Perceptual Bases For Rules Of Thumb In Photography

He then assesses the status of judgments as reliable indicators of a speaker's grammar. Perceptual OrganizationRoutledge

Historical analysis reveals that perceptual theories and models are doomed to relatively short lives. The most popular contemporary theories in perceptual science do not have as wide an acceptance among researchers as do some of those in other sciences. To understand these difficulties, the authors of the present volume explore the conceptual and philosophical foundations of perceptual science. Based on logical analyses of various problems, theories, and models, they offer a number of reasons for the current weakness of perceptual explanations. New theoretical approaches are also proposed. At the end of each chapter, dicussants contribute to the conclusions by critically examining the authors' ideas and analyses.

There are fewer distinctions in any language than there are distinct things in the universe. If, therefore, languages are ways of representing the universe, a primary function of their elements must be to allow the much more varied kinds of elements out of which the universe is made to be categorized in specific ways. A prototype approach to linguistic categories is a particular way of answering the question of how this categorization operates. It involves two claims. First, that linguistic categorization exploits principles that are not specific to language but characterize most, if not all, processes of cognition. Secondly, that a basic principle by which cognitive and linguistic categories are organized is the prototype principle, which assigns elements to a category not because they exemplify properties that are absolutely required of each one of its members, but because they exhibit, in varying degrees, certain types of similarity with a particular category member which has been established as the best example (or: prototype) of its kind. The development of the prototype approach into a satisfactory body of theory obviously requires both that its empirical base be enriched, and that its conceptual foundations be clarified. These are the areas where this volume, in its 26 essays, makes original contributions. The first two parts contain discussions in which various kinds of linguistic phenomena are analysed in ways that make essential use of prototype notions. The last two parts contain discussions in which prototype notions themselves become the object, rather than the instrument, of analytical scrutiny.

Child Phonology, Volume 1: Production contains the proceedings of a conference on child phonology held at the National Institutes of Health in Bethesda, Maryland, on May 28-31, 1978. The conference provided a forum for discussing theoretical and methodological issues concerning child phonology, with emphasis on speech production and perception as well as the relationship between the two. Different perspectives on how children acquire the phonology of their language(s) are considered. Comprised of 13 chapters, this volume begins with an overview of speech production in children, followed by a discussion on the control of speech production by adults. The reader is then introduced to a philosophical consideration of the theory of child phonology; the development of auditory and articulatory phonological processes in children; and stages of speech development in the first year of life. Subsequent chapters focus on the emergence of the sounds of speech in infancy; a cross-linguistic perspective on the acquisition of stop systems; and the acquisition of word-initial fricatives and affricates in English by children aged 2-6 years. The book also explores the role of context in misarticulations before concluding with an analysis of the acquisition of tone. This monograph will be of interest to phonologists and linguists.

In contrast to the prevailing tradition in epistemology, the focus in this book is on low-level inferences, i.e., those inferences that we are usually not consciously aware of and that we

share with the cat nearby which infers that the bird which she sees picking grains from the dirt, is able to fly. Presumably, such inferences are not generated by explicit logical reasoning, but logical methods can be used to describe and analyze such inferences. Part 1 gives a purely system-theoretic explication of belief and inference. Part 2 adds a reliabilist theory of justification for inference, with a qualitative notion of reliability being employed. Part 3 recalls and extends various systems of deductive and nonmonotonic logic and thereby explains the semantics of absolute and high reliability. In Part 4 it is proven that qualitative neural networks are able to draw justified deductive and nonmonotonic inferences on the basis of distributed representations. This is derived from a soundness/completeness theorem with regard to cognitive semantics of nonmonotonic reasoning. The appendix extends the theory both logically and ontologically, and relates it to A. Goldman's reliability account of justified belief. Phenomenology of Perception: Theories and Experimental Evidence presents an interpretation of phenomenology as a set of commitments to discover the immanent grammar of perception by reviewing arguments and experimental results that are still important today for psychology and the cognitive sciences.

