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Trends of Research in the Psychology of Art

Mildred Dow Voss
State University of Iowa

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One hundred words were presented, singly, to each observer. Each word was a noun representing an object or situation, and each was ranked on a seven point scale ranging from "very pleasant" to "very unpleasant." At the same time that the hedonic tone was secured for each of these words the electrodermal response was obtained.

Data show that there is considerable agreement between the degree of feeling tone and magnitude of the electrodermal response. Words which are judged to be "very pleasant" or "very unpleasant" are accompanied by larger dermal responses than are words judged to be "indifferent" in feeling tone.

Results are shown in two ways: (1) scatter diagrams, and (2) application of statistical techniques.

STATE UNIVERSITY OF IOWA,
IOWA CITY, IOWA.

TRENDS OF RESEARCH IN THE PSYCHOLOGY OF ART

MILDRED DOW VOSS

A broad survey of the field of psychology of art indicates that certain of the major trends are: (1) an increasing tendency to think of problems from the Gestalt point of view; (2) clarification of the distinction between appreciation and production of art.

Problems being attached in the appreciation of art are: (a) the specificity of appreciations; (b) the effect of factors such as prestige, conditioning, and "mental set" on appreciation; (c) the effect of repetition, training in art principles, and actual productive experience upon the increase of appreciation; (d) the study of individual variations in aesthetic experience; (e) the relationship of appreciation to IQ, MA, CA, sex and environment; (f) the question of appreciation as a unitary ability or as a complex of abilities.

There has been a decline in research attempting to set up an absolute standard of beauty in discrete colors, shapes, etc. There is a need — being met by an increasing volume of research — to bring the psychological theory of perception more closely into relation with the conception of "form" held by artist and critic. Perhaps the most noteworthy trend is that toward a study of the expres-

siveness of art, i.e., its emotional context and significance to the observer.

DEPARTMENT OF PSYCHOLOGY,
STATE UNIVERSITY OF IOWA,
IOWA CITY, IOWA.

THE MENTAL DEVELOPMENT OF CHILDREN OF THE
SAME I.Q. IN DIFFERING INSTITUTIONAL
ENVIRONMENTS

ORLO D. CRISSEY

The purpose of this study is to investigate the mental development of children of the same mental level in relation to residence in institutional environments of differing mental level. The subjects consist of children resident in four Iowa childrens' institutions. They were selected from a large number of children who had been given individual tests, and who were resident in these institutions between an initial test and one or more retests. The Stanford and Kuhlmann Revisions of the Binet Scale were used for all individual tests, and were administered by well trained examiners as a part of the coöperative program between the Iowa Child Welfare Research Station and the Iowa Board of Control of State Institutions.

The approach used in this study is the method of matched groups. In order to obtain as fine control as possible, three criteria were decided upon as the bases for selection in pairing:

1. Individuals must be within 3 points in I. Q. on initial tests.
2. At the time of the first test, chronological age must not vary more than six months.
3. The length of intervals between the respective initial tests and retests must be within six months.

Various environmental comparisons were set up by pairing individuals in homes for dependents with children in institutions for the feebleminded on these bases.

The results indicate that when individuals of the same age and mental level are compared in relation to similar periods of residence in environments of differing mental level, significant differences in mental development are seen. In schools for the feebleminded, individuals tend to show losses, while in orphanages chil-