



IDENTIFYING DATA

Psychology: Psychology of art

Subject	Psychology: Psychology of art			
Code	P01G010V01302			
Study programme	Grado en Bellas Artes			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Basic education	2nd	1st
Teaching language	#EnglishFriendly Spanish Galician			
Department				
Coordinator	Pérez Fabello, María José			
Lecturers	Pérez Fabello, María José			
E-mail	fabello@uvigo.es			
Web				
General description	English Friendly subject: International students may request from the teachers: a) resources and bibliographic references in English, b) tutoring sessions in English, c) exams and assessments in English.			
	This subject provides to the students a theoretical frame-practical in the study of the perception, the memory and the creative process that serve them of instrument for reflect in the artistic world.			

Training and Learning Results

Code	
B6	Teamwork skills.
C4	Critical understanding of the performative dimension of art and the social influence of art. To analyze the reciprocal influence between art and society.
C22	Ability to produce and link ideas within the creative process.
C23	Communication skills. To learn to translate artistic ideas to be able to communicate them.
C25	Skills for analytical (self-)reflection and (self-)criticism in artistic work.
C26	Skills for analytical (self-)reflection and (self-)criticism in artistic work. Openness to curiosity and surprise beyond practical perception. To develop mental perception beyond the retinal.
C27	Ability to work independently. To develop the ability to plan, develop and complete one's personal artistic work.
C28	Teamwork skills. Ability to organize, develop and carry out work through application of interaction strategies.
C29	Personal initiative and self-motivation skills.
C30	Perseverance skills. To develop the necessary perseverance to overcome the difficulties attached to artistic creation.
C33	Ability to cooperate with other disciplines. Establishing links and exchange channels with other fields of knowledge.
C34	Ability to work with other professionals, especially with those from other fields. To identify the right professionals to develop one's artistic work successfully.
C37	Ability to identify artistic and/or socio-cultural problems, as well as the determining factors making possible certain artistic discourses. To describe the determining factors that influence artistic creation. Analysis of the strategies of artistic production.

Expected results from this subject

Expected results from this subject	Training and Learning Results
The students will purchase basic knowledges of the processes of perception and memory by means of the realisation of the distinct activities that propose along the *cuatrimestre and the sessions *magistrales.	C22 C25 C27 C30
The students will purchase basic knowledges about the creative process, the mental imagery and the cognitive maps by means of the realisation of the distinct activities that propose along the *cuatrimestre and the sessions *magistrales..	C27 C30 C33

The students will be able to relate the processes of perception and memory in the process artistic through proposals of works of artist and exercises of classroom.	C26 C27
The students/ace will be able to relate the creative process, the mental imagery and the cognitive maps in the artistic creation through proposals of works of artist and exercises of classroom.	C26 C27
The students will be able to contemplate distinct possibilities in the resolution of a problem in reflections in the realisation of exercises so much for theoretical content like practices of experimentation.	C26 C29 C37
The students/ace will be able to comprise and value distinct speeches in the sessions *magistrales and through presentation of works and exercises of classroom.	C29 C34
The students will know distinct ways to perceive and interpret events through readings.	C22 C34 C37
The students will know distinct criteria of evaluation and will apply them to processes of perception and memory by means of the realisation of distinct practise of classroom.	C22 C33 C34
The students/ace will know proofs for the creation of mental images by means of the resolution of distinct tests of image.	C22 C33
The students will develop the skill to have a conversation and arrive to agreements in works in group by means of the preparation and defence of a practice of laboratory.	B6 C23 C28
The students will be able to defend publicly a previously elaborated work of clear form, with language and correct attitude.	C23 C29
The students will be able to make a work written that it involve a reflexive trial, respecting the ways and forms academically established	C4 C27 C29

