

THIRD EDITION

# PSYCHOLOGY

CARLSON

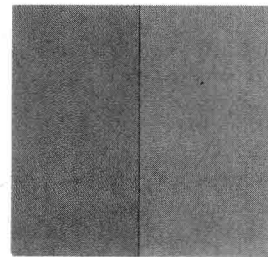
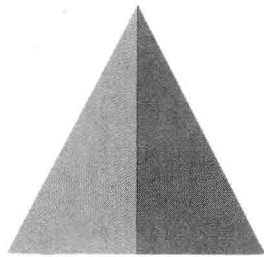


**NEIL R. CARLSON**

The University of Massachusetts

# PSYCHOLOGY

**THE SCIENCE OF BEHAVIOR**



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(continued)



# TO THE READER

You purchased this book because it was assigned to you, and you will be spending a considerable amount of time reading it this semester. I hope that you will enjoy it; learning about psychology can be fun. If it were not, I never would have finished writing this book and long ago would have tired of lecturing about it to my students.

There are some things you should know about the book before you start reading it. I have tried to convey my own fascination with the pursuit of knowledge, to explain how psychologists go about discovering the causes of behavior, and, of course, to summarize the important things we have learned. I have tried also to integrate findings across different subdisciplines and to show that all of what we do is related, even though different psychologists concern themselves with different phenomena or with different levels of analysis of these phenomena.

Key terms appear in **boldface** where the definition or description is given. A list of these terms appears at the end of each chapter, with the appropriate page of text listed. If, after reading a chapter, you find that some of these terms are unfamiliar, you can easily find them for review. In addition, the Study Guide that accompanies this text has a set of flash cards at the end of each chapter with terms on the front and definitions on the back, which can help you learn new terms more efficiently.

The book contains tables, graphs, diagrams, drawings, and photographs. They are used to illustrate a point and, in some cases, to make a point that cannot be made with words alone. I am always annoyed when illustrations accompany text without a clear indication of when I should stop reading and consult them. If I look at the illustration too soon, I will not understand it. If I look at it too late, I will have struggled with text that I might have understood more clearly had I only looked at the illustration first. Therefore, explicit references have been added so you will be spared this kind of annoyance. These are in boldface italics, like this: (See **Figure 5.10**.) If you wait until you see a figure or table reference before looking away from the text, you will be consulting the illustration at the most appropriate time. Sometimes it is best to look at a figure more than once; in such cases I provide more than one reference to it. Some photographs that illustrate general rather than specific points are not numbered; you can look at these whenever you find a convenient stopping place.

Rather than provide a long summary at the end

of each chapter I have provided *interim summaries*—reviews of the information that has just been presented. These summaries divide chapters into more easily managed chunks. When you reach an interim summary in your reading, take the opportunity to relax and think about what you have read. You might even want to take a five-minute break after reading the interim summary, read it once again to remind yourself of what you just read, and then go on to the next section. If you read the material this way you will learn it with much less effort than you would otherwise need to expend.

The Study Guide that accompanies this text (consult your instructor regarding availability) is an excellent aid to actively learning the material. By thinking about and answering the study questions, you will be sure not to miss some important points. In addition, each chapter in the Study Guide includes two sample tests which you can take to assess your comprehension of the material.

I have not met you, but I feel as if I have been talking to you during the several years I have been writing and rewriting this book. Writing is an unsocial activity in the sense that it is done alone. It is even an antisocial activity when the writer must say, “No, I’m too busy writing to talk with you now.” So as I wrote this book I consoled myself by imagining that you were listening to me. You will get to meet me, or at least do so vicariously through my words, as you read this book. If you then want to make the conversation two-way, please write to me at the Department of Psychology, Tobin Hall, University of Massachusetts, Amherst, MA 01003. I hope to hear from you.

## ACKNOWLEDGEMENTS

As the writer I get to think of the book as “mine,” but it belongs to many other people. I acknowledge their contribution and thank them. Diane McOscar, my editor at Allyn and Bacon, found reviewers to read successive approximations of the final version of the text, gathered together a group of people to create the ancillary material, and convinced the management to put their best people to work on the production of the book. Allen Workman, developmental editor, discussed with me the changes I would make in this book and provided me with those necessary social reinforcers to keep my enthusiasm high during such a long project. Laurie Frankenthaler, Editorial Assistant, helped coordinate the preparation of the

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supplements including the complex task of organizing the Annotated Instructor's Edition. Peter Pe-traitis, the production editor, assembled the team that designed and produced the book. Barbara Gra-cia, of Woodstock Publishers' Services, managed the book's production and somehow managed to remain calm and collected (at least when I spoke with her) despite an extremely tight production schedule. Jen-nifer Ralph read the manuscript and found photos to accompany the text. JAK Graphics drew the four-color art, and Precision Graphics prepared the graphs.

