

Evaluation of *Neuroaesthetics* course 2013

This note presents the summaries and results of oral midway and end evaluation and the written end evaluation of the course *Neuroaesthetics* in the autumn semester 2013.

Thirteen of twenty-four students answered the written end evaluation questionnaire.

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1. Learning

Most students experience that they acquire some of the competences and qualifications the course should provide according to the curriculum, but one student does so to a lesser extent. Most students experience the course is qualifying them for the exam, but two students do so to a lesser extent. Most students find the course to some extent qualify them e.g. in relation to team work, communication, study techniques..., etc., but two students do so to a lesser extent and one student not at all.

Overall the students explain that the discussion with the study group, the guest lectures, the power point slides, the choices of topics and texts and the lectures and enthusiasm of the teachers help their learning.

More students agree that the time of the class on Monday mornings at 8 AM, the difficulty level of some research papers, the length of the seminars especially when teachers skip or forget breaks, and missing feedback on study group questions are inhibiting their learning.

In general, additional time in the beginning of the course for introduction to scientific terms and obligatory textbook introducing cognitive neuroscience methods would help improving the students' learning.

Results of the oral evaluations

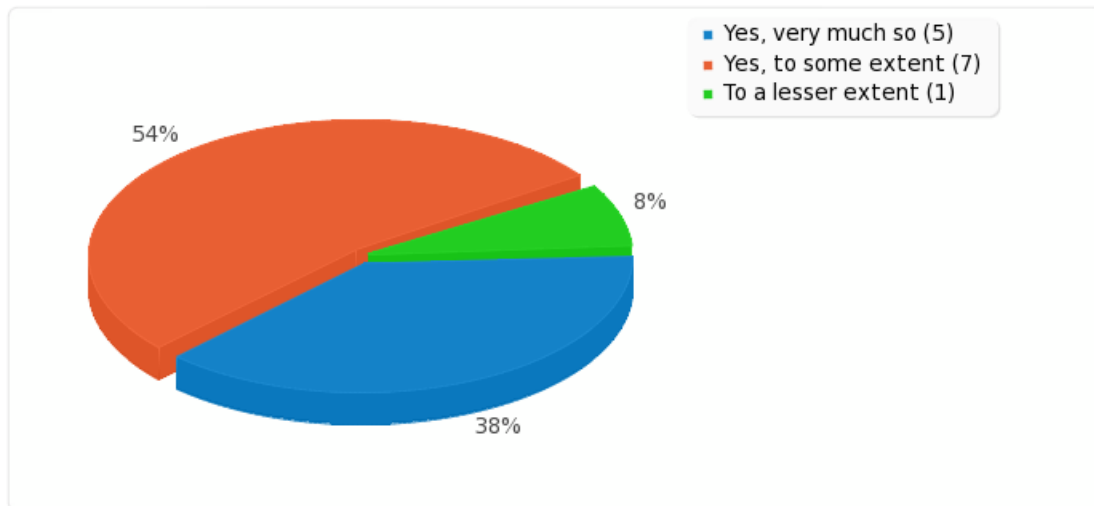
Aspects to improve:

1. A few research article texts were difficult to read and understand. For certain more specific subjects there are currently no introduction literature available, however the students could also learn from their first encounters with primary scientific literature, and sometimes the teachers created mini-dictionaries for the readings.

Results of written evaluation

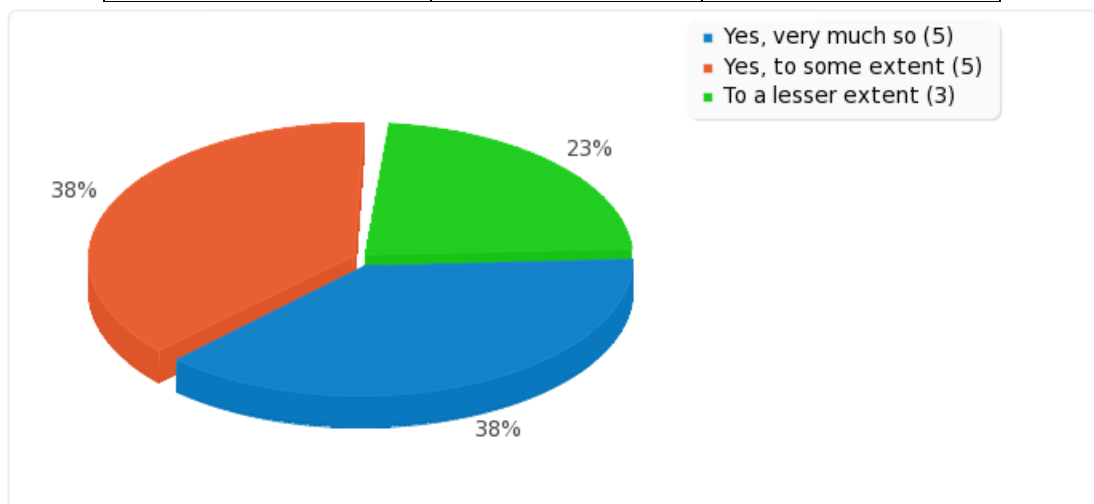
Do you experience that you are acquiring some of the competences and qualifications that the course should provide according to the curriculum?

Answer	Count	Percentage
Yes, very much so (4)	5	38.46%
Yes, to some extent (3)	7	53.85%
To a lesser extent (2)	1	7.69%
No, not at all (1)	0	0.00%



