

## English Summaries

### **Siemke Böhnisch: På spor av en tredje poetikk i teater for de mindste | Towards a third poetics in theatre for the youngest**

Starting from the distinction between performative postdramatic poetics on the one hand, and poetics based on the traditional divide between stage and auditory on the other, Böhnisch examines the possibility of a third poetics between these two apparently opposing positions in drama and theatre aesthetics. Through an analysis of the performance *Dråpene* (eng.: *The Drops*, Lund & Ousland 2000) she shows how the scenic actions create performative openings and closings in relation to the child audience.

### **Lise Hovik: Lek som musisk kommunikasjon | Play as communicative musicality**

Through her own practice-led research into interactive theatre for children in the performance, *De Røde Skoene* (eng.: *The Red Shoes*, Hovik 2008), and critical reflections on theories of play, Lise Hovik proposes a concept of play as communicative musicality. This form of play works as a “rhythmical transparency” between the performers’ improvisations and children’s (re-)actions. She presents play heuristic as a possible resource for the development of theatre for the youngest children.

### **Erik Exe Christoffersen: Remediering som kunstpædagogisk strategi | Remediation as art pedagogical strategy**

Christoffersen analyses a theatrical production process he conducted with university students. The art pedagogical project was based upon the pedagogical and artistic strategy of ‘remediation’, inspired by contemporary art projects by Tue Biering and Jeppe Christensen among others. Christoffersen describes and analyses a particular form of group and identity formation through theatrical re-mediation and combination of filmic narratives with the biographies of the participants.

### **Ingrid Vatne: Levendegørelse og publikumsdeltagelse | Dramatized tours and participation**

Based upon a comparative analysis of two dramatized tours, *Lys i Mørket* (eng.: *Light*, The Old Town open-air Museum, Denmark) and *the Dungeon* (Warwick Castle, England), Vatne discusses dramaturgical strategies in museum communication with a focus on how the visitor-participation contributes to the process of meaning.

### **Kjersti Hustvedt: Realitet på spill | Reality at stake**

Hustvedt analyses and discusses two different theatre pedagogical strategies for the staging of so called “everyday experts” and their reality; on the one hand a self-reflexive strategy where the everyday reality is staged as a construction, on the other hand an authenticity strategy where the staged reality is presented as documentation containing the potential for criticism. The two different strategies are presented as different ways of reconstructing and utilizing the boundary between education and art.