Contents

Topic	
Introduction	Interests in Psychology. 1. Object of study. 2. Distinct visions. 3. Distinct methods.
The world of the perception	1. The eye and the photographic camera. 2. The perception as a mental construct. 3. The science of the perception. 4. Main theories on the perception.
Perceptual Constancy	1. Constancy of the colour. 2. Constancy of the luminosity. 3. Constancy of the form. 4. Constancy of the size.
Perceiving objects and scenes	1. Perceptual organization. The Gestalt. 2. Neural processing. 3. Perceptual Processing. 4. Knowledge, experience and processing.
Perceiving depth	1. Oculomotor cues. 2. Pictorial cues. 3. Motion-produced cues. 4. Binocular disparity.
Visual Illusions	1. Types of illusions. 2. The Horizontal illusion-vertical. 3. The Moon Illusion. 4. The Müller-Lyer Illusion. 5. Ponzo Illusion 6. Ambiguous and impossible figures.
Memory. The approach of the processing of information.	1. Sensory register. 2. Short term memory. 3. Long-term memory. 4. Levels of processing: an alternative to the stage model.
Memory. Forgetting.	1. Theories. 2. Disorders of memory.
Problem solving and creative thinking	1. Convergent and divergent thinking 2. Mental imagery. 3. Tests of creativity. 4. Stages of the creative thinking. 5. The creative personality.

Mental representation of the space: Cognitive maps

1. Cognitive maps.
2. Environmental knowledge.
3. Notion of cognitive map.
4. Empirical researches.

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	30	45	75
Laboratory practical	15	34	49
Mentored work	3	4	7
ICT supported practices (Repeated, Dont Use)	3	4	7
Presentation	3	0	3
Objective questions exam	1	0	1
Portfolio / dossier	0	7	7
Self-assessment	1	0	1

*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies

	Description
Lecturing	It is an exhibition of the basic contents of each subject. It boosts the participation of the *alumnado by means of the presentation of questions and exercises to resolve during the exhibitions. The exhibition of contents is supported by presentations *PowerPoint that will go up to the virtual Platform Subject.
Laboratory practical	The practices of laboratory pose so that the students/ace have a direct contact with the experimentation of where arise the contents developed in the sessions *magistrales. In these practical it is necessary to signal two types of implication by part of the students/ace: collaboration in practices and assistance to practices. The collaboration in the practices involves that the/the student/to turns into experimentalist/to and holds responsible to develop the experiment in the class. The assistance to practices involves that the/the student/to turns into subject experimental and participates in a group of control or experimental. They pose a total of 13 classical experiments related with the contents of the *temario (perception, memory and creativity). Each experiment is designed to be carried out by a maximum group of two students that will commission to develop it in the practical class (under the supervision of the professor). The rest of the students participate in the experiment like experimental subjects forming part of a group of control or experimental. For the collaboration in experiments will create groups of, at most, two students/ace, and so many groups like experiments propose for each one of the five groups of practices. The election of the collaboration in practices will realise in the Virtual Platform, where will find a summary of each experiment, as well as the design and the necessary material to carry out them. It will not be able to collaborate in more than an experiment.

