

PREFACE

By definition, a *definition* is a description, explanation, analysis, and interpretation. A definition compares and contrasts; it looks at origins; it searches for clear understanding and attempts to communicate that understanding clearly.

This book is a current definition of psychology. In nineteen chapters, organized into six major divisions, it describes and explains; illustrates and interprets; compares and contrasts; looks for understanding; and attempts to communicate as clearly as possible without distorting—without sacrificing accuracy for simplicity. Fortunately, both accuracy and simplicity are usually possible, although seldom easy. A thorough perusal will bear this out and will reveal a few other things as well. This book is not simply a collection of facts and theories. There are occasional vignettes, a few flights of whimsy, some tongue-in-cheek, and a sprinkling of humor. Admittedly, these efforts were of some relief to the author of a long book about psychology, but I hope readers will also enjoy these random digressions.

The text is comprehensive in scope, but, as is necessarily true of all such efforts, selective in detail. The nineteen chapters are organized into major parts in a sequence that, although it might appear to some to be the most logical and the most teachable, is nevertheless arbitrary. For this reason, each part, and each chapter within a part, is written so that it can be read before or after any other. Where the chapter must assume knowledge of material placed elsewhere, that material is cross-referenced. Accordingly, instructors may select alternative arrangements of content more closely suited to their interests and purposes.

If your orientation is developmental, you might select an arrangement similar to that depicted in A; B provides a more experimental-physiological emphasis; C is directed toward a social-personal emphasis. Numerous other arrangements might be equally logical and effective, particularly for shorter courses.

A Developmental	B Experimental-physiological	C Social-personal
1	1	1
2	2	12
11	4	13
12	5	14
13	6	15
8	7	16
6	9	17
14	10	18
15	14	19
18	15	6
19	3	8
3	16	3

Perhaps the next most striking feature of this text is its layout and graphic design. It is designed with the reader in mind. The pages are uncluttered, and columns of print flow uninterrupted by the usual paraphernalia of textbooks. The boxed inserts, which feature additional explanations, illustrations, and topics whose interest or importance warrant special emphasis, always appear at the bottoms of pages, allowing readers to finish a thought or paragraph without distraction.

Another special feature of this book is the running glossary. The glossary includes psychological terms whose meanings might remain unclear for some

without more precise definition and illustration, as well as nonpsychological terms that might not be familiar to all readers. A pronunciation key is provided for many of the words, enabling students unfamiliar with new terminology to recognize these terms later when they hear them.

The line art in this text is special. It was rendered by two of the best biological illustrators and will, I think, set a new standard for introductory psychology texts. The use of the second color in the book is not merely decorative, but functional. Wherever possible, it is used to highlight or make concepts stand out more clearly.

There are a number of useful items that supplement the text. *Study Guide for Psychology* was prepared by George B. Semb at the University of Kansas. The main feature of this study guide is its versatility; it can be used in either a unit mastery or P.S.I. setting, as well as a study aid in a traditional setting. Professor Semb also prepared *Test-Item File for Psychology*, which features nearly two thousand multiple-choice items, approximately 35 percent of which are conceptual. These items are available on printed cards as well as on computer tape. *Instructor's Resource Book for Psychology* was skillfully prepared by Jean and David Volckmann. It includes a number of invaluable features, including background on teaching the course, thirty-eight lecture outlines, many current psychological abstracts, timed classroom demonstrations, and a variety of other things.

No book of this magnitude can be attributed to one person, although the author must bear responsibility for its content. I was particularly fortunate to have a wealth of feedback through the publisher in the form of many rounds of reviews. I am sure that no reviewer ever sees a chapter or book shaped exactly as he or she might have liked. However, I hope that those of you who read preliminary drafts and saw the emperor without clothes will be gratified that your comments have helped to make a difference. Thanks to all of you for your help and intelligent criticisms: Richard Archer, Gordon Bear, James Bickley, Bruce Britton, Jay Caldwell, Gordon Gallup, Herbert Goldenberg, Morris Holland, James Kalat, Paul Kaplan, John M. Knight, Scott Lindsey, Philip Rice, Peter Ruth, Harry Strub, Patricia Walsh, and Timothy Walter. I would particularly like to express my gratitude to two standout reviewers, David and Jean Volckmann. They went beyond duty's call and raised reviewing to an art form.

My special thanks go to Judy Cameron, Irene Cherkawsky, and Sharon Seigel, research; and Marvelyn Albert, Wendy Callaghan, Amanda Collins, Emma Collins, Carol Dupuy, Joan Hoppenbrouwers, Julie Loach, Collette Schaeffer, Linda Stirling, and Dianne Tamm, secretarial assistance.

Although I must accept primary responsibility for putting in order the words that make up this book, its beauty and much of its functionality are a result of the combined efforts of an absolutely outstanding and dedicated publishing team. I am profoundly grateful to all of you, and most especially to: Ken King whose editorial skills and knowledge of psychology (and of many other things) constantly impress me and are reflected in countless ways in this book; Kathie Head whose expertise and patience in coordinating a complicated and exacting production schedule were amazing; Cynthia Bassett who designed a book only slightly less beautiful than she; Kay James who could always find the right photograph; Cathy Aydelott who coordinated the art program so sensibly and sensitively; and Beth Luey whose attention to clarity and accuracy in the text contributed so much. Our many meetings, telephone calls, and letters during the last several years have been a real source of stimulation and pleasure for me. I thank you, and I dedicate this book to you, to the reviewers and artists, and to the many men and women who have made psychology what it is.

