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Are We Giving the Child a Chance Musically?

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THE MEASUREMENT OF PSYCHOPHYSICAL FUNCTIONS CHARACTERISTIC OF EXTREME DEGREES OF ARTISTIC CAPACITY

CAROLYN E. TIEBOUT

Through extended laboratory measurements an attempt has been made to determine the psycho-physical traits characteristic of artistic as opposed to non-artistic children. Results indicate that while differences do not exist in motility, motor accuracy, and color sensitivity, there are significant differences in imagination, memory for visual stimuli, completeness of observation, and originality of line drawing.

STATE UNIVERSITY OF IOWA,
IOWA CITY, IOWA.

AN OBSERVATIONAL STUDY IN A PLAYGROUND SITUATION OF DIFFERENCES IN ARTISTIC PERSONALITY AT THE CHILD LEVEL

MILDRED L. DOW

The amount of activity and the type of play on playgrounds possessing equipment and on playgrounds lacking equipment were compared for six artistic and five non-artistic children, aged five to eight. Modifications were used of (1) the Barker technique of recording child's movements from place to place, and (2) the Goodenough technique of repeated short samples. The results indicate that artistic children differ primarily from the non-artistic in that they devote more time to play materials and are consequently less active physically and less social. Where play materials are absent the differences tend to disappear.

STATE UNIVERSITY OF IOWA,
IOWA CITY, IOWA.

ARE WE GIVING THE CHILD A CHANCE MUSICALLY?

MELVIN S. HATTWICK

As one aspect of a larger problem on the genesis of pitch behavior from birth through the fifth year, 37 four and five-year-old children in preschool were given 28 practices on a song over a

period of 14 days. These practices were given as group practices during the regular music period. At the end of the practice period each child recorded the song on a dictaphone record, first in the key of the practice period (the investigator gave the starting pitch), and then in a key 3 semi-tones lower.

These same children also recorded songs of their own choosing at pitch levels and ranges also of their own choice. A test of immediate reproduction was also recorded.

Both the experimenter's and the child's voices were recorded on the dictaphone discs which were later transcribed on specially prepared paper.

The results indicate that most four- and five-year-old children sing at pitch levels and with ranges of their own choosing, although the directional changes and interval distances may correspond very closely to those of the song presented.

A comparison of what the child can, or is willing to do, with what he is asked to do according to present songbooks and instructions, is drawn. The general conclusion is that present pre-school and Kindergarten songs are presented, both in text and teaching, in a range and pitch level too high for the majority of children to sing.

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DIFFERENTIAL REACTIONS OF NEWBORN INFANTS TO DIFFERENT DEGREES OF LIGHT INTENSITY

LABERTA A. WEISS

As one aspect of a larger problem on the responsiveness of the newborn infant to the external environment, 90 infants, ranging in age from zero to ten days, have been studied under three intensities of light to determine (1) whether there are measurable differences in the amount of activity of the newborn under different light intensities, and (2) what the characteristics and implications of these differences are, provided they exist. The light intensities used may be described as minimal, dim and moderate. The exact strengths at the level of the infants' eyes were determined by means of an illuminometer. Each of the stimuli were presented over a five to six minute period, in contrast to earlier sensory studies on newborns in which the stimuli were of momentary duration. In-