Pearson Edexcel Level 1/Level 2 (9–1) GCSE Psychology

Topic Guide 8

Perception – How do you interpret the world around you?

CONTENTS

Perception – How do you interpret the world around you?

Specification requirements

This topic is an optional topic and will be examined in Paper 2.

Candidates are expected to demonstrate and apply the knowledge, understanding and skills described in the content.

To demonstrate their **knowledge**, candidates should undertake a range of activities, including the ability to recall, describe and define, as appropriate.

To demonstrate their **understanding**, candidates should explain ideas and use their knowledge to apply, analyse, interpret and evaluate, as appropriate.

Candidates may be asked to consider the following issues when **evaluating** studies:

- validity
- reliability
- generalisability
- ethics
- objectivity
- subjectivity.

Candidates may be required to **apply** their understanding – for example by responding to scenarios that are drawn from the topic area and/or associated research – and in doing this they should use psychological concepts, theories and/or research from within their studies of perception.

Opportunities for practical activities

Candidates should gain hands-on experience of carrying out ethical, investigative activities to aid their understanding of this subject. To help centres identify opportunities for carrying out these activities, studies that can be replicated have been marked with an asterisk.

Research methods are delivered in Topic 11. However, as a way to aid candidates in evaluating the studies, centres can encourage them to consider the methodology of the key studies as they progress through each individual topic.

Although candidates will not be directly assessed on practical activities, the experience they gain will give them a better understanding of this subject and may enhance their examination performance.

Guidance

8.1 Content

8.1.1 Understand examples of, and the reasons for, monocular and binocular depth cues:
visual cues, to include:
a. superimposition
b. relative size
c. linear perspective
d. stereopsis
e. texture gradient
f. height in the plane
visual illusions, to include:
g. fictions
h. ambiguous figures
i. distortions
visual constancies, to include:
j. shape
k. colour
l. size

Candidates should understand the reasons for depth cues and should be able to give examples of these. They should be able to define the key terms and know the features of these. Candidates may benefit from starting their learning with basic descriptions of what is meant by **monocular** and **binocular** cues; for example, that monocular cues, such as **size** (8.1.1l) or **texture gradient** (8.1.1e), are processed in one eye and that binocular cues, such as **stereopsis** (8.1.1d), are processed using both eyes. Candidates could view their own environment or images using one or both eyes to experience how monocular and binocular cues work.

Visual cues should be understood, and candidates may benefit from seeing examples of these cues (many are available through google images) or from identifying the cues in the environment around them. They should know that **superimposition** (8.1.1a) occurs when one object blocks the observer's view of another object, so that the object blocking the view is perceived as nearby; for example, a car that partially blocks the view of a house on a street would be perceived as being closer than the house. Candidates should understand that **relative size** (8.1.1b) is when an object that is smaller than another comparable object is perceived to be further away; for example, if in the case of two people one is much smaller than the other, then that person would be perceived as being in the distance. Candidates understanding could be aided using practical activities to demonstrate this effect.

Candidates should understand how **linear perspective** (8.1.1c) aids in the perception of depth and distance. They should understand that the lines in linear perspective converge at the point of furthest distance from the observer. Candidates could draw their own images using linear perspectives. Candidates should be aware that **stereopsis** (8.1.1d) is the information provided from visual input to allow a person to make depth perception judgements. It may be beneficial for candidates to understand how binocular disparity (different views from each eye) underpins stereopsis. They could hold an item, such as a pen, close to view and alternate between one eye and the other to understand what is meant by binocular disparity, and then how stereopsis is the combination of these inputs in order to determine depth.

