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## Personal profile

My research merges Cognitive Neuroscience with the performing arts, i.e., dance, theatre and music. I am one of the founders of modern empirical psychological research in dance with over 15 years of experience in this interdisciplinary field.

I hold a PhD in Cognitive Neuroscience, and an MA equivalent licentiate in Psychology both from the University of Zurich. In addition, I am also a trained and practicing choreographer. I hold a MA with distinction in Choreography from Laban Trinity Conservatoire of Music and Dance and a postgraduate degree in Dance Culture from the University of Berne. Studying the cognitive and neuronal responses in relation to the performing arts can provide us with extraordinary insights into the human brain and behaviour. How can a dancer train his or her mind to perform to absolute perfection? When do we experience presence? What does an actor do? The empirical study of such questions can provide us with basic psychological knowledge as well as a huge potential for impact. I am interested in how dance can help improve the health and wellbeing for people in general and those who suffer from long-term mental and physical issues (i.e., rehabilitation of stroke patients, dealing with depressive symptoms, enhancing confidence and managing body image issues). I've been publishing my research on spectators' and dancers' brain and behaviour in international peer reviewed journals and book chapters. I enjoy sharing my findings and fascination about the effects dance can have on the way we perceive ourselves and the world around us. I use behavioural experiments and qualitative research as well as brain imaging and transcranial magnet stimulation. Where possible, I base my research on 'embodied practices' – for more information see my website [www.CoCoDanse.com](http://www.CoCoDanse.com).

Before joining Abertay University, I held Post-Doctoral research positions at the University of Glasgow, University of Surrey, and at INSERM in Paris. I collaborated with internationally acclaimed dance and theatre companies, such as EGIPC in Amsterdam, The Centre National de la Danse in Paris, Rosie Kay (UK), or Fabrique Autonomes des Acteurs, Bataville (F).

## Qualifications

2015 Fellowship of the Higher Education Academy

2008 MA Choreography (with Distinction): The Glories of Endurance; from Laban Trinity College London

2006 PhD Cognitive Neuroscience; Body Representation and Motor Imagery: Effects of Adaptability; University of Zurich, Supervisor Prof Fred Mast and Prof M.-C.Hepp-Reymond

2004 postgraduate Diploma in Dance Culture: Effects of Media in Movement Notation, Representation and Transformation; from the University of Berne

2002 Dance Teaching Diploma from IWANSON School for Contemporary Dance Munich

2001 MA (Licentiate) in Psychology, Cognitive Science & Media Science, University of Zurich & Freiburg i. Br

## Research Positions

since 2014 Lecturer at Abertay University, Dundee, UK

2012-2013 Postdoctoral Research Fellow, INSERM and Paris 8, Paris, France

2010-2012 Postdoctoral Research Fellow, Department of Psychology, University of Surrey, UK

2008-2010 Postdoctoral Researcher, AHRC funded interdisciplinary project: "Watching Dance: Kinesthetic Empathy", Glasgow, UK

2006-2007 Research Assistant, City University, on Tactile Attention, London, UK

2004-2006 Individual Research Fellowship awarded from Swiss National Science Foundation for research at the Institute of Cognitive Neuroscience (ICN) at University College London (UCL). Guest supervisor: Prof. P. Haggard; London, UK

2003-2004 PhD research. Supervisor: Prof. F. W. Mast (behavioural) and Prof Marie-Claude Hepp-Reymond at University of Zurich, Switzerland

2002-2003 Research Assistant Science & Technology in Intellectual Property at HE at the Swiss Federal Government Berne, Switzerland

2002 Research Assistant (part-time), Visual Perception and Spatial Attention Ludwig-Maximilians University Munich, Germany

1999-2002 Research Assistant at Swiss Federal Institute of Technology, ETH, Zurich (data Analysis and presentation of quantitative and qualitative research)

1994-2001 Studies in Psychology, Cognitive Science & Media Science, University of Zurich & Freiburg i. Br.

## Employment

### Senior Lecturer

SAS - PFS - Psychology

Abertay University

13 Jan 2014 → present

## Research outputs

### Scientist - performers - audiences. Different modes of meaning-making

Jola, C., 14 Feb 2020, In : *Pygmalion-revista de teatro general y comparado*. 11, p. 65-85 21 p.