Mentored work	<p>WORKS *TUTELADOS. 1. WORKS OF ARTISTS: it will choose an artist whose work, creative process or experience was related with the thematic proposal in the *asignatura. It treats of *reflexionar on the work of the/the artist through the psychological process. The work consists of a small introduction in which it speaks of the psychological process, a *contextualización in which it includes the historical moment and the own life of the/the artist, to finalise with the analysis of the work and his projection in the thematic that analyses. INDEX: introduction, context, analysis of the work of the artist, bibliography. The minimum extension of the work *mecanografiado is of 15 folios to double space with the type of letter *Arial 12. It has to include bibliography and be *paginado. The work will be individual. 2. GAME TO TEACH ART: create a game (of letters, a traditional game like *parchís, goose, etc.) to teach art. The aim is *reflexionar on the evolutionary stages in the infancy-adolescence and take them into account to design the game headed to approach to the boy/to to the world of the art. Can include the elements that consider adapted, but will have to justify: the use of the colour, determinate forms, elements of motivation (like them same or people linked inside the work[]), etc. Is necessary to generate the norms of the game (can take into account norms that already exist). Apart from the game and of the norms, will deliver a report in which they justify the distinct characteristics of the game in function of the evolutionary stage to the one who goes directed. INDEX: evolutionary stage, characteristics of the game, justification and bibliography. The minimum are 10 folios to double space and the type of letter, *Arial 12. 3. IMAGES GUIDED: choose a work of a/to artist and remove of the picture a character (a point, a line, a character[]) that will serve us of guide to know to the/to the artist and his work. All has to be documented and argued. Know the evolutionary stage to see what is what can interest more to the boys of this age (motivation) and take into account the cognitive development to adapt the content to the age. The work will have to contain a report with the following steps: INDEX: introduction (information on the evolutionary stage to the one who goes directed and why), present to the/to the guide, do a trip to know to the/to the artist, know his city and his historical moment. *Ej.: We go to visit to the/to the artist to his house, go to see his workshop and teaches us his works (one or two, the most representative). The report will have a minimum extension of 15 folios to double space with the type of letter *Arial 12. All the works have to include a cover with the title of the work, the name and surnames of the/of the author/to, academic year and *asignatura. Besides, they have to include bibliography and be *paginados. The presentation of works will do in *PowerPoint, previous review of the professor. The maximum time of exhibition are 20 minutes. In the Virtual Platform of the University (*FAITIC), in the PRACTICAL section, will find the information on the distinct alternative, with the possibility to enter the corresponding election.</p>
ICT supported practices (Repeated, Dont Use)	An important part in this section is the proposal by part of the students of questions type test related with the distinct subjects of the *asignatura. The questions will have 4 alternatives of answer, of which only one will be correct. Has to include *feedback in the alternatives of answer. The questions formulated that they have the seen well of the professor can form part of tests it type test to evaluate the contents of the masterclasses. They will propose other activities to work the distinct contents of the *asignatura: questionnaires, exercises of *autoevaluación, studies of case, analysis of works, participation in forums and utilisation of the *WIKI. These exercises will develop in the Virtual Platform SUBJECT, with dates of delivery and with *feedback by part of the professor.
Presentation	The presentations and exhibitions, so much of works *tutelados as of readings, will realise by means of *PowerPoint, previous review of the professor. The time of maximum exhibition will oscillate between 15 and 20 minutes (including the time of answer to possible ask after part of the mates).

Personalized assistance

Methodologies	Description
Laboratory practical	<p>The whole process will be supervised. The practices of laboratory it pose so that the students have a direct contact with the experimentation of where arise the contents developed in the lectures. In these practical the students can have two types of implication: collaboration in practices and assistance to practices. The collaboration in the practices involves that the student turns into experimenter and holds responsible to develop the experiment in the class. The assistance to practices involves that the student to turns into subject experimental and participates in a group of control or experimental. There are a total of 13 classical experiments related with the contents of the *temario (perception, memory and creativity). Each experiment is designed to be carried out by a maximum group of two students that will commission to develop it in the practical class (under the supervision of the professor). The rest of the students participate in the experiment like experimental subjects forming part of a group of control or experimental. For the collaboration in experiments will create groups of, at most, two students. The experiments are the same in each one of the five groups of practices. The election of the collaboration in practices will make in the faitic Virtual Platform, where will find a summary of each experiment, as well as the design and the necessary material to carry out them. It will not be able to collaborate in more than an experiment.</p>