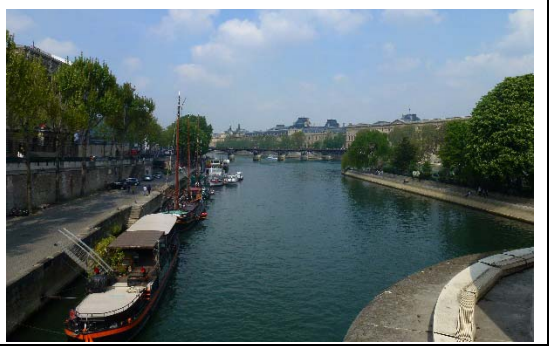
Candidates should be able to understand how the use of **texture gradient** (8.1.1e) as a distance/depth cue can explain the way in which the textured surface of an item or scene (such as paving on a road, or bricks on a house) appears to become smoother and less

detailed as it gets further away from the observer. They should also know that **height in the plane** (8.1.1f) is where objects appear to be higher in an image or scene as they move further away; for example, appearing closer to the horizon line. Practical activities could be used to illustrate this.

Centres may choose to deliver the study by **Haber and Levin (2001)** (8.2.1) at this point as evidence of size and distance perceptions, and how cues are used to make perception judgements.

Application of these concepts to stimulus materials would benefit candidates. Centres could use images from the internet. Candidates could identify the visual cues in the images and explain whether they are monocular or binocular.

What visual cues can you identify in this image?

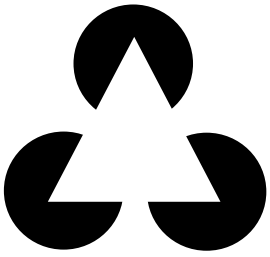


Candidates should understand the nature of **visual constancies**, such as **shape** (8.1.1j), **colour** (8.1.1k) and **size** (8.1.1l), and how visual constancy explains an individual's ability to understand that an object remains the same even when it projects different images to visual input: for example, that a banana remains yellow even when the image is in black and white; or that a car remains the same size even if it appears smaller when seen in the distance. Candidates may benefit from exploring how such visual constancies enable individuals to perceive depth or distance – knowing that the size of the car does not change means that if it appears smaller than expected, then it must be in the distance.

The concepts of **visual illusions** can be delivered at this point, or delivered with the **constructivist theory of perception** (8.1.3). Visual illusions should include **fictions** (8.1.1g), which occur when a figure, shape or object is perceived even when it is not actually within the image; for example, the Kanizsa Triangle. **Ambiguous figures** (8.1.1h), or 'reversible' figures, are where an image can be perceived in two or more different ways, such as the examples of 'Young and Old Woman' or 'Rubin's Vase'. Candidates should also understand **distortions** (8.1.1i), where perceptions differ from the sensory input that is being received, such as the Müller-Lyer or Ponzo illusions.

Application of these concepts to stimulus materials would benefit candidates. Centres could use images from the internet from which candidates could identify the nature of the illusion that they are presented with.

What type of illusion is shown in this image?



8.1.2 Understand the Direct Theory of Perception (Gibson, 1966) as an explanation of sensation and perception, including strengths and weaknesses of the theory:

a. sensory input
b. optic flow
c. invariants
d. affordances

Candidates should understand that this is a 'bottom-up' theory of perception, where it is believed that the process of visual perception starts from the basic cues of the **sensory input** (8.1.2a) and builds up to a more complex processing of what is being perceived. They should be aware that Gibson (1966) believed that the processing of visual information does not require much in terms of prior knowledge, but that the patterns of light, the optic array, reaching our **sensory input** (8.1.2a) is sufficient for visual perception. It is also believed that objects and the environment provide **affordances** (8.1.2d), which offer information to the observer during visual input so they know how to interact or interpret the object or environment.

The direct theory of perception rests on **invariants** (8.1.2c) such as the **optic flow** (8.1.2b), **texture gradient** (8.1.1e) and horizon, to work out depth, distance and movement. The **optic flow** (8.1.2b) gives the observer information about speed and direction, as objects in the environment flow past the observer. Candidates could apply this to their own experiences, for example, when on a car or train journey they can see how objects in the distance appear more still than objects nearby as they move past them.

Application of this explanation of perception to stimulus materials would benefit candidates. Centres could develop scenarios and examples from which candidates can identify the key components of the direct theory of perception that are evident and explain them in relation to the theory.