Many colleagues assisted me by reading drafts of chapters of the book, evaluating them, and suggest-ing changes. These people played an important part in shaping this edition. Their names are listed below. I also wish to acknowledge again my colleagues who read and evaluated the prior two editions. Their names are listed on pages xiv – xvi.

But the writing was still not complete. My copy editor, Carol Beal, proved that there was still room for improvement. Her thoughtful, careful editing tightened and improved my prose.

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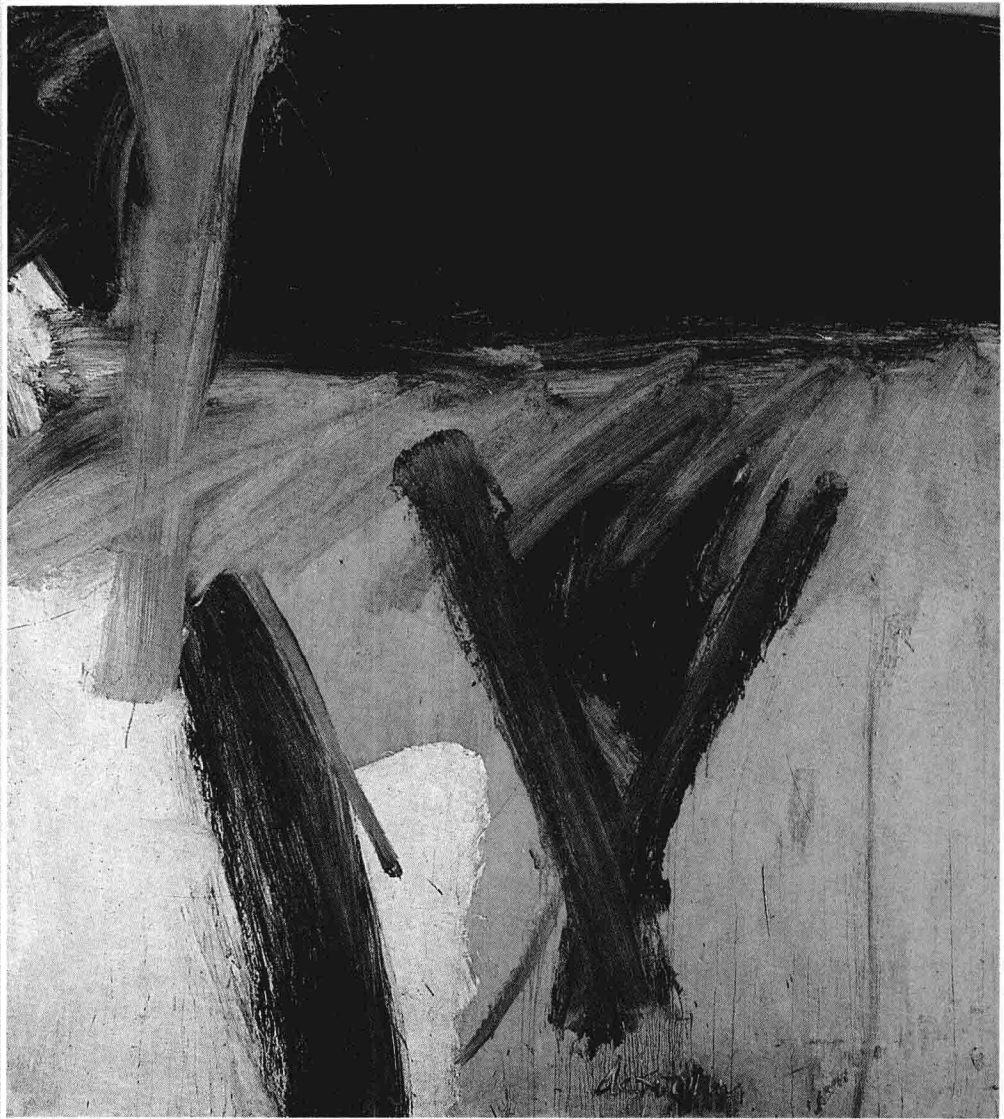
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