A comprehensive overview of the current state of research on memory and mind, this book captures the career and influence of Gordon H. Bower (as told by 22 of his students and colleagues), showing how Bower's research and mentoring of students has broadly and deeply affected modern research. In addition to many personal reminisces about Bower's research and graduate training in the 1950s through 1990s, this book illustrates how Bower's early research and ideas lay the groundwork for much of modern psychological studies of memory, expertise, psychological assessment, and mental imagery.

We effortlessly recognize all sorts of events--from simple events like people walking to complex events like leaves blowing in the wind. We can also remember and describe these events, and in general, react appropriately to them, for example, in avoiding an approaching object. Our phenomenal ease interacting with events belies the complexity of the underlying processes we use to deal with them. Driven by an interest in these complex processes, research on event perception has been growing rapidly. Events are the basis of all experience, so understanding how humans perceive, represent, and act on them will have a significant impact on many areas of psychology. Unfortunately, much of the research on event perception--in visual perception, motor control, linguistics, and computer science--has progressed without much interaction. This volume is the first to bring together computational, neurological, and psychological research on how humans detect, classify, remember, and act on events. The book will provide professional and student researchers with a comprehensive collection of the latest research in these diverse fields.

Editing and Montage in International Film and Video presents a theoretical and practical approach to the art of editing. In this book, Luis Fernando Morales Morante explores the international history, technology, theory, practical techniques, psychology, and cognitive effects of editing across a range of media from around the world, featuring case studies from film, dramatic television, news media, music videos, commercials, and mobile-delivered formats, from the films of Sergei Eisenstein to Michael Jackson's "Thriller" to coverage of the 2012 U.S.

presidential elections. The book includes self-study exercises throughout to help readers put theory into practice.

This book presents a collection of papers from the Spring 1995 Work shop on Computational Approaches to Processing the Prosody of Spon taneous Speech, hosted by the ATR Interpreting Telecommunications Re search Laboratories in Kyoto, Japan. The workshop brought together lead ing researchers in the fields of speech and signal processing, electrical en gineering, psychology, and linguistics, to discuss aspects of spontaneous speech prosody and to suggest approaches to its computational analysis and modelling. The book is divided into four sections. Part I gives an overview and theoretical background to the nature of spontaneous speech, differentiating it from the lab-speech that has been the focus of so many earlier analyses. Part II focuses on the prosodic features of discourse and the structure of the spoken message, Part illon the generation and modelling of prosody for computer speech synthesis. Part IV discusses how prosodic information can be used in the context of automatic speech recognition. Each section of the book starts with an invited overview paper to situate the chapters in the context of current research. We feel that this collection of papers offers interesting insights into the scope and nature of the problems concerned with the computational analysis and modelling of real spontaneous speech, and expect that these works will not only form the basis of further developments in each field but also merge to form an integrated computational model of prosody for a better understanding of human processing of the complex interactions of the speech chain.

It has become accepted in the neuroscience community that perception and performance are quintessentially multisensory by nature. Using the full palette of modern brain imaging and neuroscience methods, The Neural Bases of Multisensory Processes details current understanding in the neural bases for these phenomena as studied across species, stages of development, and clinical statuses. Organized thematically into nine sub-sections, the book is a collection of contributions by leading scientists in the field. Chapters build generally from basic to applied, allowing readers to ascertain how fundamental science informs the clinical and applied sciences. Topics discussed include: Anatomy, essential for understanding the neural substrates of multisensory processing Neurophysiological bases and how multisensory stimuli can dramatically change the encoding processes for sensory information Combinatorial principles and modeling, focusing on efforts to gain a better mechanistic handle on multisensory operations and their network dynamics Development and plasticity Clinical manifestations and how perception and action are affected by altered sensory experience Attention and spatial representations The last sections of the book focus on naturalistic multisensory processes in three separate contexts: motion signals, multisensory contributions to the perception and generation of communication signals, and how the perception of flavor is generated. The text provides a solid introduction for newcomers and a strong overview of the current

state of the field for experts.

