

Conclusion: The strategies for constructing an evaluation system for labour education in higher education institutions from the perspective of mental health are generally as follows: firstly, adopt an appropriate and effective education evaluation method. Strictly in accordance with the requirements put forward in the guiding outline, the labour education courses carried out in schools should be adjusted to enrich the content of the labour education courses with practical training courses as the carrier, with practicality as the main feature of the courses, and the effectiveness of labour education should not be taken as the standard only through theoretical learning and subject examination results. As the main subject of evaluation, students are at the stage of self-discipline development of moral evaluation psychology, so the way of evaluation of labour education should tend to be diversified, using a combination of self-evaluation and other evaluation, where other evaluation means that other members of the group, teachers or service recipients evaluate the psychological situation and behavioural performance of students during labour, and the final evaluation results can be presented through daily activity observation, cycle assessment, operation. The final evaluation results can be presented in the form of daily activity observation, cycle assessment, demonstration, etc. Self-evaluation means that through the main body of work, the students make summaries and insights of their work practice from an individual or team perspective, and they evaluate the gains and shortcomings of their participation in the work. Secondly, the scientific grasp of the reasonable content of labour education evaluation. In addition to the compulsory courses on labour for students, it is also necessary to clarify the content of the theme of labour education and integrate it into other professional courses, starting from the ideological level, emphasising Marxian labour relations as a value guide, grasping the profound connotation of labour education, and cultivating students to form an objective and correct labour Cognition. Finally, set objective evaluation dimensions for labour education, such as strengthening organisational guarantees, establishing long-term mechanisms, increasing teacher guarantees and safety guarantees, strengthening labour safety education according to students' physical and mental health, and improving the guarantee system. Optimise the curriculum, standardise the teaching system in higher education institutions, offer compulsory courses on labour education for students, scientifically prepare lesson plans, promote the integration of subjects, integrate labour education with professional courses, enrich curriculum resources, prepare teaching materials according to students' psychological characteristics, collect teaching resources on labour education through the Internet, such as film and television materials on the deeds of advanced figures, play the role of moral and labour models, and guide students to actively participate in labour practice. Students are guided to actively participate in labour practices.

Acknowledgements

The study was supported by the "13th five year plan" of education and Science in Jiangxi Province in 2020. The title of the subject is "Research on the cultivation of craftsman spirit in Vocational Colleges from the perspective of Marx's labor values" (No. 20yb302). Members of the research group: Liu Zuyuan, Liao Shengfeng, Yu siyao, Chen genqin.

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EMOTION, SPIRIT AND ART FROM THE PERSPECTIVE OF PSYCHOLOGY: INHERITANCE AND DEVELOPMENT STRATEGIES OF JING DANCE CULTURE

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Background: Chinese folk dance is an important part of Chinese culture and art, and minority dances have rich cultural connotations, profound historical heritage and strong ethnic characteristics. The study of minority dances can enable more people to understand minority dances and the dance culture of minority groups, and to feel the cultural art and ideas of dance in the process of enjoying ethnic dances. The Jing dance occupies an important position among the minority dances in China. The Jing belongs to a maritime ethnic group, mainly located in the Guangxi Zhuang Autonomous Region, and most of the Jing people live on Wanwei Island, Shanxin Island and Wutou Island. The most famous dance is the Ha Dance, a type of dance that reflects the history and culture of the Kinh people and their ethnic characteristics. During the rituals, the Jing people dance the Ha dance, and also dance the sky lantern dance during the blessing. The Jing Ha Festival is a national intangible cultural heritage. In order to preserve the dance culture of the Jing Ha Festival and to carry on and develop the excellent traditional culture and art, it was decided to study the unique folk dance culture of the Jing people, and there has been relatively little research on the Jing dance culture by scholars and artists in China. No one has ever studied the Jing dance

culture from a psychological point of view, and in the current research, either from the Jing dance alone. The study of Jing dance culture at the psychological level is a groundbreaking research, providing a new way of thinking for the inheritance and development of Jing dance culture and a new paradigm for the study of Jing dance culture, studying the cultural connotation of Jing dance through psychology and exploring a scientific inheritance and innovative development strategy based on the research. The study will provide a new paradigm for the study of the culture of the Jing people, and will explore a scientific approach to its transmission and innovative development strategies, so that more people can understand and enjoy the culture.

