example, a primary school student or a middle school student, what natural and social science knowledge they should master and what skills and abilities they should acquire should be reflected through macro curriculum decision-making. The macro curriculum decision-making is usually undertaken by the teaching competent department and relevant teaching experts. The so-called micro teaching decision-making refers to teachers' choice, choice and primary and secondary arrangement of specific contents when the teaching purpose has been established and the content of teaching materials has been determined. Obviously, the micro curriculum decision-making is undertaken by the front-line teachers. The second is "how to teach" - that is, teaching decision-making. It refers to how to organize the content under the condition that the teaching purpose has been established and the teaching content has been fixed, and select the corresponding methods and media according to different contents, so as to effectively realize the teaching purpose. "How to teach" - that is, the teaching decision-making is completely undertaken by the front-line teachers and cannot be replaced by others. From the impact of psychology on the curriculum of private higher education, the current trend is to shift from paying attention to "teaching" to "learning". Paying attention to learning is becoming the focus of modern private higher education curriculum. This trend is inseparable from the progress of modern learning theory research. Learning theory is one of the fastest developing fields in psychology. Learning theory is a systematic exposition of learning laws and learning conditions. It mainly studies the change law of cognitive psychological process and behavior (including internal behavior). This paper will mainly focus on the development strategies of private higher education from the perspective of social psychology.

Subjects and methods: 1. The phenomenon of "group identity" in the parent group. The composition of the parent group is diversified. No matter how wide the gap in parents' occupation, experience, education, status and so on, but at the same time, as the parents of college entrance examination students, because of their common interests and common emotions, they all hope that their children will receive higher and better education, so that they virtually form a psychological group. When parents become the audience group of private colleges and universities, they will form different attitudes and social stereotypes of internal and external groups, and infect others with their different degrees of understanding and emotion, or supportive or discriminatory attitudes and views towards private colleges and universities. Through interviews with several candidates' parents, it is found that most of these groups are skeptical of private colleges and universities. Specifically, in the process of filling in volunteers for the college entrance examination, no matter how rich the resources and facilities of private colleges and universities are, private higher education is still labeled as "poor students" and falls into the dilemma of "difficult enrollment".

2. The recognition of private colleges and universities is low. For the candidates and parents who have no choice but to choose private colleges and universities, they do not have a harmonious relationship with