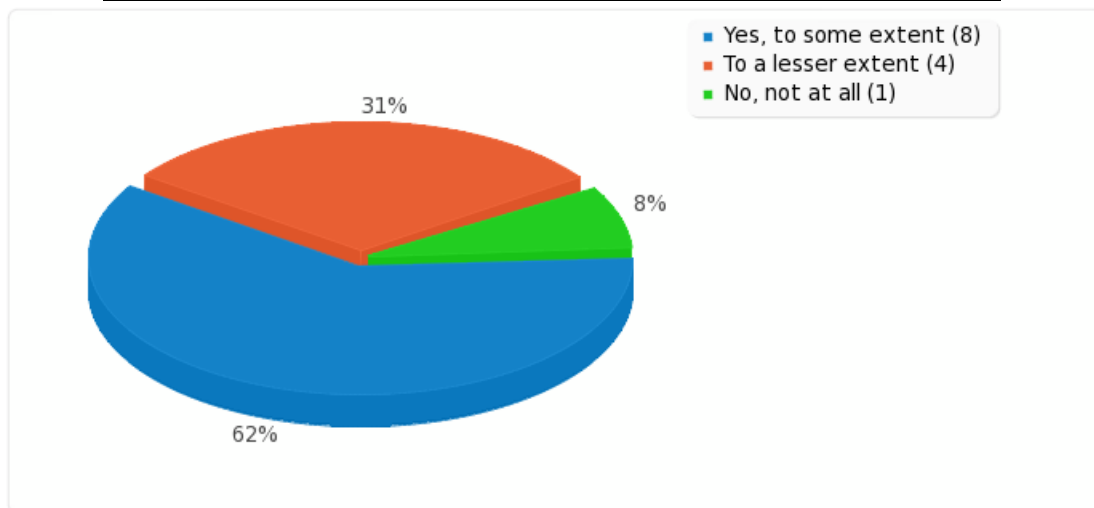
Do you find that the course is qualifying you for the exam (including the form of exam)?

Answer	Count	Percentage
Yes, very much so (4)	5	38.46%
Yes, to some extent (3)	5	38.46%
To a lesser extent (2)	3	23.08%
No, not at all (1)	0	0.00%



Do you experience that the course qualifies you e.g. in relation to team work, communication, study techniques..., etc.

Answer	Count	Percentage
Yes, very much so (4)	0	0.00%
Yes, to some extent (3)	8	61.54%
To a lesser extent (2)	4	30.77%
No, not at all (1)	1	7.69%



a) Are there parts of the course that you find difficult? If so, which:

Answer	9	69.23%
No answer	4	30.77%

- Because of the language barrier, it was sometimes hard to understand everything... Especially because I don't have a scientific, aesthetic or even psychological background. But this is for the literature. During the course, terms appear more clear thanks to!*
- It becomes complex when many of the brain regions are introduced. However, this does just require time in order to organize oneself within this context.*
- The papers we have read are very advanced, and I don't feel that I get very much out of them due to the heavy focus on neuroscience.*
- The purely technical elements or facts: knowledge about neurology and the structure of the brain and its components does not come easy to a student of humanities.*
- The anatomy of the brain.*
- As I am an arts student a lot of the basic science went over my head. I would have liked more prep on this.*
- Some of the readings. It would be great to go through some of the articles more thoroughly especially to make sure we understood it correctly.*

8. *Yes, it's been very difficult to try and understand the brain and which coherence there might be between the different areas of the brain.*
9. *"Science-language-texts without "vocabulary" or detailed introduction.*

b) What can you do to change this:

Answer	7	53.85%
No answer	6	46.15%

1. *Time and using models.*
2. *Well, I should have taken an introductory course in neuroscience, but that wasn't an option.*
3. *This ought to be redeemed with a sort of crash course at the beginning of the course.*
4. *I decided to forget about all the names of the specific areas and focus on what seemed to be the basic understanding of how the brain works and how we measure it / do experiments.*
5. *Extra readings.*
6. *Read more before the course starts; find some "science-language-dictionary".*
7. *Don't know.*

c) What can the teacher do to change this:

Answer	9	69.23%
No answer	4	30.77%

1. *Maybe starting with a session where teachers explain us scientific terms, how scan works etc.*
2. *Models, schemes etc. something that makes it possible to comprehend more easily.*
3. *Move the focus further away from neuroscience in situ, and focus on the theory. Of course research papers are important, but when you're unsure of what the results actually mean you get very little out of them. I wish we'd had some sort of textbook to back up the reading of research papers.*
4. *Draw more parallels from the material and to theories on the field or by linking it to the before-mentioned.*
5. *Not sure. It's basically really complicated.*
6. *A class devoted to the basics.*
7. *Find a course book for example 'A student's guide to neuroscience', which I personally found very helping and easy to read and understand.*
8. *Give us some very basic knowledge/material about the brain.*
9. *Give more introductions in the texts/topics.*

d) Mention the three aspects, which have contributed most and/or best to your learning:

Answer	11	84.62%
No answer	2	15.38%

1. *Discussion with study group.* (7 students)
2. *Guest lectures.* (4 students)
3. *Power point slides. To be able to look at power points from the lessons afterwards.* (3 students)
4. *Good choice of different texts and topics. Interesting articles.* (2 students)
5. *The lectures. Enthusiastic teachers; it's contagious.* (2 students)
6. *Interactive courses.* (1 student)
7. *Study questions.* (1 student)
8. *Repeating.* (1 student)
9. *Intervention of scholars.* (1 student)
10. *Discussion.* (1 student)
11. *The study group (when it actually managed to meet up).* (1 student)
12. *Internal motivation; wanting to learn.* (1 student)
13. *Viewing art from a different perspective.* (1 student)
14. *The depth which neuroaesthetics has into the research of emotions etc.* (1 student)
15. *The two aspects above as a way to understand design from another angle thus enabling to inquiry deeper into this world so to say.* (1 student)
16. *Visiting the fMRI scanner in the hospital.* (1 student)
17. *Courses more clear.* (1 student)

e) Mention the three aspects, which have mostly inhibited your learning:

Answer	8	61.54%
No answer	5	38.46%

1. *The time of the class (Monday morning at 8 is not conducive to learning).* (4 students)
2. *The level of the research papers. Heavy Articles. Heavy Science. Scientific terms.* (4 students)
3. *The length of the seminars (especially when teachers have skipped or forgotten breaks). When we were taught heavy stuff and didn't get our breaks.* (2 students)
4. *No feedback on study group questions.* (2 students)
5. *Lack of basic introduction at the very beginning.* (1 student)
6. *Too little student participation.* (1 student)
7. *A somewhat rigid course structure; highly segmented (pictures, then a bit of literature, and then musicology).* (1 student)
8. *English language.* (1 student)
9. *That we sometimes couldn't see the power points well enough, so we had to be taught with the light switched off.* (1 student)
10. *Time (less time than texts).* (1 student)

f) Other comments to the questions with regards to your learning:

Answer	4	30.77%
No answer	9	69.23%

Positive feedback:

1. *One of the things I gained by doing this course is some confidence about learning things far off from your usual area.*
2. *I like how the course is set up in regards to looking at how the brain reacts to music / art differently.*
3. *I don't think the course in a way has limited my way of learning. The material is very good, I think, and it fits into my wishes that are to use the knowledge of the course to view design from another angle. One which understands the human better regarding emotions, aesthetics and other brain mechanisms.*

Aspects to improve:

1. *I am not sure about the latter part in the first question - I have marked this as no, not at all. I feel that the study group wasn't that great because sometimes people were unprepared due to the fact they had a lot of work to do. I think the potential of study groups are quite good - it doesn't however seem to work practically.*
2. *I don't really feel prepared for the exam, and I'm currently stressing to find sources and understand concepts I need to use.*

2. Cooperation and engagement

Most students report that they attend the classes regularly, but two students do so to a lesser extent. Most of the students are satisfied with their own efforts and engagement in the course, but three are so to a lesser extent. The majority of the students are to some extent satisfied with their fellow students' efforts and engagement in the course, but four students are so to a lesser extent. The majority of the students think there is a good communication between the students and teachers, but two students think so to a lesser extent.

There is large variation in the times students spend for reading the texts, which vary from one hour per week to fifteen hours per week across students. A student explains that the time needed for reading the texts depend on a varying difficulty of the texts. The times students spend for preparing the study group meetings range from half an hour per week to one hour per week.

One study group works very well, but others do not work well and fail to meet in the end. The teachers intend to make questions that help the students identify and understand the main points of the text, but a student explains that those study group questions that invite for more open discussions are most inspiring for the study group meetings.

Results of oral evaluations

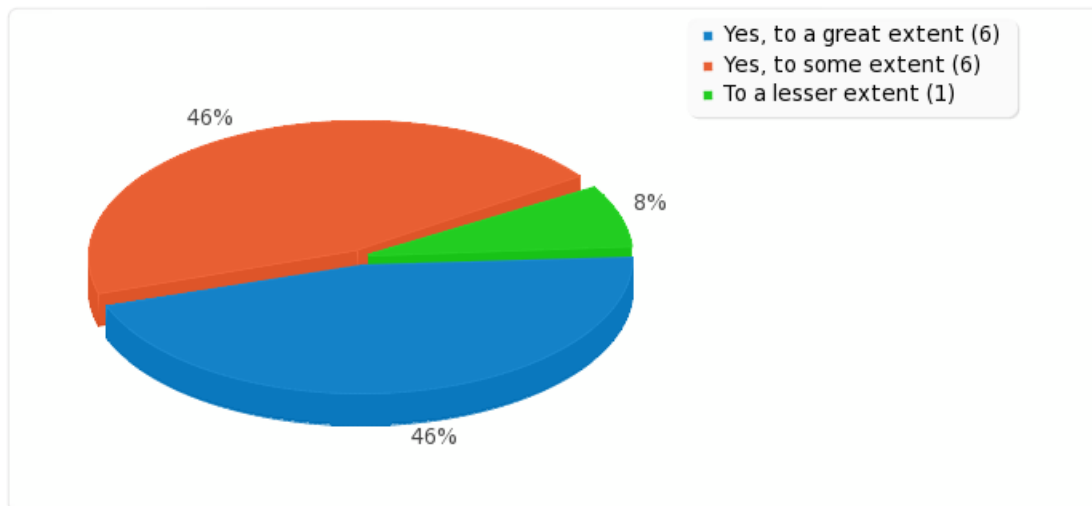
Aspects to improve:

1. In general the study group questions were helpful and inspiring, but it was seen as a problem that they were sometimes narrow and didn't invite for open discussions that were the most inspiring.

Results of written evaluation

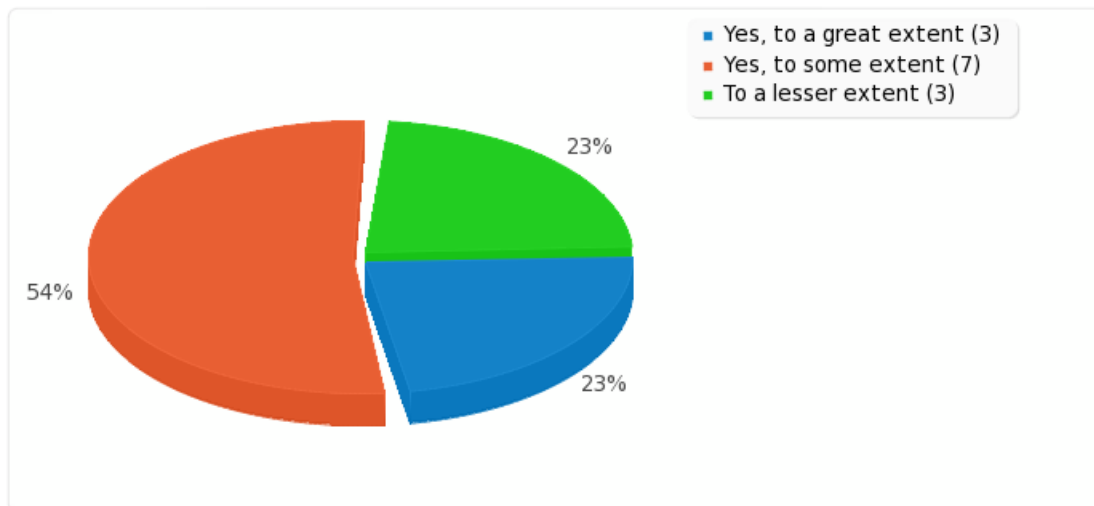
Have you attended the lectures regularly?