Mentored work	Supervised works. You can choose one of this three alternatives: 1. WORKS OF ARTISTS: it will choose an artist whose work, creative process or experience was related with the thematic proposal in the subject. It treats of reflect on the work of the artist through the psychological process. The work consists of a small introduction about the psychological process, context in which it includes the historical moment and the life of the artist, to finalise with the analysis of the work and his projection in the thematic that analyses . INDEX: introduction, context, analysis of the work of the artist, bibliography. The minimum extension of the work is of 15 folios paged (word or pdf) to double space with Arial 12. It has to include references . The work will be individual. 2. GAME TO TEACH ART: create a game (card game, a traditional game) to teach art. The aim is reflect on the evolutionary stages in the childhood-adolescence and take them into account to design the game to bring the boy/girl closer to the world of the art. Can include the elements that consider adapted, but will have to be justify: the use of the colour, determinate forms, elements of motivation. Is necessary to generate the norms of the game (can take into account rules that already exist in other games). Apart from the game and of the rules, will deliver a report in which they justify the distinct characteristics of the game in function of the evolutionary stage to the one who goes directed. INDEX: evolutionary stage, characteristics of the game, justification and bibliography. The minimum are 10 folios (word or pdf) paged to double space and Arial 12. 3. IMAGES GUIDED: choose a work of a artist and choose of the picture a character (a point, a line, a character) that will serve us of guide to know to the artist and his work. All has to be documented and argued. Know the evolutionary stage to see what is what can interest more to the boys of this age (motivation) and take into account the cognitive development to adapt the content to the age. The work will have to contain a report with the following steps: INDEX: introduction (information on the evolutionary stage to the one who goes directed and why), present to the guide, do a trip to know to the/to the artist, know his city and his historical moment. For example: We go to visit to the artist to his house, go to see his workshop and teaches us his works (one or two, the most representative). The report will have a minimum extension of 15 folios (word or pdf paged) to double space, Arial 12. For all alternatives: All the works have to include a cover with the title of the work, the name and surnames of the student, academic year and subject. Besides, they have to include references. The presentation of works will do with PowerPoint, previous review of the professor. The maximum time of exhibition are 20 minutes. In the Virtual Platform of the University (FAITIC), in the PRACTICAL section, will find the information on the distinct alternative.
ICT supported practices (Repeated, Dont Use)	An important part in this section is the proposal by part of the students of questions type test related with the different themes of the subject. The questions will have 4 alternatives of answer, of which only one will be correct. Has to include feedback in the alternatives of answer. The questions formulated that have the seen well of the professor can form part of tests for final evaluation. It will propose other activities to work the distinct contents of the subject: questionnaires, exercises of *autoevaluación, studies of case, analysis of works, participation in forums. These exercises will develop in the Virtual Platform (faitic), with dates of delivery and with feedback by part of the professor.

Assessment

	Description	Qualification	Training and Learning Results
Laboratory practical	Continuous formative, summative evaluation: it values the assistance, the preparation-documentation, the clarity, the organisation of contents, the work in group and the attitude. RESULTS OF LEARNING 1-The students will be able to contemplate distinct possibilities in the resolution of a problem. 2-The students will be able to comprise and value distinct speeches. 3- The students will know distinct criteria of evaluation and will apply them to processes of perception and memory. 4- The students will know proofs for the creation of mental images. 5- The students developed the skill to have a conversation and arrive to agreements in works in group.	20	B6 C22 C23 C26 C28 C29 C33 C34
Mentored work	Continuous formative evaluation It values the process of preparing the work RESULTS OF LEARNING 1- The students will be able to relate the processes of perception and memory in the process artistic. 2- The students will be able to relate the creative process, the mental imagery and the cognitive maps in the artistic creation. 3- The students will be able to comprise and value distinct speeches.	5	C26 C27 C29 C34

ICT supported practices (Repeated, Dont Use)	Formative and continuous evaluation. summative evaluation: it values the utilisation of distinct tools, the implication, the argumentations and reflections, and the attitude. RESULTS OF LEARNING 1- The students will purchase basic knowledges of the processes of perception and memory. 2- The students will purchase basic knowledges about the creative process, the mental imagery and the cognitive maps.	5	C22 C25 C27 C30 C33
Presentation	Formative and continuous evaluation. Summative evaluation: it values the clarity and the simplicity in the exhibition, the composure and the attitude in the exhibition. RESULTS OF LEARNING 1- The students will be able to defend publicly a previously elaborated work of clear form, with language and correct attitude.	5	C23 C29
Objective questions exam	Summative and final evaluation : it will consist in an objective proof on the contents that conform the matter. The test will consist of 30 questions with four alternatives, of which only one is correct. This exam will be done the end of the course, in the classroom. RESULTS OF LEARNING 1- The students will purchase basic knowledges of the processes of perception and memory. 2- The students will purchase basic knowledges about the creative process, the mental imagery and the cognitive maps. 3- The students will be able to relate the processes of perception and memory in the process artistic. 4- The students will be able to relate the creative process, the mental imagery and the cognitive maps in the artistic creation. 5- The students will be able to contemplate distinct possibilities in the resolution of a problem. 6The students/ace will be able to comprise and value distinct speeches.	40	C22 C25 C26 C27 C29 C30 C33 C34 C37
Portfolio / dossier	Final evaluation of the supervised work: it values the adaptation to the norms stablishes, the preparation, the clarity, the means used and the level of deepening. RESULTS OF LEARNING 1- The students is able to make a work written that it involve a reflexive trial, respecting the ways and forms academically established.	5	C4 C27 C29
Self-assessment	(*)Evaluación *sumativa y final: consistirá en una prueba objetiva sobre los contenidos que conforman la materia. La prueba constará de 30 preguntas con cuatro alternativas, de las que solo una es correcta. Esta evaluación *fará en el período de evaluación el final del *cuatrimestre, en horario de teoría. RESULTADOS DE APRENDIZAJE 1- El alumnado adquirirá conocimientos básicos de los procesos de percepción y memoria. 2- El alumnado adquirirá conocimientos básicos acerca del proceso creativo, la imaginaria mental y los mapas cognitivos. 3- El alumnado será capaz de relacionar los procesos de percepción y memoria en el proceso artístico. 4- Los alumnos/as serán capaces de relacionar el proceso creativo, la imaginaria mental y los mapas cognitivos en la creación artística. 5- El alumnado será capaz de contemplar distintas posibilidades en la resolución de un problema. 6Los alumnos/as serán capaces de comprender y valorar distintos discursos.	20	C22 C25 C26 C27 C29 C30 C33 C34 C37