This monograph provides novel insights into cognitive mechanisms underlying the processing of sound and music in different environments. A solid understanding of these mechanisms is vital for numerous technological applications such as for example information retrieval from distributed musical databases or building expert systems. In order to investigate the cognitive mechanisms of music perception fundamentals of hearing psychophysiology and principles of music perception are presented. In addition, some computational intelligence methods are reviewed, such as rough sets, fuzzy logic, artificial neural networks, decision trees and genetic algorithms. The applications of hybrid decision systems to problem solving in music and acoustics are exemplified and discussed on the basis of obtained experimental results.

Originally published in 1981, perceptual organization had been synonymous with Gestalt psychology, and Gestalt psychology had fallen into disrepute. In the heyday of Behaviorism, the few cognitive psychologists of the time pursued Gestalt phenomena. But in 1981, Cognitive Psychology was married to Information Processing. (Some would say that it was a marriage of convenience.) After the wedding, Cognitive Psychology had come to look like a theoretically wrinkled Behaviorism; very few of the mainstream topics of Cognitive Psychology made explicit contact with Gestalt phenomena. In the background, Cognition's first love – Gestalt – was pining to regain favor. The cognitive psychologists' desire for a phenomenological and intellectual interaction with Gestalt psychology did not manifest itself in their publications, but it did surface often enough at the Psychonomic Society meeting in 1976 for them to remark upon it in one of their conversations. This book, then, is the product of the editors' curiosity about the status of ideas at the time, first proposed by Gestalt psychologists. For two days in November 1977, they held an exhilarating symposium that was attended by some 20 people, not all of whom are represented in this volume. At the end of our symposium it was agreed that they would try, in contributions to this volume, to convey the speculative and metatheoretical ground of their research in addition to the solid data and carefully wrought theories that are the figure of their research.

Connectionist Models of Cognition and Perception collects together refereed versions of twenty-three papers presented at the Seventh Neural Computation and Psychology Workshop (NCPW7). This workshop series is a well-established and unique forum that brings together researchers from such diverse disciplines as artificial intelligence, cognitive science, computer science, neurobiology, philosophy and psychology to discuss their latest work on connectionist modelling in psychology.The articles have the main theme of connectionist modelling of cognition and perception, and are organised into six sections, on: cell assemblies, representation, memory, perception, vision and language. This book is an invaluable resource for researchers interested in neural models of psychological phenomena.

Could we understand, in biological terms, the unique and fantastic capabilities of the human brain to both create and enjoy art? In the past decade neuroscience has made a huge leap in developing experimental techniques as well as theoretical frameworks for studying emergent properties following the activity of large neuronal networks. These methods, including MEG,

fMRI, sophisticated data analysis approaches and behavioral methods, are increasingly being used in many labs worldwide, with the goal to explore brain mechanisms corresponding to the artistic experience. The 37 articles composing this unique Frontiers Research Topic bring together experimental and theoretical research, linking state-of-the-art knowledge about the brain with the phenomena of Art. It covers a broad scope of topics, contributed by world-renowned experts in vision, audition, somato-sensation, movement, and cinema. Importantly, as we felt that a dialog among artists and scientists is essential and fruitful, we invited a few artists to contribute their insights, as well as their art. Joan Miró said that "art is the search for the alphabet of the mind." This volume reflects the state of the art search to understand neurobiological alphabet of the Arts. We hope that the wide range of articles in this volume will be highly attractive to brain researchers, artists and the community at large.

Foundations of Perception provides a comprehensive general introduction to perception. All the major and minor senses are covered, not only examining them from a perceptual perspective but also taking into account their biological and physical context. In addition to covering all material essential to understanding the functioning of the senses, each chapter also includes a 'Tutorials' section. This provides an opportunity for more advanced students to explore supplementary information on recent or controversial developments in subjects such as: The physics and biology of audition ; Shape and object perception ; Individual differences in perception.

First published in 1973. Routledge is an imprint of Taylor & Francis, an informa company.

