

# Corinne Jola

## List of Publications by Year in descending order

Source: <https://exaly.com/author-pdf/1060687/publications.pdf>

Version: 2024-02-01

33  
papers

1,334  
citations

471509

17  
h-index

526287

27  
g-index

36  
all docs

36  
docs citations

36  
times ranked

1032  
citing authors

#	ARTICLE	IF	CITATIONS
1	Neurocognitive control in dance perception and performance. <i>Acta Psychologica</i> , 2012, 139, 300-308.	1.5	244
2	Towards a sensorimotor aesthetics of performing art. <i>Consciousness and Cognition</i> , 2008, 17, 911-922.	1.5	224
3	Segmenting the Body into Parts: Evidence from Biases in Tactile Perception. <i>Quarterly Journal of Experimental Psychology</i> , 2009, 62, 500-512.	1.1	130
4	Motor Simulation without Motor Expertise: Enhanced Corticospinal Excitability in Visually Experienced Dance Spectators. <i>PLoS ONE</i> , 2012, 7, e33343.	2.5	95
5	Proprioceptive integration and body representation: insights into dancers' expertise. <i>Experimental Brain Research</i> , 2011, 213, 257-265.	1.5	75
6	Mental Object Rotation and Egocentric Body Transformation: Two Dissociable Processes?. <i>Spatial Cognition and Computation</i> , 2005, 5, 217-237.	1.2	60
7	Uni- and Multisensory Brain Areas are Synchronised across Spectators When Watching Unedited Dance Recordings. <i>i-Perception</i> , 2013, 4, 265-284.	1.4	58
8	In the here and now: Enhanced motor corticospinal excitability in novices when watching live compared to video recorded dance. <i>Cognitive Neuroscience</i> , 2013, 4, 90-98.	1.4	50
9	The experience of watching dance: phenomenological "neuroscience duets. <i>Phenomenology and the Cognitive Sciences</i> , 2012, 11, 17-37.	1.8	47
10	Differences in fMRI intersubject correlation while viewing unedited and edited videos of dance performance. <i>Cortex</i> , 2015, 71, 341-348.	2.4	34
11	Neuronal bases of structural coherence in contemporary dance observation. <i>NeuroImage</i> , 2016, 124, 464-472.	4.2	34
12	The Psychological Validity of Qualitative Spatial Reasoning in One Dimension. <i>Spatial Cognition and Computation</i> , 2004, 4, 167-188.	1.2	33
13	Event Segmentation and Biological Motion Perception in Watching Dance. <i>Art and Perception</i> , 2014, 2, 59-74.	0.5	33
14	Arousal Decrease in <i>Sleeping Beauty</i> : Audiences' Neurophysiological Correlates to Watching a Narrative Dance Performance of two-and-a-half hours. <i>Dance Research</i> , 2011, 29, 378-403.	0.1	33
15	Motor imagery training improves precision of an upper limb movement in patients with hemiparesis. <i>NeuroRehabilitation</i> , 2015, 36, 157-166.	1.3	28
16	Spectators' aesthetic experience of sound and movement in dance performance: A transdisciplinary investigation.. <i>Psychology of Aesthetics, Creativity, and the Arts</i> , 2016, 10, 42-55.	1.3	28
17	Reference amounts utilised in front of package nutrition labelling; impact on product healthfulness evaluations. <i>European Journal of Clinical Nutrition</i> , 2015, 69, 619-625.	2.9	17
18	"Some like it hot" spectators who score high on the personality trait openness enjoy the excitement of hearing dancers breathing without music. <i>Frontiers in Human Neuroscience</i> , 2014, 8, 718.	2.0	15

#	ARTICLE	IF	CITATIONS
19	The pack size effect: Influence on consumer perceptions of portion sizes. <i>Appetite</i> , 2016, 96, 225-238.	3.7	15
20	Spatial Reasoning: No Need for Visual Information. <i>Lecture Notes in Computer Science</i> , 2001, , 447-457.	1.3	10
21	Moving towards ecological validity in empirical aesthetics of dance. , 2015, , 223-260.		10
22	Injury, imagery, and self-esteem in dance healthy minds in injured bodies?. <i>Journal of Dance Medicine and Science</i> , 2011, 15, 76-85.	0.7	9
23	Editorial: The Psychological and Physiological Benefits of the Arts. <i>Frontiers in Psychology</i> , 2022, 13, 840089.	2.1	7
24	Moved by stills: Kinesthetic sensory experiences in viewing dance photographs. <i>Seeing and Perceiving</i> , 2012, 25, 80-81.	0.3	5
25	Feeling for the Other With Ease: Prospective Actors Show High Levels of Emotion Recognition and Report Above Average Empathic Concern, but Do Not Experience Strong Distress. <i>Frontiers in Psychology</i> , 2021, 12, 543846.	2.1	5
26	Editorial Introduction & Abstracts: Dance and Neuroscience – New Partnerships. <i>Dance Research</i> , 2011, 29, 260-269.	0.1	5
27	Steps Towards the Art of Placing Science in the Acting Practice. <i>A Performance-Neuroscience Perspective.</i> , 2016, , 141-163.		4
28	Do You Feel the Same Way Too?. , 2013, , 181-210.		2
29	“Never Going to Be in Phantom of the Opera” Relational and Emotional Wellbeing of Parkinson’s Carers and Their Partners in and Beyond Dancing. <i>Frontiers in Psychology</i> , 2021, 12, 636135.	2.1	2
30	Cerebral encoding of structures from different sensory sources. <i>Multisensory Research</i> , 2013, 26, 87-88.	1.1	0
31	Editorial: Performance in Theatre and Everyday Life: Cognitive, Neuronal, and Applied Aspects of Acting. <i>Frontiers in Psychology</i> , 2021, 12, 732233.	2.1	0
32	Experience and the Perception of Biological Motion. , 2012, , 139-158.		0
33	The Magic Connection: Dancer-Audience Interaction. <i>KörperKulturen</i> , 2016, , 269-288.	0.0	0