Carlos is driving down a road when he sees another car driving towards him on the other side of the road. According to Gibson (1966), how does Carlos know the car is driving towards him?

The direct theory of perception can be evaluated through comparisons to other models, theories and explanations, such as whether the constructivist theory proposed by Gregory (1970) provides a better explanation of why people are susceptible to visual illusions. Supporting evidence can be used where available. Equally, evidence can be used where it shows that the theory or explanation may be inaccurate.

Some candidates may benefit from being extended by drawing on the concepts delivered in the 'issues and debates' content, where themes such as whether affordances ignore the possibility that individuals learn about environments and objects, rather than being afforded information from them, thus ignoring individual, social and cultural diversity, could be used to evaluate explanations.

8.1.3 Understand the constructivist theory of perception (Gregory, 1970) as an explanation of sensation and perception, including strengths and weaknesses of the theory:
- **a. sensory input**
- **b. perceptual hypothesis**
- **c. inferences**
- **d. prior knowledge**

Candidates should understand the relevant terms and be able to explain each of the key features of the constructivist theory of perception. They should understand that this theory is a 'top-down' explanation of perception; that visual perception involves hypothesis testing which is based on existing information already stored in the brain to interpret the incoming visual information.

Candidates should be able to discuss how **sensory input** (8.1.3a) enters an individuals' brain and immediately triggers the activation of a **perceptual hypothesis** (8.1.3b). This is when 'best guesses' about visual information are made, in order for a person to attempt to process and make sense of the **sensory input** (8.1.3a). Candidates should also know that people interpret their environment by drawing on **prior knowledge** (8.1.3d) or schemata to match the input to perceptual knowledge in order to understand the image that they see. Candidates could explore these concepts by explaining how a variety of objects presented to them work or are used just from observing them. This concept can also be highlighted through the use of **visual illusions** (8.1.1g–i) which can be taught here or at the start of the topic alongside other **visual cues** (8.1.1a–f).

Application of this explanation to stimulus materials would benefit candidates. Centres could develop scenarios and examples from which candidates can identify the key components of the constructivist theory of perception that are evident and explain them in relation to the concepts in this topic.

Carlos and Amanda are shown a picture by their psychology teacher. Carlos says that the picture is of an old woman, but Amanda says it is of a young woman. How can Gregory's (1970) theory of perception help explain why they see two different images?

The constructivist theory of perception can be evaluated through comparisons to other models, theories and explanations, such as whether the direct theory proposed by Gibson (1966) provides a better explanation of how individuals are able to accurately interpret sensory input in most cases, and thus not through the use of 'guess work'. Supporting evidence can be used where available, such as evidence indicating that Gregory (1970) overemphasises perceptual errors as most interpretation of the environment is accurate. Some candidates may benefit from being extended by drawing on the concepts delivered in the 'issues and debates' content.

8.1.4 Understand the effects of the following on perceptual set:
- **a. motivation**
- **b. expectation**
- **c. emotion**
- **d. culture**

Candidates should be aware that a perceptual set is the possibility of perceiving only part of the sensory information that is available and ignoring the rest, as individuals can perceive something in the way that they expect it to be (this is known as expectancy).

Candidates should understand that perceptual set can be influenced by different factors. They should understand that **motivation** (8.1.4a) refers to internal processes that direct individuals towards a goal – for example, psychological motives (such as personal interest or desire) or physiological motives (such as being hungry or thirsty). Centres

could support this concept with evidence such as Solley and Haigh (1948) who found that children drew images of Santa with larger and larger toy sacks as it got closer to Christmas.

Candidates should understand that **expectation** (8.1.4b) is the idea that what individuals see is influenced by what they expect to see. This can be illustrated to candidates using a range of images and examples available online, or through activities such as giving candidates common or known phrases or images containing errors and seeing if they spot the mistakes.

