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In 2013, he was elected to the National Academy of Sciences. Daniel Gilbert is Edgar Pierce Professor of Psychology at Harvard University. After attending the Community College of Denver and completing his B.A. from the University of Colorado, Denver, he went on to earn his Ph.D. from Princeton University.

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This bestselling textbook brings the latest developments in psychology to students in a signature writing style that will inspire a lifelong love of science. The authors--respected researchers and writers of popular press titles--invite students to join them on a tour of their favourite subject--psychological science. The new edition takes a closer look at the role psychology plays in our society, the rate of replication in published studies, and how critical thinking is foundational in science and life. Each chapter has been fully updated with research and examples to portray a field that is constantly evolving and illuminating the world today.

*An introduction to psychology doesn't have to be science-challenged to be student-friendly. After all, what more powerful tool is there for captivating students than the real science behind what we know? This skillful presentation centers on a smart selection of pioneering and cutting-edge experiments and examples, it effectively conveys the remarkable achievements of psychology (with the right amount of critical judgment) to introduce the field's fundamental ideas to students" - from publisher.

This widely used, enthusiastically received textbook is the work of one of the most accomplished author teams in introductory psychology, each a distinguished educator and researcher. Together, they offer an approachable, engagingly written survey of the field's main ideas, filled with unusual stories, memorable examples, and lots of humor to captivate all kinds of students. Features include: 'Hot Science' highlighting important and interesting new research 'The Real World' highlighting applications of psychological research to real world contexts 'Other Voices' offering excerpts of great writing about psychology and showing how important psychology is to public discussion 'Changing Minds' questions at the end of the chapter that ask students to confront a scenario using information from the chapter. The new edition has been reshaped for the classroom chapter by chapter. Sections in each chapter now have specific Learning Outcomes in place, to emphasize "big picture" concepts and guide student learning. There is also new boxed feature called 'A World of Differences' highlighting important research on diversity and individual differences.

A great read is just the beginning... Instructor and student evaluations from coast to coast attest to the Dans' captivating writing. These award-winning bestselling authors know how to enthrall students with the subject they love best--psychology. But in the new edition of Introducing Psychology, they go even further to ensure that students won't commit one of the seven sins of memory--forgetting what they just read. Special Cue Questions and Critical Thinking questions give students the opportunity to process psychological concepts and aid their understanding and memory. And if you've ever heard someone parrot a widespread misconception, you'll welcome the new Changing Minds questions, short scenarios which ask students to confront common misunderstandings of psychological phenomena. Now the book that students love to read is as unforgettable as ever! DSM 5 Updates Available for Fall 2014 classes, this update version features new content from the Dans in response to the release of the DSM-5. This new content is integrated into the text without changing pagination or the structure of the chapters. A special DSM 5 Supplement by the Matthew Nock, new coauthor with the Dans of Psychology, Third Edition, is available for Fall 2013 and Spring and Summer 2014 courses.

For most of the history of film-making, music has played an integral role serving many functions - such as conveying emotion, heightening tension, and influencing interpretation and inferences about events and characters. More recently, with the enormous growth of the gaming industry and the Internet, a new role for music has emerged. However, all of these applications of music depend on complex mental processes which are being identified through research on human participants in multimedia contexts. The Psychology of Music in Multimedia is the first book dedicated to this fascinating topic. The Psychology of Music in Multimedia presents a wide range of scientific research on the psychological processes involved in the integration of sound and image when engaging with film, television, video, interactive games, and computer interfaces. Collectively, the rich chapters in this edited volume represent a comprehensive treatment of the existing research on the multimedia experience, with the aim of disseminating the current knowledge base and inspiring future scholarship. The focus on empirical research and the strong psychological framework make this book an exceptional and distinctive contribution to the field. The international collection of contributors represents eight countries and a broad range of disciplines including psychology, musicology, neuroscience, media studies, film, and communications. Each chapter includes a comprehensive review of the topic and, where appropriate, identifies models that can be empirically tested. Part One presents contrasting theoretical approaches from cognitive psychology, philosophy, semiotics, communication, musicology, and neuroscience. Part Two reviews research on the structural aspects of music and multimedia, while Part Three focuses on research examining the influence of music on perceived meaning in the multimedia experience. Part Four explores empirical findings in a variety of real-world applications of music in multimedia including entertainment and educational media for children, video and computer games, television and online advertising, and auditory displays of information. Finally, the closing chapter in Part Five identifies emerging themes and points to the value of broadening the scope of research to encompass multisensory, multidisciplinary, and cross-cultural perspectives to advance our understanding of the role of music in multimedia. This is a valuable book for those in the fields of music psychology and musicology, as well as film and media studies.