Answer	Count	Percentage
Yes, to a great extent (4)	6	46.15%
Yes, to some extent (3)	6	46.15%
To a lesser extent (2)	1	7.69%
No, not at all (1)	0	0.00%

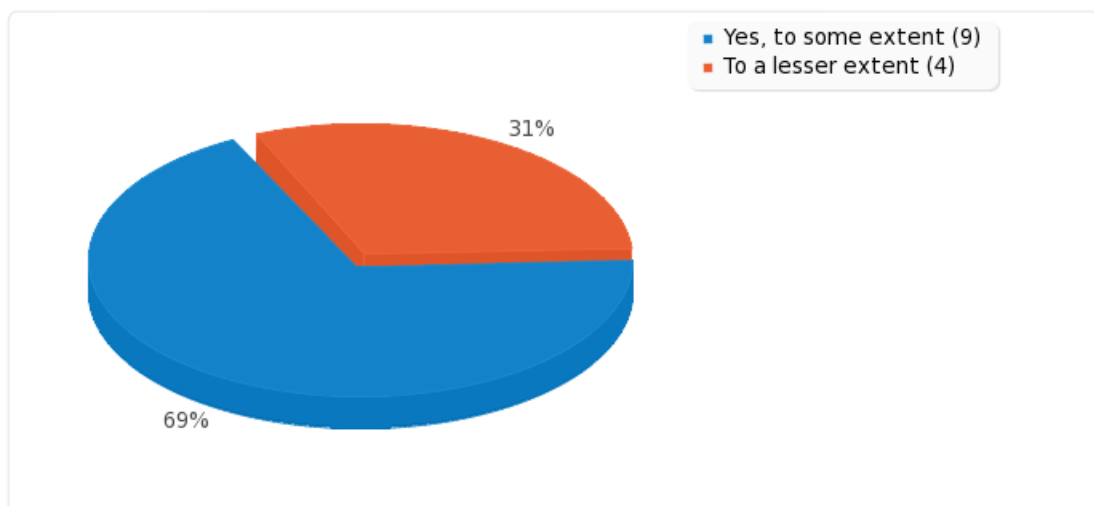


Are you satisfied with your efforts and engagement in the course?

Answer	Count	Percentage
Yes, to a great extent (4)	3	23.08%
Yes, to some extent (3)	7	53.85%
To a lesser extent (2)	3	23.08%
No, not at all (1)	0	0.00%

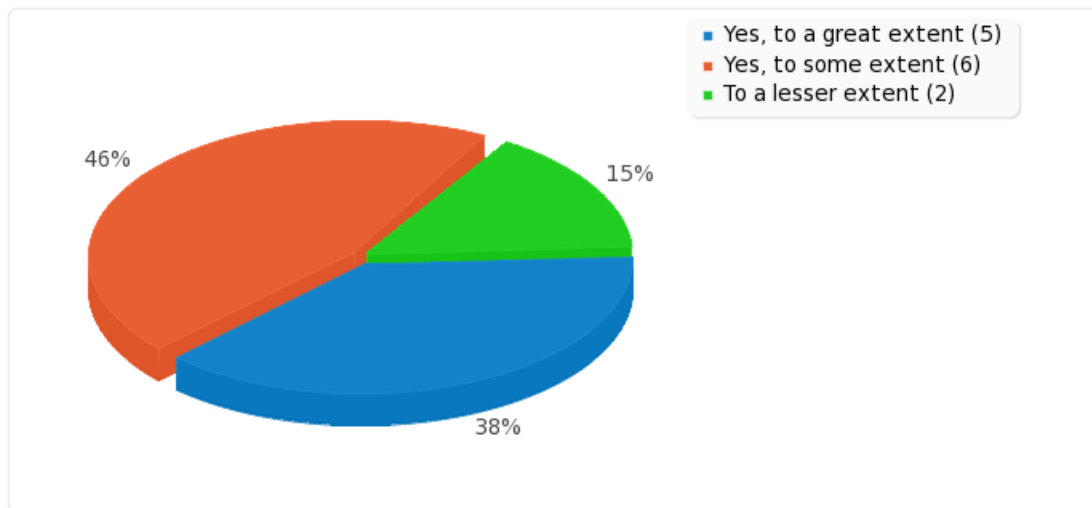
**Are you satisfied with your fellow students' efforts and engagement in the course?**

Answer	Count	Percentage
Yes, to a great extent (4)	0	0.00%
Yes, to some extent (3)	9	69.23%
To a lesser extent (2)	4	30.77%
No, not at all (1)	0	0.00%



Is there a good communication between the students and teachers?

Answer	Count	Percentage
Yes, to a great extent (4)	5	38.46%
Yes, to some extent (3)	6	46.15%
To a lesser extent (2)	2	15.38%
No, not at all (1)	0	0.00%

**How much time do you spend on preparation for the lectures, individually and in the study group?**

Answer	13	100.00%
No answer	0	0.00%

1. *Individually: 10-15h/week Group: 1-3h/week.*
2. *Probably between 3-8 hours a week, however in the beginning it was more as there was more theory to read. Most of the time I spent preparing on my own as we didn't spend much time together in my study group. In the beginning of the course we were told that we probably should expect to spend 10 hours a week preparing for the course, but I found that was not necessary. It would have been nice with some more theory-texts.*
3. *Individually about one whole day and study group about one hour a week.*
4. *Approximately 5-6 hours.*
5. *'4 -6 hours a week.*
6. *Maybe 4 or 5 hours, the time to read the texts and answer questions.*
7. *3 hours.*
8. *Collectively, and on average; 3 hrs a week. 1 hr on study group and 2 hrs at home.*
9. *3-4 hours.*
10. *2-4 hours per week.*

11. *Each week my study group would meet for around an hour and a half to discuss the material and answer the questions. In addition, I would spend around an hour to read the articles on my own.*
12. *This varies a lot due to the difficulties of the texts. Sometimes I might spend 3 hours reading and answering the questions, sometimes less, sometimes more. I have attended the study group a few times, and my preparation was to read the texts and highlight what I found to be important from my view in relation to my study digital design and just purely what was interesting and what I found important considering the purpose of the course (neuroaesthetics) and answering the questions for the lectures. After attending the study group a few times I found that if people weren't prepared, I would use my time on other things study related. The only thing I regret is only attending to a few of the lectures - this is strictly caused of my own problems and is the same for all courses.*
13. *Extremely hard to say.*

Comments, ideas, or other for the questions with regards to cooperation and engagement:

Answer	6	46.15%
No answer	7	53.85%

Positive feedback:

1. *Keep it up with the study groups, it's a fantastic idea, and at least for my group, it has worked perfectly. (1 student)*

Aspects to improve:

