**CHAPTER 6**

**Perception**

51. Our inability to consciously perceive all the sensory information available to us at any single point in time best illustrates the necessity of:

 a. selective attention.

 b. perceptual adaptation.

 c. retinal disparity.

 d. perceptual constancy.

 e. the phi phenomenon.

52. When asked to estimate the distances of white disks under either clear or foggy conditions, people:

 a. judged the disks to be closer when viewed in the fog than when viewed in the sunshine.

 b. found it impossible to make any distance estimates under foggy conditions.

 c. judged the disks to be the same distance away whether viewed under clear or foggy conditions.

 d. judged the disks to be farther away when viewed in the fog than when viewed in the sunshine.

53. When there is a conflict between bits of information received by two or more senses, which sense tends to dominate the others?

 a. hearing

 b. vision

 c. smell

 d. touch

 e. None of the above; the senses work together as equal partners.

54. When the soundtrack for a movie is played in the back of a classroom, students tend to perceive the sound as originating from the picture screen in the front of the room. This best illustrates:

 a. location constancy.

 b. the phi phenomenon.

 c. selective attention.

 d. perceptual adaptation.

 e. visual capture.

55. A gestalt is best described as a(n):

 a. binocular cue.

 b. texture gradient.

 c. perceptual adaptation.

 d. organized whole.

 e. perceptual set.

56. Gestalt psychologists emphasized that:

 a. perception is the same as sensation.

 b. we learn to perceive the world through experience.

 c. the whole is more than the sum of its parts.

 d. sensation has no effect on perception.

57. The organizational principles identified by Gestalt psychologists best illustrate the importance of:

 a. perceptual constancy.

 b. retinal disparity.

 c. top-down processing.

 d. perceptual adaptation.

 e. visual capture.

58. The perception of an object as distinct from its surroundings is called:

 a. perceptual set.

 b. perceptual constancy.

 c. figure‑ground perception.

 d. the phi phenomenon.

59. As the airplane descended for a landing, the pilot saw several beautiful islands that appeared to float in a vast expanse of blue ocean water. In this instance, the ocean is a:

 a. figure.

 b. gestalt.

 c. ground.

 d. perceptual set.

60. Figure is to ground as \_\_\_\_\_\_\_\_ is to \_\_\_\_\_\_\_\_.

 a. form; substance

 b. up; down

 c. summer; winter

 d. moon; sky

 e. perception; sensation

61. Because Carmella, Jorge, and Gail were all sitting behind the same bowling lane, Ruth perceived that they were all members of the same bowling team. This best illustrates the organizational principle of:

 a. proximity.

 b. convergence.

 c. closure.

 d. continuity.

 e. connectedness.

62. Because the two teams wore different‑colored uniforms, Cheri perceived the ten basketball players as two distinct groups. This best illustrates the principle of:

 a. proximity.

 b. color constancy.

 c. closure.

 d. similarity.

 e. convergence.

63. The perception of the letter “t” as two intersecting lines rather than as four nonintersecting lines illustrates the principle of:

 a. convergence.

 b. proximity.

 c. closure.

 d. continuity.

 e. similarity.

64. The perceptual tendency to fill in gaps in order to perceive disconnected parts as a whole object is called:

 a. interposition.

 b. constancy.

 c. closure.

 d. continuity.

 e. convergence.

65. The visual cliff is a laboratory device for testing \_\_\_\_\_\_\_\_ in infants.

 a. size constancy

 b. selective attention

 c. depth perception

 d. perceptual adaptation

 e. figure-ground perception

66. Infants who were exposed to the visual cliff:

 a. tried to climb up the cliff if their mothers were at the top.

 b. gave no evidence that they could perceive depth.

 c. refused to cross over the “deep” side to their mothers.

 d. eagerly crossed to their mothers by means of the “bridge” provided.

67. Retinal disparity refers to the:

 a. tendency to see parallel lines as coming together in the distance.

 b. tendency to see stimuli that are near each other as parts of a unified object.

 c. somewhat different images our two eyes receive of the same object.

 d. extent to which our eyes turn toward each other when looking at an object.

68. Which of the following is a binocular cue for the perception of distance?

 a. interposition

 b. convergence

 c. closure

 d. linear perspective

 e. texture gradient

69. The monocular depth cue in which an object blocking another object is perceived as closer is:

 a. interposition.

 b. relative height.

 c. relative clarity.

 d. linear perspective.

70. If two objects are assumed to be the same size, the object that casts the smaller retinal image is perceived to be:

 a. more coarsely textured.

 b. less hazy.

 c. more distant.

 d. closer.