Objective: To conduct an in-depth study of Haji dance from a psychological perspective, to study in detail the origins and development of the Jing dance, to sort out the inheritance of the Jing dance culture, to further study the performance style and form of the Jing dance through literature and fieldwork, to study the beliefs and state of existence of the Jing people, to dig deeper into the cultural connotations contained in the Jing dance, to reflect the artistic Aesthetic and psychological characteristics, and understanding the religious beliefs of the Jing people. The Jing dances are intangible cultural heritage and as such, they need to be protected and passed on so that more people can understand the culture of the Jing people and the Jing dances. Providing people with a fresh perspective on the dance culture of the Jing people from a psychological perspective the objectives of the study also include the historical phenomenon of the Jing Haji dance. The Jing people belong to an ethnic minority group that has formed stable social relations and ideologies over a long period of time, and through the study of the Jing dance, the cultural spirit, cultural functions and cultural traditions of the Jing people's dance are explored. The objectives of the study also include the artistic aesthetics and cultural charm of the Jing dance, an analysis of the performance forms and creative ideas of the Jing dance, and an exploration of the formation process of the Jing dance, so that more people can recognise the artistic charm of the Jing dance and let our folk dance culture flourish. Overall, the objectives of the study include three aspects: firstly, to preserve the Jing dance, secondly, to study and understand the culture and art of the Jing dance, and thirdly, to inherit and promote the Jing dance culture, analysing the culture, history and aesthetics of the Jing as a whole and the development of the Jing dance at a macro level, studying the performance types and styles of the Jing dance at a micro level, and studying the unique rituals and rituals of the Jing festival. The study also examines the unique rituals and ceremonies of the Jing festivals as a means of exploring the themes and connotations of Jing dance culture, and analyses the humanistic concerns of Jing dance at a psychological level, reflecting the realism of Jing dance culture.

Subjects and methods: The object of the study is mainly the Jing dance culture. In order to gain a more comprehensive, in-depth and realistic understanding of the Jing dance culture, it is necessary to study the cultural history and customs of the Jing, a minority ethnic group, the Jing festive activities, dance forms, dance styles and costume accompaniment, and to analyse in detail the formative factors, multiple functions and cultural values of the Jing dance culture, which has been influenced by marine. The Jing dance is influenced by the culture of the sea, Taoism and bilateral culture. In the hearts of the Jing people, the Ha dance has the meaning of dispelling illnesses and praying for good fortune and worshipping ancestors and thinking of grace, and the Jing people also dance for entertainment and relaxation, and in the process of feasting others, the Jing people also dance to cheer up. The Jing dance culture has the role and value of uniting the collective, passing on the culture of the nation, promoting the spirit of the nation and promoting economic development. In the course of the actual research, a large amount of information on the history of the Jing culture and folk dance was consulted, as well as psychological information related to dance, in an attempt to explore the cultural connotations and cultural values of Jing dance at the level of psychology. In the course of the research, the method of fieldwork was also adopted, with visits to the settlements of the Jing people. On the occasion of the traditional festival, the Ha Festival, local research was conducted to record the whole process of holding the festival and to record the scenes of the Jing people dancing, and in-depth communication was conducted with the Jing people in the fieldwork to further understand the Jing the psychological characteristics of the people, analyse the status of the Jing dance in the minds of the Jing people, explore the influence of dance as an art form on the Jing people from a more in-depth perspective, and analyse the role of the Jing dance culture in the development of the national culture.