- Speech Generation: Acoustics, Models and Applications (Arild Lacroix). - The Evolution of Digital Audio Technology (John Mourjopoulos). - Audio-Visual Interaction (Armin Kohlrausch) . - Speech and Audio Coding (Ulrich Heute) . - Binaural Technique (Dorte Hammerhoei, Henrik Moeller). - Auditory Virtual Environment (Pedro Novo). - Evolutionary Adaptions for Auditory Communication (Georg Klump). - A Functional View on the Human Hearing Organ (Herbert Hudde). - Modeling of Binaural Hearing (Jonas Braasch). - Psychoacoustics and Sound Quality (Hugo Fastl). - Semiotics for Engineers (Ute Jekosch). - Quality of Transmitted Speech for Humans and Machines (Sebastian Möller).

The Psychology of Learning and Motivation publishes empirical and theoretical contributions in cognitive and experimental psychology, ranging from classical and instrumental conditioning to complex learning and problem solving. Each chapter provides a thoughtful integration of a body of work. Includes computational models of human learning Provides contributions from ten leading researchers in the field Contains interdisciplinary perspectives on perceptual learning Synthesizes research from psychology and computer science Focuses on the specific mechanisms that drive perceptual learning

Proposing a new paradigm for perceptual science that goes beyond standard information theory and digital computation. This book breaks with the conventional model of perception that views vision as a mere inference to an objective reality on the basis of "inverse optics." The authors offer the alternative view that perception is an expressive and awareness-generating process. Perception creates semantic information in such a way as to enable the observer to deal efficaciously with the chaotic and meaningless structure present at the physical boundary between the body and its surroundings. Vision is intentional by its very nature; visual qualities are essential and real, providing an aesthetic and meaningful interface to the structures of physics and the state of the brain. This view brings perception firmly in line with ethology and modern evolutionary biology and suggests new approaches in all disciplines that study, or require an understanding of, the ontology of mind. The book is the joint effort of a multidisciplinary group of authors. Topics covered include the relationships among stimuli, neuronal processes, and visual awareness. After considering the mind-dependent growing of information, the book treats time and dynamics; color, shape, and space; language and perception; perception, art, and design.

Evaluation is ubiquitous. Indeed, it isn't an exaggeration to say that we assess actions, character, events, and objects as good, cruel, beautiful, etc., almost every day of our lives. Although evaluative judgment - for instance, judging that an institution is unjust - is usually regarded as the paradigm of evaluation, it has been thought by some philosophers that a distinctive and significant kind of evaluation is perceptual. For example, in aesthetics, some have claimed that adequate aesthetic judgment must be grounded in the appreciator's first hand-hand perceptual experience of the item judged. In ethics, reference to the existence and importance of something like ethical perception is found in a number of traditions, for example, in virtue ethics and sentimentalism. This volume brings together philosophers in aesthetics, epistemology, ethics, philosophy of mind, and value theory to investigate what we call evaluative perception. Specifically, they engage with (1) Questions regarding the existence and nature of evaluative perception: Are there perceptual experiences of values? If so, what is their nature? Are perceptual experiences of values sui generis? Are values necessary for certain kinds of perceptual experience? (2) Questions about epistemology: Can evaluative perceptual experiences ever justify evaluative judgments? Are perceptual experiences of values necessary for certain kinds of justified evaluative judgments? (3) Questions about value theory: Is the existence of evaluative perceptual experience supported or undermined by particular views in value theory? Are particular views in value theory supported or undermined by the existence of evaluative perceptual experience?

The aim of this book is both to reflect current knowledge of perceptual development and to point to some of the many questions that remain unanswered. The study of perceptual development is now a sophisticated science. The majority of the chapters tell a fascinating detective story: the way in which infants perceive and understand the world as they develop. Each of the major sections is prefaced by introductory comments, and the book will be useful for advanced undergraduates, postgraduates, researchers, and other professionals who have an interest in early perceptual development and in infancy in general.

Based on an in-depth study of children's language development theory, this book puts forward the original proposition that semantic perception is the human sixth sense. Presenting a detailed, complete, and scientific argumentation, it asserts that the innateness of semantic perception has a physiological basis and that language acquisition is based on semantic perception, and proposes the idea of a critical period of nurture and language growth. To this end, the book not only contrasts children's language acquisition processes and the process of adult speech generation and comprehension, but also discusses the ability to read and write, describing this important stage of children's language development and analyzing semantic perception. Focusing on education and psychology, it also discusses the use of semantic perception theory to instruct teaching and learning. This book is a valuable resource for teachers,

researchers, practitioners and graduate students in the fields of educational technology, child development and language learning, as well as anyone interested in children's language development.

