



Interpreter questionnaire

In the frame of the *Gazing and Dancing* European project, we are questioning the gaze of the dancer and in general interpreters in the field of choreographic creation. We are proposing you to contribute to this research by answering this questionnaire below. Practical and concrete examples from your own experiences are warmly welcomed.

Please send it back to production@milleplateauxassocies.com

Name:

Surname:

Date of birth:

Nationality:

Country of residence:

E-mail address:

Year of first contract as a performer:

School degrees and education:

Types and locations of dance training:



What are the different types of looks you use on stage?

Did you ever participate in a project where you specifically focused on the look?
What were the specific aspects you can remember?

Did the choreographers with whom you worked ever give you instructions focusing on the looks and their use? If so, what were those instructions?

At what time of the creation did the issue of the gaze occur? Could you give any example?

When you did not have any indications, what were your personal choices about the looks? Could you give any practical example?



In your own interpreter training, did you work on the look? If so, how?

When you are on stage, do you like seeing the audience? Why?

Do you ever watch the spectators, even if the choreographers don't ask you to do so/regardless their requests? If so, under what circumstances?

How do you feel the perception of the audience changes the way you look or dance?

During the process of creation, how do you perceive the look of the choreographer?

How do you perceive the look of other dancers during work? And on stage?



Do you ever feel like you're watching yourself dancing? If so, for what purposes? Do you ever work with a mirror?

Could you characterize a type of look that is unique to you, regardless of the creation in which you participate? How would you describe it?

Do you think the way you look on stage is different from that of everyday life? If so, how?

What would you like to add on the question of the gaze in dance?

Could you tell us what choreographers and companies you danced and worked with?

Many thanks,
The *Gazing and Dancing* team

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