

# The SceSam Working Model

<b>Interactive Dramaturgies in Performances for Children: Working Model</b>						
<b>Forms of Dramaturgy</b>	<b>1. Closed dramatic form</b>	<b>2. Closed narrative form</b>	<b>3. Closed activating participation</b>	<b>4. Open installation or moving participation</b>	<b>5. Open inviting dialogue form</b>	<b>6. Open improvising form</b>
<b>Children</b>	<b>Quiet absorbed observation</b>	<b>Participation through verbal input</b>	<b>Participation through mirroring or conducted action</b>	<b>Physical or scenographic interaction</b>	<b>Dialogue interaction</b>	<b>Creative collaboration through participation</b>
	Content that appeals to children's creative imagination Children may try to join in through comments or by calling out	Children are asked to help or give advice to the actors and contribute verbally	Children are asked to move or make sounds from the hall	Children are invited into the stage universe, and play a planned part either physically or spatially	The children are invited to participate in dialogue form to develop the stage actions	The children are spatially and physically involved in collaborative action. The children's play skills are activated
<b>Actors/performers</b>	<b>Monologue function</b>	<b>Selective function</b>	<b>Instructive function</b>	<b>Directing function</b>	<b>Pedagogical function</b>	<b>Listening and improvising function</b>
	Full artistic control  Able to listen to and be aware of, but not react to input from the children	Selectively listening  Dilemma regarding what to follow up and what to leave	Must inspire and encourage, but has few dilemmas	Dilemma and unpredictability around what to follow up and what to leave	Guide and support children as part of the play  Dialogue form  Drama-pedagogical expertise	Improvising expertise. Risk of chaos and playful experiences  Drama-pedagogical expertise