Other comments on the Evaluation

In this subject will do one test at the end of this course, the date will be decided the first days of course . In the exam of July is only for the students that don't pass the february exam and will be able to opt to the proof of objective questions, although will take into account the punctuation reached in distinct activities during the cuatrimestre. For Dates of extra evaluations should consult:<http://belasartes.uvigo.es/bbaa/index.php?id=31>

Sources of information

Basic Bibliography

CAMPOS, A., **Manual de prácticas de psicología básica**, 1988,
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MYER, D. G., **Psicología**, 1999,

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 VEGA DE M., **Introducción a la psicología cognitiva**, 1984,
 COON, D., MITTERER, J. O., **Introduction to Psychology**, 2007,
 GOLDSTEIN, E. B., **Sensation and perception**, 2010,
 LAHEY, B. B., **Psychology: an introduction**, 2012,
Complementary Bibliography

Recommendations

Other comments

COMPLEMENTARY BIBLIOGRAPHY

*ARAGONES., *J.I. And *AMÉRIGO, M. (2000). Environmental psychology. Madrid: Pyramid.
 *ARNHEIM, *R. (1995). Art and visual perception. Madrid: Alliance.
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 *BALLESTEROS, *S. And GARCÍA, *B. (1995). Basic psychological processes. Madrid: *Universitas.
 *BEST, *J.*B. (2001). Cognitive psychology. Madrid: *Paraninfo.
 COHEN, D. And *MACKETH, S.A. (1993). The development of the imagination. Barcelona: *Paidós.
 LÓPEZ-OTÍN, C. (2019). The life in four letters. Barcelona: *Paidós.
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 *GOMBRICH, And. *H. (1993). The image and the eye. Madrid: Alliance Forms.
 *GOMBRICH, And. *H., *HOCHBERG, *J., and BLACK, M. (1993). Art, perception and reality. Barcelona: *Paidós.
 *GOMBRICH, And. *H. (1998). Meditations on a horse of toy and other essays on the theory of the art. Madrid: Debate.
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 *SCHACTER, D. L. (1999). In search of the memory: the brain, the mind and the past. Barcelona: Editions Group Zeta.
 SOLOMON, M. *R. (1997). Behaviour of the consumer. Mexico: *Prentice *Hall
 *VIGOUROUX, *R. (1996). The factory of the beautiful. Barcelona: Iberian Press.

READINGS

PERCEPTION

- *Crary, *J. (2008). Suspensions of the perception. Attention, show and modern culture. Madrid: *AKAL.
 - *Heller, And. (2004). Psychology of the colour. Barcelona: Publisher Gustavo *Gili.
 - *Gombrich, And. *H., *Hochberg, *J., and Black, M. (1993). Art, perception and reality. Barcelona: *Paidós.
 - *Sacks, Or. An anthropologist in *marte.
 - *Sacks, Or. The man that confused to his woman with a hat.
 - *Sacks, Or. The island of the blind to the colour.
 - *Sacks, Or. With an alone leg.