Face perception is a highly evolved visual skills in humans. This complex ability develops across the life-span, steeply rising in infancy, refining across childhood and adolescence, reaching highest levels in adulthood and declining in old age. As such, the development of face perception comprises multiple skills, including sensory (e.g., mechanisms of holistic, configural and featural perception), cognitive (e.g., memory, processing speed, attentional control), and also emotional and social (e.g., reading and interpreting facial expression) domains. Whereas our understanding of specific functional domains involved in face perception is growing, there is further pressing demand for a multidisciplinary approach toward a more integrated view, describing how face perception ability relates to and develops with other domains of sensory and cognitive functioning. In this research topic we bring together a collection of papers that provide a shot of the current state of the art of theorizing and investigating face perception from the perspective of multiple ability domains. We would like to thank all authors for their valuable contributions that advanced our understanding of face and emotion perception across development.

USE FIRST TWO PARAGRAPHS ONLY FOR GENERAL CATALOGS... This volume offers a response to three ongoing needs: * to develop the main composition principles pertinent to the visual commmunication medium of television; * to establish the field of television aesthetics as an extension of the broader field of visual literacy; and * to promote television aesthetics to both students and consumers of television. Based on effective empirical research from three axes -- perception, cognition, and composition -- the aesthetic principles of television images presented are drawn from converging research in academic disciplines such as psychology (perceptual, cognitive, and experimental), neurophysiology, and the fine arts (painting, photography, film, theater, music, and more). Although the aesthetics of the fine arts were traditionally built on contextual theories that relied heavily on subjective evaluation, on critical analyses, and on descriptive research methods, the aesthetics of today's visual communication media consider equally valuable empirical methodologies found in all sciences. Investigations in these different academic disciplines have provided the constructs and strengthened the foundations of the theory of television aesthetics offered in this book. Special features include: * a great variety of pictures supporting the topics discussed; * a thorough, up-to-date, and specifically related bibliography for each of the major parts of the book; * computer drawings illustrating the concepts examined in the text; * scientific data -- tables and charts -- documenting the research findings cited; * simplified explanations of the processes of visual, auditory, and motion perceptions of images, enhanced by specific diagrams; * detailed analyses of the threefold process of stimulation, perception, and recognition of televised images; and *

workable, easy-to-understand and use rules of picture composition, visual image evaluations, and television program appreciation.

Western philosophy has long been divided between empiricists, who argue that human understanding has its basis in experience, and rationalists, who argue that reason is the source of knowledge. A central issue in the debate is the nature of concepts, the internal representations we use to think about the world. The traditional empiricist thesis that concepts are built up from sensory input has fallen out of favor. Mainstream cognitive science tends to echo the rationalist tradition, with its emphasis on innateness. In Furnishing the Mind, Jesse Prinz attempts to swing the pendulum back toward empiricism. Prinz provides a critical survey of leading theories of concepts, including imagism, definitionism, prototype theory, exemplar theory, the theory theory, and informational atomism. He sets forth a new defense of concept empiricism that draws on philosophy, neuroscience, and psychology and introduces a new version of concept empiricism called proxytype theory. He also provides accounts of abstract concepts, intentionality, narrow content, and concept combination. In an extended discussion of innateness, he covers Noam Chomsky's arguments for the innateness of grammar, developmental psychologists' arguments for innate cognitive domains, and Jerry Fodor's argument for radical concept nativism. For some time now, the study of cognitive development has been far and away the most active discipline within developmental psychology. Although there would be much disagreement as to the exact proportion of papers published in developmen tal journals that could be considered cognitive, 50% seems like a conservative estimate. Hence, a series of scholarly books to be devoted to work in cognitive development is especially appropriate at this time. The Springer Series in Cognitive Development contains two basic types of books, namely, edited collections of original chapters by several authors, and original volumes written by one author or a small group of authors. The flagship for the Springer Series will be a serial publication of the "advances" type, carrying the subtitle Progress in Cognitive Development Research. Each volume in the Progress sequence will be strongly thematic, in that it will be limited to some well-defined domain of cognitive-developmental research (e. g. , logical and mathematical de velopment, semantic development). All Progress volumes will be edited collec tions. Editors of such collections, upon consultation with the Series Editor, may elect to have their books published either as contributions to the Progress sequence or as separate volumes. All books written by one author or a small group of authors will be published as separate volumes within the series. A fairly broad definition of cognitive development is being used in the selection of books for this series.

