between college students' mental health and physical education. Firstly, it focuses on the concept and standard of mental health diathesis, takes the relevant theories of mental health diathesis as the research background, and refers to the existing measurement tools of mental health and mental health diathesis at home and abroad, then further analyzes the relationship between college students' mental health diathesis and sports interaction mode. Through open questionnaire and structured interview for college students, for university sports clubs and evaluate the interaction of community sports, comparative analysis of the interaction between the sports influence on college students' physical and mental health, aimed at exploring to promote college students physical health and mental health of teaching courses, to develop targeted teaching reform.

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CBCT MEASUREMENT OF THE UPPER AIRWAY IN SKELETAL CLASS Ⅲ MALOCCLUSIONS AND EFFECT OF PSYCHOLOGICAL INTERVENTION ON MEASUREMENT ACCURACY

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Background: In recent years, many scholars have extensively studied the CBCT measurement of the upper airway in skeletal Class Ⅲ malocclusions. There are differences in the evaluation of treatment outcomes using different measurement indicators and methods. Psychological intervention before measurement also affects the accuracy of measurement results. This study aims to discuss the impact of CBCT measurement of the upper airway in skeletal Class Ⅲ malocclusions and psychological intervention on the accuracy of the measurement results; principal aims of a review.

Subjects and methods: 30 young individuals cases of skeletal class III patients with early permanent teeth and crowded dentition were selected, all of them were treated with double-stage orthodontic treatment, and then the three-dimensional images before, during and after treatment were measured and analyzed. Among them, 15 cases received psychological intervention before measurement, and 15 cases received no intervention. Statistical analysis was performed on the measured values using statistical methods.

Results: After treatment, the nasopharyngeal airway area of the two groups of patients increased significantly ($P<0.001$), the velopharyngeal airway area increased ($P<0.05$), and the glossopharyngeal airway area decreased ($P<0.05$). There was no significant change in the airway area of the laryngopharyngeal segment ($P>0.05$). The changes in the area of each airway segment before and after treatment in the psychological intervention group were greater than those in the non-psychological intervention group before and after treatment ($P<0.05$).

Conclusions: In young individuals with skeletal Class Ⅲ malocclusion with crowding diagnosed with maxillary deficiency treated with two-phase treatment, the up-per airway areas were affected after the treatment, and favorable effects of the treatment appeared in na-sopharynx airway; Psychological intervention before measurement can make patients better cooperate with measurement and improve measurement accuracy. The currently selected measures are limited and do not comprehensively reflect all changes in the airway. The results can be used for the guidance of clinical treatment and CBCT measurement.

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THE TRANSFORMATION OF AESTHETIC MENTAL OF ANIMATION AUDIENCE IN THE DIGITAL AGE

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Background: With the advent of the digital age, digital technologies centered on sensory perception are being further applied in animation creation, such as three-dimensional image, holographic projection, virtual reality and motion capture, which has highlighted the digital characteristics of animation images. With regard to the way of acceptance and experience, particularly, there have been notable differences from traditional animation. Obviously, the intervention of digital technology has greatly affected the audience's aesthetic psychological activities in the stages of cognition, emotion and experience of animation works. The core issues of this paper are to clarify the new characteristics of animation aesthetic experience brought by digital technology and the transformation process of audience's aesthetic mental in the digital age.

Subjects and methods: With the animation audience as the subject and aesthetic mental as a research tool, this paper mainly analyzes the aesthetic psychological structure in animation art from two aspects, i.e., audience physiological perception and psychological experience, and comparing the differences between traditional animation and digital animation in physiological perception such as vision, hearing and touch, emotional experience and image association, and focusing on the main characteristics of the aesthetic psychological transformation of animation audience from traditional animation to digital animation.

Results: The aesthetic value of animation derives from the psychological satisfaction obtained by the audience in the process of watching the film, which produces a wonderful aesthetic pleasure. Unlike the real image, the role of animation is composed of lines, colors, shapes and space. It is a virtual abstract visual modeling, which interprets humans' perceptual cognition and emotional association of life. With the development of society, the audience's aesthetic psychological construction of animation has undergone a long process. In the period of traditional animation, the audience formed a relatively mature and stable aesthetic sub consciousness for animation images. In the period of digital animation, digital technology has brought about a wholly new aesthetic experience involving more interactivity and immersion for animation.

Conclusions: The aesthetic psychological transformation of animation audience in the digital age is reflected in the following aspects, First, animation represents a combination of art and technology. The iterative upgrading of computer software and hardware technology has changed the creative mode of traditional animation. Emerging digital animation technologies such as paperless animation, three-dimensional animation and interactive animation have become the main tools of animation production, which has greatly promoted the rapid development of animation art.

Second, digital technology reshapes the perception form of traditional animation aesthetics, expands the multi-dimensional space of audience aesthetic experience from vision, hearing and touch, deconstructs the audience's aesthetic experience of traditional animation art by aesthetic perception, understanding and imagination with greater audio-visual impact and emotional explosiveness, and reconstructs aesthetic psychological sub consciousness toward digital animation.

Third, the aesthetic experience of digital animation pays more attention to the existence of audience groups. In meeting the appreciation habits, aesthetic interests, interests and emotional needs, it constantly adjusts and matches the emotional changes and psychological needs of different audience groups by means of diversified, intelligent, digital and accurate sensory simulation, so as to strengthen the emotional experience of audiences in animation aesthetic activities, making it more diversified and personalized.

Finally, as the core driving force of innovative animation aesthetic experience, the support of digital animation technology platform improves the construction of audience's aesthetic mental such as cognition, emotion and association toward animation. Meanwhile, the aesthetic ability and appreciation level of the audience have also been continuously improved. The rapid development of digital technology has created infinite space for further realizing the audience's ultimate pursuit of the aesthetic value of animation art.

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