1. *The questions we had to prepare in the study groups were not all that useful and were never talked about in class. Follow up on the work made in the study groups. In the end we never really met up anymore, because we couldn't see the relevance of it. (4 students)*
2. *That's up to the individual student, I feel. The curriculum was interesting and so was the course. However if people would be prepared for the study group it could be great. I feel like projects might be a solution to some extent as it requires collaboration - the projects should use the curriculum in order to answer a question the students suggest. Students wanting to research the same area should be in the same group etc. But the question is just not simple because this is a general problem at the university. Answering this may just lift the whole atmosphere of academia and thus the individual level of the students. I feel that I could benefit from collaborating with others across disciplines in such way that I would gain other perspectives that I could learn from and implement in my own study to some extent. (1 student)*

3. The structure and dissemination of the seminar

More students think the structure of the course works well. However, there is too much material in the beginning of the course on how the brain works in general, in relation to emotional and aesthetic experiences, and in relation to different types of art, but not enough time for a proper introduction to basic scientific methods in the beginning of the course. A suggestion is to do brain anatomy training in study groups, e.g. to play puzzle or memory games designed by the teachers. Another solution, which might more gently improve the students' learning, is to postpone the more specific introductions on how the brain works in relation to different types of art to the beginning of each first lecture of the series of lectures covering subjects on that specific type of art.

Most students find that the form of teaching is appropriate in relation to the course objectives, but two to a lesser extent. The majority of students find that the teachers' dissemination of the subject material works, but three students experience so to a lesser extent. More than half of the students think the student presentations work, but four students think so to a lesser extent and two not at all. More than half of the students find that the teaching is sufficiently varied and dynamic, but three students find it is so to a lesser extent and two that it is not at all. Most students think the teaching inspires them to work by their own, but five students think so to a lesser extent. Most students experience the practical information has been satisfying, but three experience so to a lesser extent.

More students find the power point slides are very good, and the best part of the class is hearing from guest speakers. It is however important to remember to make the two breaks during the long three hours lectures. One student experience that overall the teachers are not very engaging, except three of the guest lecturers, but other students say the lectures by the teachers as well as the guest lecturers have all been engaging and inspiring.

There were also a few problems with the interdisciplinary of the art subjects and heterogeneity of the students' predispositions. Two students explain that more time should be spend on basic introduction of terms e.g. in relation to unfamiliar subjects in art disciplines, but other students say that it was easy to follow and learn unknown subjects and terms during the course. Also, a student did not find the topic of musicology in the course interesting and relevant, but other students found the topic of musicology interesting, although it was not their main field. A student suggests spending more time on introducing basic terms in the beginning of the lectures.

It is often difficult to find enough time for discussing the answers in the end of the lectures. The teachers prioritize that it is more important ask open questions and to have open discussions with the visiting guest lecturers, but the students would feel more motivated for working in the study groups, if time is reserved for discussing their prepared answers.

The teachers give a one hour lecture and a written guideline for the exam, and additional literature references are added in the end of the distributed power point slides for each lecture. However, some students request a guideline for the exam and more references to relevant literature.

Results of oral evaluations

Positive feedback:

1. The structure of the course with introduction lectures on aesthetics, evolutionary perspectives and brain anatomy and functions followed by small series of lectures covering specific types of art worked well.
2. It was easy to follow and learn new subjects different from ones main field during the course.
3. More students in general found the subjects covered in the course interesting.
2. It was good to have guest lecturers on specific subjects. The guest lecturers were regarded as understandable and informative.
4. The selected literature was good.

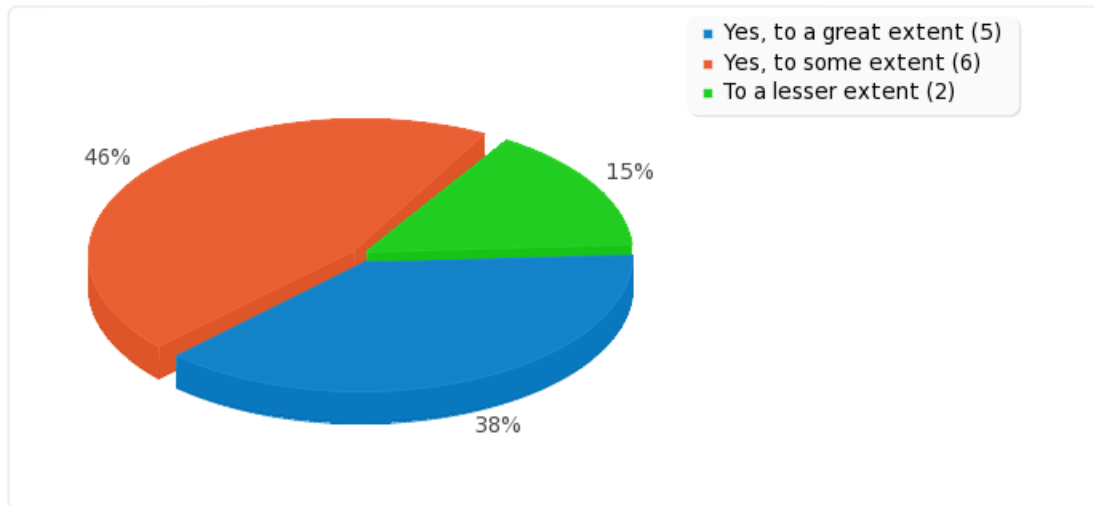
Aspects to improve:

1. There is a need for a more thorough introduction to scientific methods in the beginning of the course. In this matter, there was a problem with too much subject material on how the brain is structured and works in general, in relation to emotional and aesthetic experiences, and in relation to different types of art. A suggestion is to do brain anatomy training in study groups, e.g. to play puzzle or memory games designed by the teachers. Another solution, which may more gently improve the students' learning, is to postpone the more specific introductions on how the brain functions work in relation to certain types of art to the beginning of each first lecture of the series of lectures covering subjects on that specific type of art.
2. The course topics are broad and cover both the neuroaesthetics of literature, images, music, and movies. A student did not find the topic of musicology interesting and relevant. Other students found the topic of musicology interesting, although it was not their main field.
3. The study questions and study groups were helpful in relation to the students' learning and engagement; however it was a problem that it was often difficult to find enough time for discussing the answers in the end of the lectures. The teachers prioritized that it was more important to have more open discussions with the visiting guest lecturers.
4. There were both for the students and lecturers some missing information and misunderstandings with regards to the rules for recommended literature and exam requirements in the course curriculum worked out with the HUM-seminar group prior to the course start.