My interest in gathering together a collection of this sort was generated by a fortuitous combination of historical studies under Professor Keith Lehrer and studies in cognitive science under Professor R. Michael Harnish at the University of Arizona. Work on the volume began there while I was an instructor in the Department of Linguistics and was greatly encouraged by

The fascinating, fun, and friendly way to understand the science behind human language Linguistics is the scientific study of human language. Linguistics students study how languages are constructed, how they function, how they affect society, and how humans learn language. From understanding other languages to teaching computers to communicate, linguistics plays a vital role in society. Linguistics For Dummies tracks to a typical college-level introductory linguistics course and arms you with the confidence, knowledge, and know-how to score your highest. Understand the science behind human language Grasp how language is constructed Score your highest in college-level linguistics If you're enrolled in an introductory linguistics course or simply have a love of human language, Linguistics For Dummies is your one-stop resource for unlocking the science of the spoken word.
The Oxford Handbook of Philosophy of Perception is a survey by leading philosophical thinkers of contemporary issues and new thinking in philosophy of perception. It includes sections on the history of the subject, introductions to contemporary issues in the epistemology, ontology and aesthetics of perception, treatments of the individual sense modalities and of the things we perceive by means of them, and a consideration of how perceptual information is integrated and consolidated. New analytic tools and applications to other areas of philosophy are discussed in depth. Each of the forty-five entries is written by a leading expert, some collaborating with younger figures; each seeks to introduce the reader to a broad range of issues. All contain new ideas on the topics covered; together they demonstrate the vigour and innovative zeal of a young field. The book is accessible to anybody who has an intellectual interest in issues concerning perception.
This volume, a sequel to Form Miming Meaning (1999), offers a selection of papers given at the second international symposium on iconicity (Amsterdam 1999). In the light of semiotic, linguistic and literary theory the studies gathered here investigate how iconicity works on all levels of language, in literary texts and other forms of verbal discourse. They investigate, among other subjects, the semiotic foundations of iconicity, the role played by iconicity in language evolution and in the way words are positioned syntactically. Special consideration is given to the iconic nature of metaphor and the 'mise en abyme', to iconically motivated punctuation and other typographic matters such as the manipulation of colour, fonts and spacing in advertising and in poetry. Other studies show how iconicity influences Shakespeare's rhetoric, the structural design of Margaret Atwood's writings and the changing fashions in fictional landscape description. Thus, these analyses of 'the motivated sign' represent yet another strong challenge to "Saussure's dogma of arbitrariness" (Jakobson).
We often have reason to doubt our own ability to form rational beliefs, or to doubt that some particular belief of ours is rational. Perhaps we learn that a trusted friend disagrees with us about what our shared evidence supports. Or perhaps we learn that our beliefs have been afflicted by motivated reasoning or by other cognitive biases. These are examples of higher-order evidence. While it may seem plausible that higher-order evidence should somehow impact our beliefs, it is less clear how and why. Normally, when evidence impacts our beliefs, it does so by virtue of speaking for or against the truth of theirs contents. But higher-order evidence does not directly concern the contents of the beliefs that they impact. In recent years,

philosophers have become increasingly aware of the need to understand the nature and normative role of higher-order evidence. This is partly due to the pervasiveness of higher-order evidence in human life. But it has also become clear that higher-order evidence plays a central role in many epistemological debates, spanning from traditional discussions of internalism/externalism about epistemic justification to more recent discussions of peer disagreement and epistemic akrasia. This volume brings together, for the first time, a distinguished group of leading and up-and-coming epistemologists to explore a wide range of interrelated issues about higher-order evidence.

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