Candidates should know how **emotions** (8.1.4c) such as fear, happiness or sadness can cause individuals to perceive sensory input information in a way that is consistent with their emotional state. Centres may wish to draw on research evidence for examples of emotional impact on perception, such as McGinnies' (1949) study using emotionally charged or emotionally neutral words. Candidates could also consider incidences when they have perceived information differently due to their emotions; for example, being afraid as a child and perceiving an object in a room to be frightening.

The effects of **culture** (8.1.4d) should also be understood. Centres may wish to deliver the study by **Carmichael, Hogan and Walter (1932)** (8.2.2) at this stage to highlight how differences in language can have an impact on the interpretation of visual input, with language differing across cultures. Candidates should be aware that cultural influences which impact on perceptual set could be wide ranging; for example, language, traditions, beliefs, rules or experiences. Evidence can be used to exemplify this content, such as Turnbull (1961) who studied perception in BaMbuti pygmies (which also highlights a lack of size constancy), or Serpell and Deregowski (1980) who reviewed cross-cultural research into perception.

Application of these concepts to stimulus materials would benefit candidates. Centres could develop scenarios and examples from which candidates can identify the effect on perceptual set that is evident and explain it in relation to the concepts in this topic.

Michelle is presented with the following set of letters and numbers:

A B C D E F G H

9 10 11 12 13 14 15

She is asked how many times the number thirteen appears in the sequences. Michelle states that it appears once. What might have influenced Michelle when she gave this answer?

Candidates may benefit from being extended by drawing together concepts that are delivered in the 'issues and debates' content. Here, themes such as cultural diversity could be expanded through the application of cultural effects on **perceptual set** (8.1.4) and the study by **Carmichael, Hogan and Walter (1932)** (8.2.2), and thus candidates can form an opinion as to whether perception can be considered to be 'nature' or influenced by 'nurture'.

8.2 Studies

Candidates should understand the aims, procedures and findings (results and conclusions), and strengths and weaknesses of:

*8.2.1 Haber and Levin (2001) The Independence of Size Perception and Distance Perception
*8.2.2 Carmichael, Hogan and Walter (1932) An Experimental Study on the Effect of Language on the Reproduction of Visually Perceived Form

Study One

Haber and Levin (2001) The Independence of Size Perception and Distance Perception.

Experiment 1

Aims(s)

To investigate size estimations of familiar objects that are of both known size and variable size.

Procedure

Sample: 109 male undergraduate students from a psychology course at the University of Illinois, Chicago were used.

A list containing the names of common objects was presented to a group of experimental psychologists to be rated for likely familiarity to undergraduate students. Where there was agreement of high familiarity on the ratings, that object was selected for the final list. A total of 50 items were selected for the final list.

The actual physical height measurements were taken for as many of these objects as possible (a total of 30 objects were found). This was done by visiting several local shops to measure at least ten of each object; for example, measuring ten bowling balls.

A questionnaire was devised with the list of 50 objects given in a random order. There was space underneath each named object to write an estimated height in feet and inches. This was distributed after a lesson and returned within 48 hours.

Results

Among the familiar objects named on the list, the students were able to estimate the prototypic[1] size with accuracy.

Where there were significant deviations (SD 0.36 to 1.26), the objects were considered as token variant[2] objects. Where the deviations were less (SD 0.00 to 0.08), the objects were considered to be token invariant[3] objects.

Depending on whether items were token variant or token invariant the size estimates varied in accuracy. It decreased in accuracy as token variance increased; so, size estimate accuracy was more accurate for items with less token variance.

[1] *Prototypic* is the average or typical size of an object in a category.

[2] *Token variant* objects have a less constrained size range, so there is more variance of size within a category (for example, a Christmas tree).

[3] *Token invariant* objects have a constrained size range, so there is a small variance of size between objects within a category (for example, a bowling ball).

Conclusions

Size estimates were all obtained without the object being presented. Therefore, prior knowledge of the object was used to estimate size, and so perception of size in this instance is a cognitive memory process and not a visual perception task.

Experiment 2

Aims(s)

To investigate distance judgements and size estimations of viewed familiar objects that are considered either token variant or token invariant, and the size of unfamiliar objects within a natural scene.