### Scientifiques, interprètes, publics: différents modes de création de sens

Jola, C., 21 Mar 2019, *Spectacle vivant et neurosciences*. Philippe-Meden, P. & Roche-Fogli, V. (eds.). Montpellier: Deuxième époque, p. 92-110 19 p. (Linearis).

### Choreographed science: merging dance and cognitive neuroscience

Jola, C., 23 Jul 2018, *The neurocognition of dance: mind, movement and motor skills*. Bläsing, B., Puttke, M. & Schack, T. (eds.). Second ed. Abingdon, Oxon: Routledge

### Mon Theatre: solo performance

Jola, C. & Lippi, D., Jul 2018

### Auditioning for empathy: dance, acting, and psychology students

Jola, C., Luciani, R., Schmidt, I. & Lippi, D., 3 Apr 2018.

### The dancing queen: explanatory mechanisms of the 'feel-good effect' in dance

Jola, C. & Calmeiro, L., 5 Oct 2017, *The Oxford handbook of dance and wellbeing*. Karkou, V., Oliver, S. & Lycouris, S. (eds.). Oxford: Oxford University Press, p. 13-40 28 p. (Oxford handbooks).

### Empathy for dance audiences: the missing role of the narrative in neuroscientific research

Jola, C., 24 Jun 2017, p. 88-89. 2 p.

### Steps towards the art of placing science in the acting practice. A performance-neuroscience perspective

Lippi, D., Jola, C., Jacono, V. & Sofia, G., 11 Nov 2016, *Aesthetics and neuroscience: scientific and artistic perspectives*. Kapoula, Z. & Vernet, M. (eds.). 1 ed. Cham: Springer International Publishing, p. 141-163 23 p.

### Transforming the learning environment: how alternate classroom settings could enrich interaction

Niitamo, V. & Jola, C., 19 Oct 2016.

### Embodied aesthetics and self-perception: less may be more

Jola, C. & Niitamo, V., 1 Sep 2016, *Proceedings IAE 2016: XXIV. Conference of the International Association of Empirical Aesthetics*. Leder, H., Forster, M., Gerger, G., Nadal, M., Pelowski, M. & Rosenberg, R. (eds.). International Association of Empirical Aesthetics, p. 38 1 p.

**Watch this! Recent developments and future challenges**

Jola, C., 1 Sep 2016, *Proceedings IAE 2016: XXIV. Conference of the International Association of Empirical Aesthetics*. Leder, H., Forster, M., Gerger, G., Nadal, M., Pelowski, M. & Rosenberg, R. (eds.). International Association of Empirical Aesthetics, p. 39 1 p.

**Performance, feedback, revision**

Jola, C., 31 Jul 2016, p. 20. 1 p.

**The magic connection: dancer-audience interaction**

Jola, C., 6 Jun 2016, *Zwischenleiblichkeit und bewegtes Verstehen: intercorporeity, movement and tacit knowledge*. Eberlein, U. (ed.). Transcript, p. 269-288 20 p.

**Audiences' experience of proximity and co-presence in live dance performance**

Jola, C. & Reason, M., 25 Feb 2016, *Theatre and cognitive neuroscience*. Falletti, C., Sofia, G. & Jacono, V. (eds.). 1 ed. London: Bloomsbury Publishing, p. 75-92 18 p. (Performance and Science: Interdisciplinary Dialogues).

**Spectators' aesthetic experience of sound and movement in dance performance: a transdisciplinary investigation**

Reason, M., Jola, C., Kay, R., Reynolds, D., Kauppi, J-P., Grobras, M-H., Tohka, J. & Pollick, F. E., 11 Feb 2016, In : *Psychology of Aesthetics, Creativity, and the Arts*. 10, 1, p. 42-55 14 p.

**Neuronal bases of structural coherence in contemporary dance observation**

Bachrach, A., Jola, C. & Christophe, P., 1 Jan 2016, In : *NeuroImage*. 124, Part A, p. 464-472 9 p.

**The pack size effect: influence on consumer perceptions of portion sizes**

Hieke, S., Palascha, A., Jola, C., Wills, J. & Raats, M. M., 1 Jan 2016, In : *Appetite*. 96, p. 225-238 14 p.

**Neuroscience, dancers, and audiences: different forms of understanding**

Jola, C., 26 Oct 2015.