Results of written evaluation

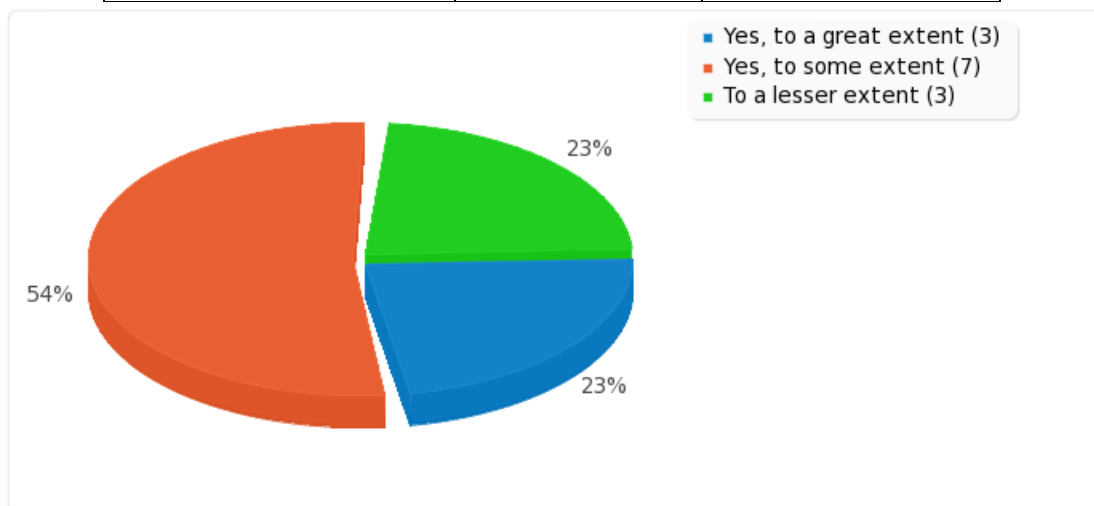
Is the form of teaching appropriate in relation to the course objectives?

Answer	Count	Percentage
Yes, to a great extent (4)	5	38.46%
Yes, to some extent (3)	6	46.15%
To a lesser extent (2)	2	15.38%
No, not at all (1)	0	0.00%



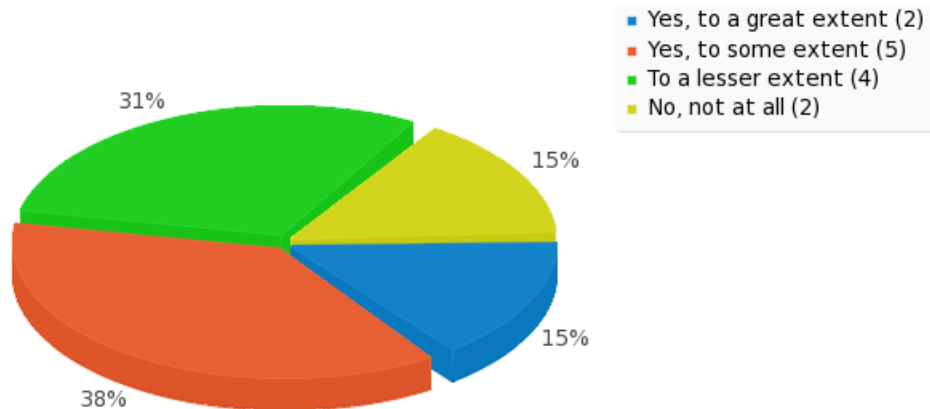
Does the teachers' dissemination of the subject material work?

Yes, to a great extent (4)	3	23.08%
Yes, to some extent (3)	7	53.85%
To a lesser extent (2)	3	23.08%
No, not at all (1)	0	0.00%



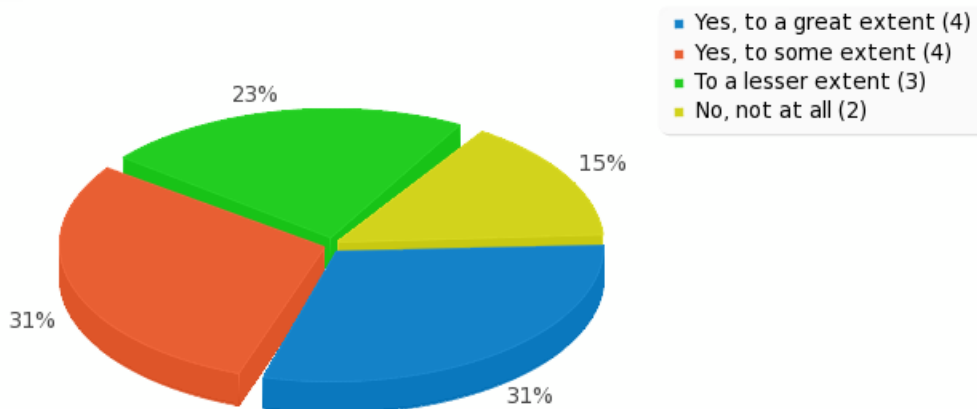
(If applicable) do the student presentations work?

Answer	Count	Percentage
Yes, to a great extent (4)	2	15.38%
Yes, to some extent (3)	5	38.46%
To a lesser extent (2)	4	30.77%
No, not at all (1)	2	15.38%