Procedure

Sample: Nine male students volunteered to take part. All of them were screened for normal (or corrected normal) vision acuity, binocular vision and colour vision.

Participants were taken to a field that had been divided into four quadrants. In three of the quadrants there were objects to be viewed. The fourth quadrant was left empty in order to allow the participants to be walked to the centre of the field to a viewing point without being able to see the objects in the other quadrants.

Each quadrant contained 15 randomly allocated objects that were selected from:

- 15 familiar token invariant objects (selected from the named list in Experiment 1)
- 15 familiar token variant objects (selected from the named list in Experiment 1)
- 15 objects of unknown size (cardboard cut out shapes painted in different colours).

Participants viewed the objects together in groups of three. Each group viewed one quadrant and wrote down on a piece of paper their estimate of the size and distance of each object. Once they had completed this for a quadrant, they were instructed to turn to the next quadrant and repeat the same task. They did this until they had viewed all three quadrants.

After the observations, participants were asked to rate the token variant and token invariant objects for familiarity using a Likert scale of 1 (not at all familiar) to 10 (highly familiar). They were also asked to give cognitive estimates of size, in the same way that participants in Experiment 1 had done.

Results

The scores for familiarity indicated that participants were highly familiar with the objects.

Size estimation accuracy decreased when an object was a token variant object.

There was an equal accuracy in perceived and cognitive size estimates for the familiar objects.

There was no improvement in size estimates when distance information was present as there was no effect of distance on size estimations for familiar or unknown objects.

The lack of familiarity or prototypic size did not impair the size estimations of the unknown objects by very much. The participants could estimate the size of unknown objects quite accurately. However, there was more overestimation of size for these objects.

Distance estimates were significantly less accurate for token variant objects than for token invariant objects. Also, the accuracy reduced further for unknown objects.

Size information seemed to be used when making distance estimations in a context where there was inadequate distance information in the scene itself, with underestimations in distance being made where the object provided the lowest quality of size information (i.e. if token variance was high).

Conclusions

People are highly accurate in making size estimations of objects and distance estimations. This is affected by the token variance of an object; however, the estimations of these objects are still quite high. When faced with unknown objects, people make less accurate estimations, although there is still good accuracy even in these instances.

Estimations of size did not deteriorate when the object was far away, therefore there seemed to be no effect of distance on size estimations.

The degree of familiarity with an object and prototypic size enable accurate estimations of size, thus suggesting that size perception may primarily rely on accurate identification of the object. This implicates a role of memory, prior knowledge and experience in size estimating rather than perception. However, distance estimation accuracy appears to rely on the environment and not on objects or knowledge.

Candidates may be asked to consider the following issues when **evaluating** studies:

- validity
- reliability
- generalisability
- ethics
- objectivity
- subjectivity.

Information for centres

It is recommended that, wherever possible, centres combine the use of the summary of studies resource with the original study. However, where studies are not freely available or easily accessible, the summary resource is designed to help provide key starting points to enable teachers to deliver the content.

Study Two

Carmichael, Hogan and Walter (1932) An Experimental Study on the Effect of Language on the Reproduction of Visually Perceived Form.

Aim(s)

Carmichael et al. investigated the conditions that would affect the reproduction of visually perceived forms (shapes/symbols). They used language as the condition to find out if this affected the way an image would be redrawn.

Procedure

Sample: 95 subjects were used; 60 were female, 35 were male and all were college students or teachers.

The subjects were grouped, with an equal representation of males and females, as follows:

- List I had 48 participants
- List II had 38 participants
- the Control group had 9 participants.

A set of 12 ambiguous figures was designed, and two names were given to each figure. One name was used in List I and one name was used in List II. Participants in the two experimental groups were then presented with the figures and associated 'name'.

An example of an ambiguous figure and two possible names is shown in **Figure 1** below.