**Differences in fMRI intersubject correlation while viewing unedited and edited videos of dance performance**

Herbec, A., Kauppi, J-P., Jola, C., Thoka, J. & Pollick, F. E., Oct 2015, In : *Cortex*. 71, p. 341-348 8 p.

**Towards ecological validity in the research on cognitive and neural processes involved in dance appreciation**

Christensen, J. F. & Jola, C., 25 Jun 2015, *Art, aesthetics, and the brain*. Huston, J. P., Nadal, M., Mora, F., Agnati, L. F. & Cela Conde, C. J. (eds.). Oxford University Press, p. 223-253 31 p.

**Devising collaborative experiments in dance**

Jola, C., 25 Apr 2015.

**Decoding space: technology, interaction and performance**

Brennan, C., Love, L. & Jola, C., 16 Mar 2015

**Motor imagery training improves precision of an upper limb movement in patients with hemiparesis**

Graherr, L., Jola, C., Berra, G., Theiler, R. & Mast, F. W., 2015, In : *NeuroRehabilitation*. 36, 2, p. 157-166 10 p.

**Reference amounts utilised in front of package nutrition labelling: impact on product healthfulness evaluations**

Raats, M. M., Hieke, S., Jola, C., Hodgkins, C., Kennedy, J. & Wills, J., 5 Nov 2014, In : *European Journal of Clinical Nutrition*. 69, p. 619-625 7 p.

**Embodied neuroscience: artistic practice meets science**

Jola, C., 19 Sep 2014.

**“Some like it hot”: spectators who score high on the personality trait openness enjoy the excitement of hearing dancers breathing without music**

Jola, C., Pollick, F. E. & Calvo-Merino, B., 11 Sep 2014, In : *Frontiers in Human Neuroscience*. 8, 11 p., 718.

**Embodied neuroscience: making sense of dance**

Jola, C., 15 May 2014.

**Spectators' aesthetic experiences of sound and movement in dance performance**

Reynolds, D., Reason, M. & Jola, C., 26 Apr 2014.

**Event segmentation and biological motion perception in watching dance**

Noble, K., Glowinski, D., Murphy, H., Jola, C., McAleer, P., Darshane, N., Penfield, K., Kalyanasundaram, S., Camurri, A. & Pollick, F. E., 2014, In : *Art & Perception*. 2, 1-2, p. 59 – 74 16 p.

**Do you feel the same way too?**

Jola, C., Oct 2013, *Touching and being touched: kinesthesia and empathy in dance and movement*. Brandstetter, G., Egert, G. & Zubarik, S. (eds.). de Gruyter, p. 181-210 29 p.

**Uni- and multisensory brain areas are synchronised across spectators when watching unedited dance recordings**

Jola, C., McAleer, P., Grosbras, M-H., Love, S. A., Morison, G. & Pollick, F. E., 1 Jun 2013, In : *i-Perception*. 4, 4, p. 265-284 20 p.

**Experience and the perception of biological motion**

Pollick, F. E., Jola, C., Petrini, K., McKay, L. S., McAleer, P., Jang, S. H., MacLeod, C. & Simmons, D. R., 2013, *People watching: social, perceptual, and neurophysiological studies of body perception*. Johnson, K. & Shiffrar, M. (eds.). Oxford: Oxford University Press, p. 139-158 20 p. (Oxford series in visual cognition).

**In the here and now: enhanced motor corticospinal excitability in novices when watching live compared to video recorded dance**

Jola, C. & Grosbras, M-H., 2013, In : *Cognitive Neuroscience*. 4, 2, p. 90-98 8 p.

**Moved by stills: kinesthetic sensory experiences in viewing dance photographs**

Jola, C., Clements, L. & Christensen, J. F., 20 Jun 2012.

**Using a novel motion index to study the neural basis of event segmentation**

Pollick, F., Noble, K., Darshane, N., Murphy, H., Glowinski, D., McAleer, P., Jola, C., Penfield, K. & Camurri, A., 1 May 2012, In : *i-Perception*. 3, 4, p. 225-225 1 p.

**The power of the presence - do you feel the same way too?**

Jola, C., 12 Apr 2012.

**Motor simulation without motor expertise: enhanced corticospinal excitability in visually experienced dance spectators**

Jola, C., Abedian-Amiri, A., Kuppaswamy, A., Pollick, F. E. & Grosbras, M-H., 21 Mar 2012, In : *PLoS One*. 7, 3, e33343.