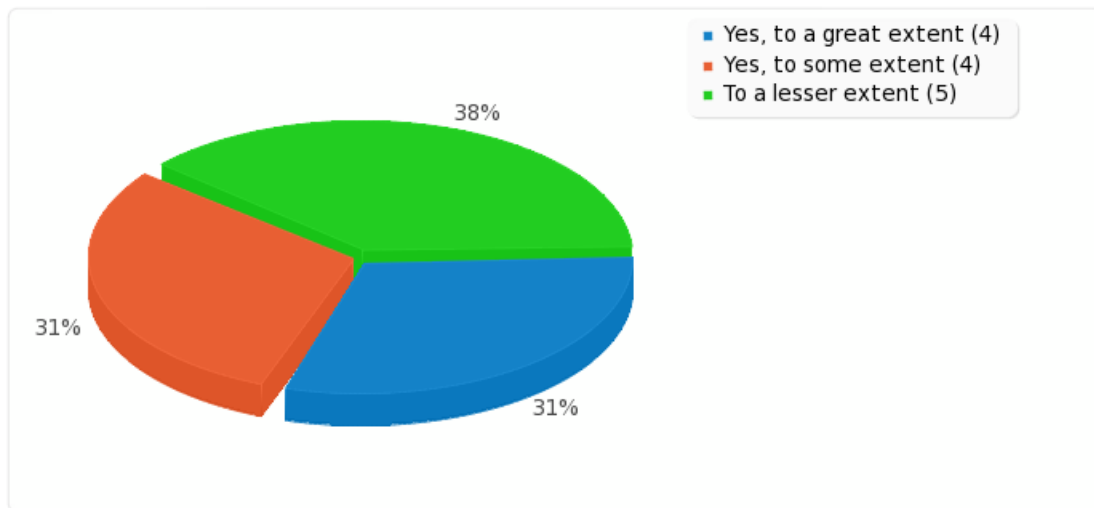
Is the teaching sufficiently varied and dynamic?

Answer	Count	Percentage
Yes, to a great extent (4)	4	30.77%
Yes, to some extent (3)	4	30.77%
To a lesser extent (2)	3	23.08%
No, not at all (1)	2	15.38%

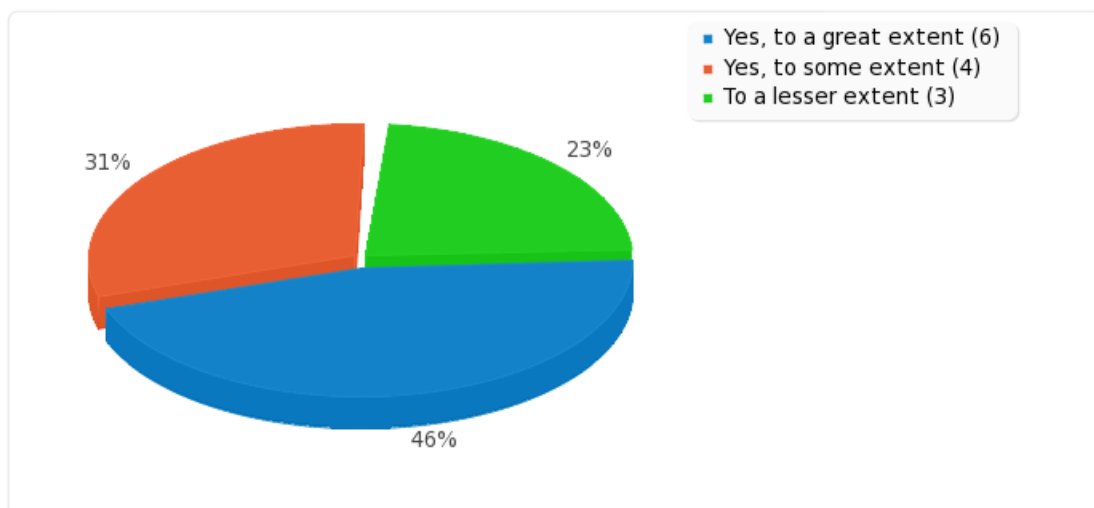


Does the teaching inspire you to work by your own?

Answer	Count	Percentage
Yes, to a great extent (4)	4	30.77%
Yes, to some extent (3)	4	30.77%
To a lesser extent (2)	5	38.46%
No, not at all (1)	0	0.00%

**Have the practical information been satisfying?**

Answer	Count	Percentage
Yes, to a great extent (4)	6	46.15%
Yes, to some extent (3)	4	30.77%
To a lesser extent (2)	3	23.08%
No, not at all (1)	0	0.00%



a) Form of teaching

Answer	10	76.92%
No answer	3	23.08%

Positive feedback:

1. *Fine. Good.* (2 students)
2. *Power Point slides are very good.* (2 students)
3. *The best part of this class was hearing from guest speakers.* (2 students)
4. *The teachers have been very helpful.* (1 student)
5. *The form of teaching has been very good, disseminating and varied with several guest lecturers and a study trip!* (1 student)
6. *It is nice to have a seminar atmosphere, since there aren't that many students, and it allows for questions during 'lectures'.* (1 student)

Aspects to improve:

1. *It was hard to concentrate for three hours straight. More variation in terms of the methods used would have been helpful. Also, teachers often skipped or forgot the breaks, which made it even harder to maintain focus.*
2. *There were changes in teaching, because of the guest lectures, but the type of teaching were the same (power point, front talking) except one time, when we were in the hospital.*
3. *As I mentioned I have only attended to a few lectures however those that I attended to I think were good. Only thing negative, I guess, would be that the "studieordningen" were no place to be found - I think it is essential to have one as a reference for the course and what the purpose is etc. I prefer the slides made by the lecturer.*

b) Dissemination

Answer	6	46.15%
No answer	7	53.85%

Positive feedback:

1. *Fine.*

Aspects to improve:

1. *Power points were fine, but I guess one could always make them better. Organizing and structuring the course material etc - but that is also the students' responsibility.*

2. *The teachers were not very engaging overall. However the classes with Wallentin, Clasen and Katrin Heimann were really good, and it was a great idea to have so many guest lecturers.*
3. *What may seem clear to you is not always clear to us (spoken to the teachers): we need for you to establish 'boxes' in our minds with theoretical / factual knowledge, and for you to, more actively, label the information you give us in order to help us place the knowledge correctly. I was completely at a loss in regard to the topic Musicology, as I have no knowledge on the field whatsoever, and I still do not; I've just experienced some amusing inputs.*
4. *It's been very good. But sometimes it has been easy to follow your lectures and sometimes not so easy because you maybe sometimes forget that we don't have any background knowledge for understanding. So if you will make some more general explanations before you go into the specific topic for a lecture.*

c) Variation and dynamics

Answer	6	46.15%
No answer	7	53.85%

Positive feedback:

1. *Good variation of topics. I think the four themes covered important aspects and due to the size of the curriculum I wouldn't change that. (2 students)*
2. *It has been very varied and that have caused a high amount of concentration for me. The guest lectures as well as the normal lectures have contributed to that. (1 student)*
3. *Okay. (1 student)*