71. Relative clarity is a cue for depth perception in which closer objects:

 a. create larger retinal images than do distant objects.

 b. obstruct our view of distant objects.

 c. appear lower in the horizontal plane than do distant objects.

 d. appear clearer and more distinct than do distant objects.

72. Relative height is a cue involving our perception of objects higher in our field of vision as:

 a. brighter.

 b. farther away.

 c. hazier.

 d. smaller.

73. As the farmer looked across her field, the parallel rows of young corn plants appeared to converge in the distance. This provided her with a distance cue known as:

 a. proximity.

 b. linear perspective.

 c. closure.

 d. continuity.

 e. interposition.

74. We perceive bright objects as \_\_\_\_\_\_\_\_ than dim objects and dimmer objects as \_\_\_\_\_\_\_\_ than clear objects.

 a. closer; closer

 b. farther away; farther away

 c. closer; farther away

 d. farther away; closer

75. Which of the following cues do artists use to convey depth on a flat canvas?

 a. convergence

 b. continuity

 c. interposition

 d. closure

 e. all the above

76. The steadily increasing size of the retinal image of an approaching object is especially important for perceiving the object’s:

 a. shape.

 b. relative clarity.

 c. motion.

 d. height.

 e. weight.

77. The phi phenomenon refers to:

 a. the tendency for visual information to dominate other types of sensory information.

 b. the perception of movement created by the successive blinking of adjacent lights.

 c. the ability to adjust to an artificially displaced visual field.

 d. the tendency to fill in gaps so as to perceive disconnected parts as a whole object.

78. Although college textbooks frequently cast a trapezoidal image on the retina, students typically perceive the books as rectangular objects. This illustrates the importance of:

 a. interposition.

 b. size constancy.

 c. linear perspective.

 d. shape constancy.

 e. binocular cues.

79. As the retinal image of a horse galloping toward you becomes larger, it is unlikely that the horse will appear to grow larger. This best illustrates the phenomenon of:

 a. visual capture.

 b. size constancy.

 c. closure.

 d. convergence.

 e. linear perspective.

80. The perceived size of an object is most strongly influenced by that object’s perceived:

 a. shape.

 b. color.

 c. distance.

 d. motion.

81. Because she mistakenly thought she was much closer to the mountain than she actually was, June perceived the mountain to be \_\_\_\_\_\_\_\_ than it actually was.

 a. higher

 b. smaller

 c. more richly colorful

 d. larger

82. When the moon is near the horizon, it appears larger than when it is high in the sky. This effect is primarily a result of:

 a. the slightly dimmer appearance of the horizon moon.

 b. the scattering of the horizon moon’s light waves, which penetrate the atmosphere at an angle.

 c. distance cues, which make the horizon moon seem farther away.

 d. the brighter appearance of the horizon moon.

83. It has been suggested that experience with the corners of buildings and the rectangular shapes of a carpentered world may contribute to:

 a. the Ponzo illusion.

 b. shape constancy.

 c. the moon illusion.

 d. the Müller‑Lyer illusion.

 e. size constancy.

84. The ability to adjust to an artificially displaced, or even inverted, visual field is called:

 a. perceptual set.

 b. selective attention.

 c. perceptual adaptation.

 d. visual capture.

 e. shape constancy.

85. Although he was wearing a pair of glasses that shifted the apparent location of objects 20 degrees to his right, Roger was still able to play tennis very effectively. This best illustrates the value of:

 a. retinal disparity.

 b. perceptual set.

 c. shape constancy.

 d. visual capture.

 e. perceptual adaptation.

86. Once we have formed a wrong idea about reality, we have more difficulty seeing the truth. This best illustrates the danger of:

 a. linear perspective.

 b. visual capture.

 c. perceptual set.

 d. relative clarity.

 e. the cocktail party effect.

87. A concept that helps us to interpret ambiguous sensations is called a:

 a. gestalt.

 b. schema.

 c. stereogram.

 d. perceptual constancy.

 e. perceptual adaptation.

88. Telepathy refers to the:

 a. extrasensory transmission of thoughts from one mind to another.

 b. extrasensory perception of events that occur at places remote to the perceiver.

 c. perception of future events, such as a person’s fate.

 d. ability to understand and share the emotions of another person.

89. Martha insists that her dreams frequently enable her to perceive and predict future events. Martha is claiming to possess the power of:

 a. telepathy.

 b. clairvoyance.

 c. precognition.

 d. psychokinesis.

90. Parapsychology refers to the:

 a. study of phenomena such as telepathy or clairvoyance.

 b. perception of remote events.

 c. perception of future events.

 d. direct transmission of thoughts from one mind to another.