Result: Psychology is primarily a study of people's psychological lives, and psychology has a wide range of objects of study, including emotions, desires, cognition and so on. Dance culture is also the target of psychological research. People express certain emotions through dance and present a certain culture in an artistic way, and different people have different aesthetics and different perceptions of folk dance. In order to protect, inherit and promote the Jing dance culture, it is necessary to study people's psychology. It is also possible to use the expertise of psychology to study the dance culture, to study the creative stance of the Jing people and to analyse the moods and thoughts of the Jing people when they create

their dances. Appreciating the Jing dance from a psychological level reveals the function and value of the Jing dance culture, reveals the spiritual connotation and cultural essence of the Jing dance culture through psychological analysis, provides insight into the social ideology of the Jing people and analyses the artistic expression of the Jing dance. From the level of psychology, when people make dance movements, they are often driven by their own will to make these movements in a kind of instinctive self-release. Therefore, dance can reflect people's psychology and emotions, and dance is used to record people's joy, anger, sadness and sorrow, forming dances driven by their inner primitive desires. A study of specific Jing dances is conducted to analyse the emotions reflected in different types of dances and the emotions of the dancers. For humanistic psychology, the Jing people are able to satisfy their ego needs in the process of dancing. In addition to satisfying their basic physical security needs, the Jing people begin to pursue higher needs, and dance is able to satisfy people's spiritual needs. When people enjoy the Jing dances, they feel the artistic beauty of the dance and the deep emotions of the dancers, reflecting a certain spirit through the dance.

Conclusion: From the perspective of humanistic psychology, we explore the motivation for the creation of the Jing dances and the psychological characteristics of the dancers. The Jing dances contain different types of dances, for example, the gesture of the Jinjiu dance is to press the wrist and cross the fingers, the limbs have a small amplitude and the centre of gravity is down, the Jing dances also include the jingxiang dance, the flower offering dance, the flower stick dance and the Tiandeng dance. The most crucial part of the Jing dance is the arm movements, which are driven by the limbs and make the whole body dance. The Jing people believe in the existence of gods in the world and use props such as wine, incense, flowers, sticks and lamps to pray to the gods during the dance, using the dance as a tool and form of ritual prayer and blessing, achieving a state of communication with the gods through the activity of the dance. The Jing dance presents a fresh atmosphere, basically without sudden changes or drastic changes, and at the beginning and end, the dancer's body will be withdrawn from the outside inwards, showing a gentle and subtle state. When people watch the Jing dance, they will feel the gentle beauty of the Jing dance, and the whole dance brings a sense of simplicity, while still maintaining a sense of nobility. The dance is studied from the perspective of humanistic psychology, mainly from Maslow's hierarchy of needs theory on dance creation. After migrating to the Guangxi region, the Jing people produced and lived there, and after meeting their basic needs for survival, they began to produce artistic activities. For the Jing people, dance can give them a sense of pleasure and peace, and in the process of dancing they enter a purely spiritual world, using body movements to express their emotions and needs, and praying through dance. The Jing people are able to feel the power and the charm of the dance itself, to find their true selves when they dance, to communicate through dance, to express their emotions through dance, to realise their own values through dance and to satisfy their own spiritual needs. Of course, the development of the Jing dance culture has been influenced by traditional culture. When you enjoy Jing dance, you can vaguely feel the idea of male superiority over female, and as a ritual and prayer dance, Jing dance can also reflect the religious beliefs and spirituality of the Jing people, who also dance to express certain emotions when entertaining friends and holding banquets.

Acknowledgements

The study was supported by the 2021 Guangxi University middle-aged and young teachers' scientific research basic ability improvement project "Research on folk belief ceremony tradition and literature in Beijing area" (No. 2021ky0778); Doctoral Professor fund project of Guilin Institute of Aerospace Technology: a comparative study of folk dance culture between Guangxi and Southeast Asia.

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THE MUSICAL CHARACTERISTICS OF LOCAL FOLK SONGS AND THEIR SINGING TECHNIQUES BASED ON A PSYCHOLOGICAL PERSPECTIVE

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Background: The music of local folk songs is an important part of the Chinese musical art. It is an inheritance of the musical aesthetic interests of the ancestors of the respective regions and ethnic groups, and can also express the joy and sorrow of the local people in their current lives, and can be regarded as a collection of the history and reality of musical art. Therefore, a comprehensive study of the music of local folk songs and their transmission is of great relevance and is an important means of preserving the local and national culture of China.