Aspects to improve:

1. *As I've already mentioned, Niels and Kristian could have varied the teaching more, in order to keep us focused. (1 student)*
2. *It is highly rigid and, to be frank, boring. 3 hrs of Power Point presenting at 8 in the morning on a Monday is a bad cocktail. (1 student)*

d) Working by your own

Answer	7	53.85%
No answer	6	46.15%

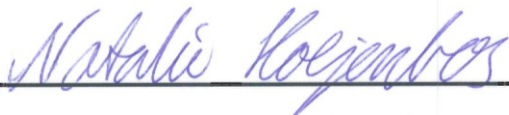
Positive feedback:

1. *The lectures have been very inspiring, which have caused a high degree of motivation and engagement.*
2. *It didn't really work in the study group, but it was no problem preparing for the seminars / lectures on my own.*
3. *Fine.*

Aspects to improve:

1. *Maybe need a guideline to help work on our final essay.*
2. *I prefer this to some extent it depends on the commitment to be prepared for the study groups - if prepared I would attend to them.*
3. *It was hard to keep reading the papers because I didn't feel they enlightened me at all. They often made me more confused, because they were so difficult and went into such details regarding neuroscience, a field I have no background in.*
4. *I haven't been working much on my own, save for making a questionnaire, which was demanding enough as it is. It would be nice if the teachers could inform of additional sources that could be relevant / interesting.*

Signatures



(Student signature, Natalie Hoejenbos)



(Teacher signature, Niels Trusbak Haumann)

Neuroaesthetics (seminar Autumn 2013)

Seminar description

The course on neuroaesthetics will provide the students with a broad insight into the theories of cognitive neuroscience in relation to artists' production and audiences' reception of music, movies, images, and literature. There will be a focus on the derivation of artworks from cultures with specific frames of thinking and emotional mechanisms underlying the reception of artworks. The course will also provide the students with an insight into the research methods of neuroaesthetics and include examples from the instructors' and guest lecturers' own research.

Lectures and literature

	Date	Time	Place	Subject	Literature	Lecturer
1	September 2, 2013	8-11	Build. 1584, room 118	<i>Introduction 1: What Is Aesthetics?</i>	-	Kristian Tylén
2	September 9, 2013	8-11	Build. 1584, room 118	<i>Introduction 2: Neuroaesthetics and Evolutionary Psychology.</i>	Dutton (2003): Aesthetics and Evolutionary Psychology. Clasen (2012): Monsters evolve. Carroll (2010): Three Scenarios for Literary Darwinism. Supplementary reading: (Carroll (2010): The Art Instinct in Its Historical Moment.)	Mathias Clasen
3	September 16, 2013	8-11	Build. 1584, room 118	<i>Introduction 3: Functional Brain Regions of Art Experiences.</i>	Skov (2009): Neuroaesthetic problems. Brown & Dissanayake (2009): The Arts are More than Aesthetics.	Niels Trusbak Haumann
4	September 23, 2013	<u>12-15</u>	Build. 1584, room 118	<i>Figurative Neuroaesthetics 1</i>	Vartanian et al (2013). Impact of contour on aesthetic judgments and approach-avoidance decisions in architecture Kirk et al (2009). Modulation of aesthetic value by semantic context: An fMRI study Supplementary readings: Ramsøy et al (2012). Effects of Perceptual Uncertainty on Arousal and Preference Across Different Visual Domains. Ramsøy & Skov (2013). Brand preference affects the threshold for perceptual awareness.	Martin Skov
5	September 30, 2013	8-11	Build. 1584, room 118	<i>Figurative Neuroaesthetics 2</i>	Ramachandran and Hirstein (1999). The Science of Art Zeki. <i>Inner Vision</i>	Kristian Tylén
6	October 7, 2013	8-11	Build. 1584, room 118	<i>Narrative Neuroaesthetics 1</i>	Chow et al. Embodied Comprehension of Stories. Xu et al (2005). Language in context.	Kristian Tylén
	October 14, 2013	-	-	<i>Holidays</i>		-
7	October 21, 2013	8-11	Build. 1584, room 118 / CFIN	<i>Narrative Neuroaesthetics 2. Demonstration of brain scanners.</i>	Wallentin et al. (2011). Amygdala and heart rate variability responses from listening to emotionally intense parts of a story. Wallentin et al. (2013). Action speaks louder than words.	Mikkel Wallentin
8	October 28, 2013	8-11	Build. 1584, room 118	<i>Neuroaesthetics of Music 1: Enculturation and Music. Scientific Methods in Neuroaesthetics.</i>	Morrison & Demorest (2009). Cultural constraints on music perception and cognition. Haumann (<i>submitted</i>). An Introduction to Cognitive Musicology.	Niels Trusbak Haumann
9	November 4, 2013	8-11	Build. 1584, room 118	<i>Neuroaesthetics of music 2: Neuroaesthetics of Entrainment and Dance. Music is Biology. Midway evaluation.</i>	Brown & Parsons (2008). The neuroscience of dance. Phillips-Silver et al. (2010) The Ecology of Entrainment. Supplementary reading: Cross & Ticini (2012). Neuroaesthetics and beyond...	Maria Witek. Karen Johanne Pallesen
10	November 11, 2013	8-11	Build. 1584, room 118	<i>Neuroaesthetics of Music 3: Emotions in Music Listening. Dopamine.</i>	Juslin (2013): From everyday emotions to aesthetic emotions. Supplementary reading: (Brattico et al. 2013). Towards a neural chronometric framework for the aesthetic...	Niels Chr. Hansen. Line Gebauer
11	November 18, 2013	8-11	Build. 1584, room 118	<i>Neuroaesthetics of Movies</i>	Freedberg & Gallese (2007). Motion, emotion and empathy in esthetic experience. Supplementary readings: Gallese & Guerra (<i>submitted</i>). Embodying Movies. Smith (2011). The Attentional Theory of Cinematic Continuity.	Katrin Heimann

12	November 25, 2013	8-11	Build. 1584, room 118	<i>Summary and perspectives</i>	-	Niels T. H. / Kristian T.
13	December 2, 2013	8-11	Build. 1584, room 118	<i>Presentation of exam subjects. End evaluation.</i>	-	Niels T. H. / Kristian T.