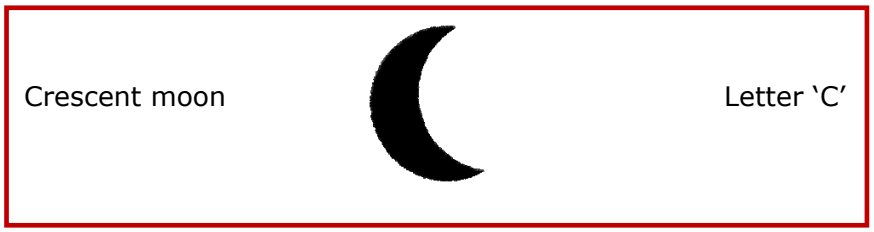


Figure 1

Figures/names were presented using an electronic display and a verbal prompt from the experimenter prior to the presentation of each of the 12 figures. The experimenter would state that 'the next figure resembles…' and then give the allotted name of the figure.

Participants viewed all 12 figures and then reproduced them in any order. Where they could not reproduce the figure, the list was shown again, replicating the instructions and naming of the figure as per the initial presentation. This required between two and eight trials to achieve reproduction of all 12 figures.

The control group viewed the 12 figures but without an associated name being given to them.

Participants were asked at the end of the experiment to explain how they performed the task.

A total of 3051 figures were reproduced and these reproduced figures were scored by independent raters for quality of reproduction using a 5-degree scale, with 1 being almost perfectly reproduced and 5 being almost completely changed from the original.

Results(s)

The results from the rating scores are shown in **Table 1** below.

Quality scale	Number of reproductions
1 Almost perfect reproduction	26
2 Slight changes from original	285
3 Noticeable change, but not distorted	1011
4 Marked changes, e.g. omissions, additions	1268
5 Almost completely changed from original	905

Table 1

The reproductions in group 5 of the rating scale showed marked differences between different figures. Of the 905 reproductions, for List I 74% were deemed to be like the figure that had been verbally named at presentation; for List II 73% were like the figure named. Of the control group, only 45% showed any resemblance to either of the 'names' presented from List I or List II.

Conclusion

It was claimed that naming a form immediately prior to presenting it visually will in many cases change the reproduced form. To some extent at least, the nature of the words presented to someone when they first perceive a figure in visual form can determine the form that is reproduced.

Candidates may be asked to consider the following issues when **evaluating** studies:

- validity
- reliability
- generalisability
- ethics
- objectivity
- subjectivity.

Information for centres

It is recommended that, wherever possible, centres combine the use of the summary of studies resource with the original study. However, where studies are not freely available or easily accessible, the summary resource is designed to help provide key starting points to enable teachers to deliver the content.

8.3 Issues and debates

The issues and debates content delivered in each compulsory topic, including research methods, is designed to enable candidates to understand the wider issues in psychology that underpin psychological knowledge and research.

Issues and debates will be specifically assessed in **Paper 1** through an extended open-response question.

The inclusion of '**the contribution of psychology to an understanding of an individual**' has been placed within the compulsory topic area of *development* through morality.

The inclusion of '**reductionism / holism**' has been placed within the compulsory topic area of *memory*.

The inclusion of '**nature / nurture**' has been placed within the compulsory topic area of *psychological problems*.

The inclusion of '**how psychological knowledge and ideas change over time and how these inform our understanding of behaviour**' has been placed within the compulsory topic area of the *brain and neuropsychology*.

The inclusion of '**the contribution of psychology to an understanding of individual, social and cultural diversity**' has been placed within the compulsory topic area of *social influence*.

The inclusion of '**develop an understanding of ethical issues in psychology**' has been placed within the compulsory topic area of *research methods* because it allows for links to be made across all research methodology.

Candidates can, however, draw upon issues and debates in their evaluations and extended open essays across each topic area (compulsory and/or optional), and while this is not an expected feature of responses, it may – if appropriate, accurate and relevant – be creditworthy.

For example, if they chose to evaluate the direct theory of perception (Gibson, 1966) drawing from an accurate understanding of reductionism then this can be an acceptable response.

Another example may involve candidates who wish to draw upon ethical considerations when evaluating the key studies.

