

1915

## The Psychogram in Vocational Guidance

Carl E. Seashore  
*State University of Iowa*

Copyright ©1915 Iowa Academy of Science, Inc.

Follow this and additional works at: <https://scholarworks.uni.edu/pias>

---

### Recommended Citation

Seashore, Carl E. (1915) "The Psychogram in Vocational Guidance," *Proceedings of the Iowa Academy of Science*, 22(1), 341-342.

Available at: <https://scholarworks.uni.edu/pias/vol22/iss1/50>

This Research is brought to you for free and open access by the Iowa Academy of Science at UNI ScholarWorks. It has been accepted for inclusion in Proceedings of the Iowa Academy of Science by an authorized editor of UNI ScholarWorks. For more information, please contact [scholarworks@uni.edu](mailto:scholarworks@uni.edu).

## THE PSYCHOGRAM IN VOCATIONAL GUIDANCE.

CARL E. SEASHORE.

The speaker reported a method, "percental rank", for reducing diverse psychophytic measurements to a common unit for the purpose of a simple and direct numerical statement and graphic representation of a series of measurements on talent. The illustrations were drawn from the measurements on musical talent. After a certain measurement has been standardized so that the various factors, subjective and objective, are under control, a large number, from 400 to 4,000, depending upon the needs, are made for the purpose of establishing a normal distribution of abilities. On the basis of this norm, all the cases are arranged in percental rank, the poorest one being 1 per cent, and the best 100 per cent, all the rest being arranged in the order of rank between these two extremes. Corresponding to this complete series of ranks the actual measurements, for instance, on tonal memory, are arranged in a parallel column so that one can at once convert a given measure on tonal memory into a percental rank or vice versa. The same is done for each and every kind of measurement but these are all reduced to the same unit so that a record may run something like this:

	Per cent.		Per cent.
Tonal hearing .....	19	Sensitiveness to sound.....	90
Tonal memory .....	46	Discrimination for sound....	78
Tonal imagery .....	20	Reproduction of a tone.....	48
Consonance .....	70	Reproduction of an interval.	52
Time sense .....	51	Vocal training .....	89
Free rhythm .....	31	Instrumental training.....	98
Regulated rhythm .....	39	Musical appreciation.....	40

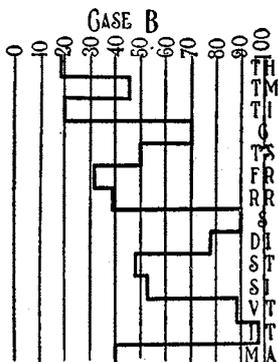


Fig. 28.—Psychogram showing musical talent.

These percentages may then be expressed in a single curve as here shown, which may be called a *psychogram*. Anyone acquainted with the meaning of these measurements can then tell at a single glance the specific character of individual talents in quantitative terms. The same principle may be applied to any kind of talent, regardless of how diversified the units of measurements may be.

PSYCHOLOGICAL LABORATORY,  
STATE UNIVERSITY OF IOWA.