**Editorial introduction & abstracts: dance and neuroscience – new partnerships**

Reynolds, D., Jola, C. & Pollick, F. E., Mar 2012, In : *Dance Research*. 29, 2, p. 260-269 10 p.

**The experience of watching dance: phenomenological–neuroscience duets**

Jola, C., Ehrenberg, S. & Reynolds, D., Mar 2012, In : *Phenomenology and the Cognitive Sciences*. 11, 1, p. 17–37 21 p.

**Neurocognitive control in dance perception and performance**

Bläsing, B., Calvo-Merino, B., Cross, E. S., Jola, C., Honisch, J. & Stevens, C. J., Feb 2012, In : *Acta Psychologica*. 139, 2, p. 300-308 9 p.

**Arousal decrease in Sleeping Beauty: audiences' neurophysiological correlates to watching a narrative dance performance of two-and-a-half hours**

Jola, C., Pollick, F. E. & Grosbras, M-H., Nov 2011, In : Dance Research. 29, Suppl., p. 378-403 26 p.

**Proprioceptive integration and body representation: insights into dancers' expertise**

Jola, C., Davis, A. & Haggard, P., Sep 2011, In : Experimental Brain Research. 213, p. 257-265

**Injury, imagery, and self-esteem in dance: healthy minds in injured bodies?**

Nordin-Bates, S. M., Walker, I. J., Baker, J., Garner, J., Hardy, C., Irvine, S., Jola, C., Laws, H. & Blevins, P., Jun 2011, In : Journal of Dance Medicine & Science. 15, 2, p. 76-85 10 p.

**Dance with or without music: individual interpretations and across-subject synchronization**

Jola, C., Grosbras, M-H., McAleer, P. & Pollick, F. E., 3 May 2010.

**Research and choreography: merging dance and cognitive neuroscience**

Jola, C., 29 Mar 2010, *The neurocognition of dance: mind, movement and motor skills*. Bläsing, B., Puttke, M. & Schack, T. (eds.). London: Psychology Press, p. 203-234 32 p.

**Segmenting the body into parts: evidence from biases in tactile perception**

de Vignemont, F., Majid, A. M., Jola, C. & Haggard, P., 2009, In : The Quarterly Journal of Experimental Psychology. 62, 3, p. 500-512 13 p.

**Towards a sensorimotor aesthetics of performing art**

Calvo-Merino, B., Jola, C., Glaser, D. E. & Haggard, P., Sep 2008, In : Consciousness and Cognition. 17, 3, p. 911-922 12 p.

**Imagining a new movement**

Jola, C., Hepp-Reymond, M-C. & Mast, F. W., 20 Oct 2006.

**Dance images: mental imagery processes in dance**

Jola, C. & Mast, F. W., 1 Sep 2005, *Tank in Kopf: dance and cognition*. Birringer, J. & Fenger, J. (eds.). LIT, p. 211-232 22 p. (Tanzforschung; vol. 15).

**In-between notation and dance: cognitive processes in reading Labanotation**

Jola, C. & Haggard, P., 2005, *Proceedings of the Twenty-fourth Biennial Conference*. International Council of Kinetography Laban, Vol. 2. p. 145-155 11 p.

**Mental object rotation and egocentric body transformation: two dissociable processes?**

Jola, C. & Mast, F. W., 2005, In : Spatial Cognition & Computation. 5, 2-3, p. 217-237 21 p.

**The psychological validity of qualitative spatial reasoning in one dimension**

Knauff, M., Strube, G., Jola, C., Rauh, R. & Schlieder, C., 2004, In : Spatial Cognition & Computation: An Interdisciplinary Journal. 4, 2, p. 167-188 22 p.

**Spatial reasoning: no need for visual information**

Knauff, M., Jola, C. & Strube, G., 16 Oct 2001, *Spatial information theory: foundations of geographic information science*. Montello, D. R. (ed.). Springer Verlag, p. 447-457 11 p. (Lecture Notes in Computer Science (including subseries Lecture Notes in Artificial Intelligence and Lecture Notes in Bioinformatics); vol. 2205).

## Awards

**CLOSED: The psychological benefits of dance therapy for people living with Parkinson's disease**

Sundstrom, M. & Jola, C.  
27/05/19 → 30/08/19