Resources and references

Studies

*8.2.1 Haber and Levin (2001) The Independence of Size Perception and Distance Perception

https://link.springer.com/article/10.3758/BF03194530

*8.2.2 Carmichael, Hogan and Walter (1932) An Experimental Study on the Effect of Language on the Reproduction of Visually Perceived Form

http://www.bryanburnham.net/wp-content/uploads/2014/01/Carmichael-Hogan-Walter-1932.pdf

Resources for perception

Sources suggested here are additional guidance for centres to aid with teaching resources and ideas. These are not compulsory components and centres should select delivery content as appropriate to their candidates. Centres can draw upon any research evidence to support evaluations and explanations of topic areas. This list is not exhaustive.

Visual cues
http://www.eruptingmind.com/depth-perception-cues-other-forms-of-perception/
http://www.all-about-psychology.com/optical-illusions.html
https://www.verywell.com/optical-illusions-4020333
http://psychapprentice.weebly.com/psychology-lexicon/visual-constancy

Direct Theory of Perception (Gibson, 1966)
http://www.users.totalise.co.uk/~kbroom/Lectures/gibson.htm
http://jraissati.com/PHIL256/03_Gibson_ATheoryOfDirectPerception.pdf

Constructivist Theory of Perception (Gregory, 1970)
http://www.richardgregory.org/papers/
http://psychlotron.org.uk/newResources/perception/AS_AQB_percep_PerceptionTheories_AdvanceOrganiser.pdf

Additional resources
http://cw.routledge.com/textbooks/9781848720091/downloads/Chapter_03/Revision_Guide_-_Theories_of_Perceptual_Organisation.docx

References

McGinnies, E. (1949) Emotionality and perceptual defense. *Psychological review*; 56(5): 244.
http://faculty.uncfsu.edu/tvancantfort/Syllabi/Gresearch/Readings/A_McGinnies.pdf

Turnbull, C.M. (1961) Some observations regarding the experiences and behavior of the BaMbuti Pygmies. *The American journal of psychology*; 74(2): 304–308.
http://www.jstor.org/stable/1419421?seq=1#page_scan_tab_contents

Solley and Haigh (1948), cited in Craddick, R.A. (1962) Size of Easter egg drawings before and after Easter. *Perceptual and motor skills*; 15(3): 591–93.
http://journals.sagepub.com/doi/abs/10.2466/pms.1962.15.3.591?journalCode=pmsb

Teacher resource sharing

Further suggested resources can be found in the 'Getting Started' publication, where a scheme of work has been provided.

http://www.psychlotron.org.uk
http://www.psychteacher.co.uk
http://www.resourcd.com

Teacher and student resource sites

http://www.simplypsychology.org/ – this website gives an overview of many of the key areas.

https://www.psychologytoday.com/ – this is an online magazine (with an option to subscribe) that brings psychological theories into modern, contemporary issues.

https://play.google.com/store/search?q=psychology%20free%20books&c=books&hl=en – this site has a number of free short books about key areas of psychology.

http://www.open.edu/openlearn/body-mind/psychology – The 'OpenLearn' programme offers freely accessible resources provided by the Open University.

http://allpsych.com/ –a useful site with books, articles and summaries of some of the key concepts.

https://www.youtube.com/playlist?list=PL8dPuuaLjXtOPRKzVLY0jJY-uHOH9KVU6 – Psychology 'Crash Course' is a YouTube channel that provides 40 short overviews of psychological issues.

http://www.bbc.co.uk/programmes/b008cy1j – 'BBC Mind Changers' is a series of radio episodes (that can also be downloaded) about key psychologists, their work and the development of psychology over time.

http://www.bbc.co.uk/programmes/b006qxx9 – 'BBC In the Mind' is a series of radio episodes that focus on the human mind using the application of psychological concepts and theories.

**All weblinks included here have been checked as active at publication. However, the nature of online resources is that they can be removed or replaced by webhosting services and so it cannot be guaranteed that these sites will remain available throughout the life of the qualification.*