Supplementary Figure 1.

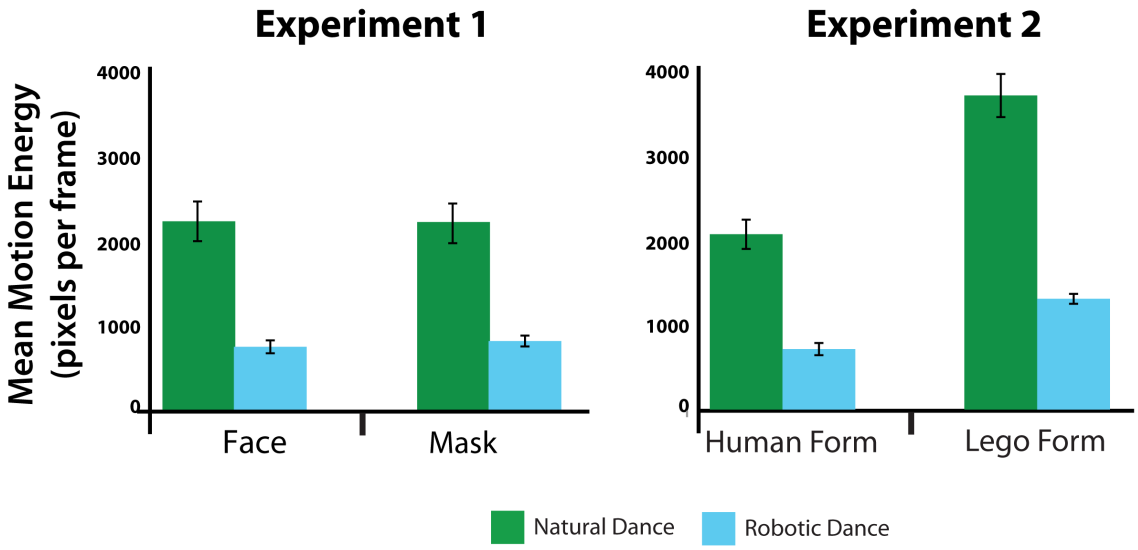

Figure S1. Results from motion energy quantification algorithm for all categories of stimuli, for Experiment 1 and Experiment 2. In Experiment 1, more motion energy emerged for natural dance compared to robotic dance ($F_{1, 8}$ = 71.59, $p < 0.001$). No main effect of whether the dancer was wearing a mask or had an exposed face was observed, nor was there a significant interaction between movement style and mask presence. In Experiment 2, more motion energy was recorded for videos featuring natural dance compared to robotic dance ($F_{1, 7}$ = 106.03, $p < 0.001$) and the Lego form compared to the human form ($F_{1, 7}$ = 162.24, $p < 0.001$). A significant interaction was also observed between both factors in Experiment 2, ($F_{1, 7}$ = 45.72, $p < 0.001$), signifying that the differences between motion energy for the natural and robotic dance for the Lego form were more pronounced than when the human was performing. As is explained in the main text, this is greater motion energy for the Lego form and what is likely driving the interaction is the fact that the Lego figure's limbs are proportionally longer than the human's (and the Lego figure's head also has several elongated spikes extending off the back), thus causing more pixels to be displaced between frames.

Supplementary Figure 2.

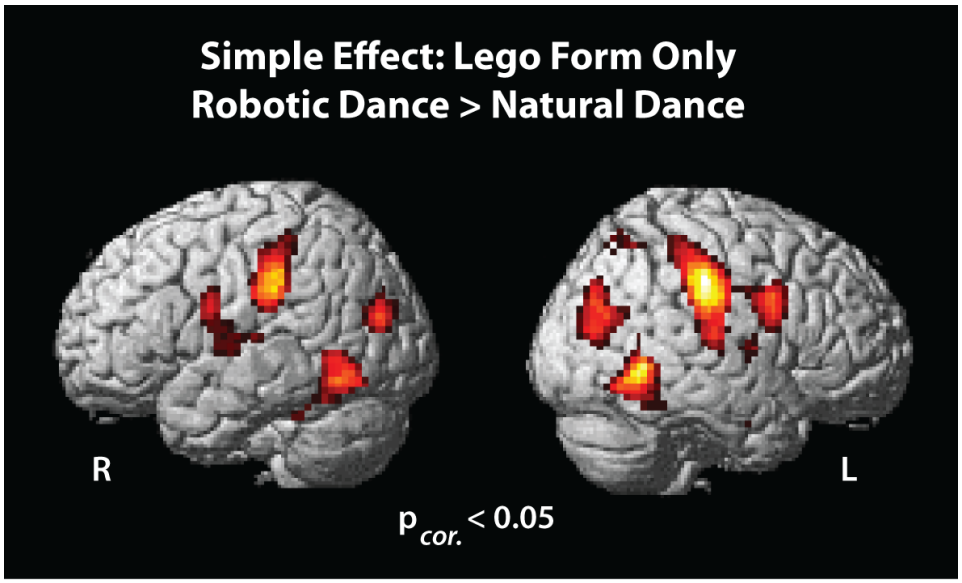

Figure S2. Simple effect of dance style, for Lego form only (Experiment 2). When just the two cells that featured the Lego form from Experiment 2 are compared, the same pattern as reported in the main effect (collapsed across human and Lego bodies) is replicated. Robust, bilateral activation within AON regions emerges when watching a Lego form dance robotically, compared to dancing like a human naturally would ($p_{corrected} < 0.05$).