MEMORY

- *Schacter, D. L. (2003). The seven sins of the memory. Barcelona: Ariel (chapters *do 1 to the 4, *pp. 23-140).
 - *Schacter, D. L. (2003). The seven sins of the memory. Barcelona: Ariel (chapters of the 4 to the 8, *pp. 141-253).

COGNITION And CREATIVITY

- *Sternberg, *R. *J. And *Lubart, *T. I. (1997). The creativity in a culture *conformista. Barcelona: *Paidós (chapters of the 1 to the 5, *pp. 17-162).
 - *Sternberg, *R. *J. And *Lubart, *T. I. (1997). The creativity in a culture *conformista. Barcelona: *Paidós (chapters of the 6 to the 11, *pp. 163-308).
 - Gardner, *H. (1999). Extraordinary minds. Barcelona: *Kairós.
 - *Weisberg, *R. *W. (1989). The creativity the genius and other myths. Barcelona: Work.
 - García Thin-*Segues, C. (2022). The I creative. Harp.
 - Montero, *R.*w. (2022). The danger to be rope. *Seix *Barral.
 - García-Thin, C. (2022). The I creative. Harp.

INDIVIDUAL And SOCIETY

- *Ariely, D. (2008). The cheats of the wish. Barcelona: Ariel.
 - López-*Oín, C. (2019). The life in four letters. Keys for *enterder the diversity the illness and the happiness. Barcelona: Planet.
 - Torres, And., Conde, And. And Ruiz, C. (2002). Human development in the audiovisual society. Madrid: Alliance. (Chapters of

the 1 to the 5, *pp. 17-140).

- Torres, And., Conde, And. And Ruiz, C. (2002). Human development in the audiovisual society. Madrid: Alliance. (Chapters of the 6 to the 10, *pp. 141-286).

*Crary, *J. (2015). 24/7. The capitalism to the round of the dream. Barcelona: Planet.

RECOMMENDATIONS TO PREPARE THE CONTENTS OF THE MATTER

For the subject I recommends *LAHEY, *B.*B. (1999). Introduction to the psychology. Madrid: *McGraw-*Hill (chapter 1, *pp. 1-17; chapter 5, *pp. 214-260; chapter 11, *pp. 507-515).

For the subject II recommends ROCK, I. (1985). The perception. Barcelona: Work (chapter 1, *pp. 1-13). FERNÁNDEZ *BALLESTEROS, *J. L. (2000). Basic processes of general psychology I. Madrid: Sanz and Torres (Chapter 25, *pp. 405-410).

For the subject III recommends *GOLDSTEIN, And.*B. (1999). Feeling and perception. Madrid: Thomson (chapter 6, *pp. 157-174).

For the subject IV recommends *GOLDSTEIN, And.*B. (1999). Feeling and perception. Madrid: Thomson (chapter 7, *pp. 177-213).

For the subject SAW recommends *GOLDSTEIN, And.*B. (1999). Feeling and perception. Madrid: Thomson (chapter 8, *pp. 214-244).

For the subject SAW recommends FIELDS, To. (1988). Manual of practices of basic psychology. Barcelona: Group University Editor (chapter 5, *pp. 63-76); *SCHIFFMAN, *H. *R. (1981). The sensory perception. Mexico: *Limusa (chapter 17, *pp. 337-358).

For the subjects VII and VIII recommends *LAHEY, *B.*B. (1999). Introduction to the psychology. Madrid: *McGraw-*Hill (chapter 6, *páx. 261-302).

For the subjects IX recommends *FELDMAN, *R. *S. (1998). Psychology. Mexico: *McGraw-*Hill (chapter 7, *pp. 233-252);

*COON, D. (1999). Psychology. Madrid: Thomson. (Chapter 11, *pp. 347-369).

For the subject X recommends VEGA OF M. (1984). Introduction to the psychology. Madrid: Alliance (point 5.6, *pp. 247-259).