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To cite this article: Anna-Lena Østern (2012) Supervision by an artist creating a poetic universe as a reference in the development of aesthetic approaches to pedagogical supervision, *Education Inquiry*, 3:3, 403-419, DOI: [10.3402/edui.v3i3.22043](https://doi.org/10.3402/edui.v3i3.22043)

To link to this article: <https://doi.org/10.3402/edui.v3i3.22043>



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Published online: 01 Sep 2012.



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Supervision by an artist creating a poetic universe as a reference in the development of aesthetic approaches to pedagogical supervision

*Anna-Lena Østern**

Abstract

This article is based on a study of what contributes to the development of an aesthetic approach to supervision that might be identified in a choreographer's supervision of artists in a co-creative artistic production process. The theoretical framework consists of multimodal learning theory with a focus on semiotic mediation inspired by Jewitt, Kress, van Leeuwen, Rustad, and Vygotsky. The analysis is informed by Dewey's theory about transformative aesthetics, developed by Sava as a description of transformations in artistic learning processes. Some of the characteristics of artistic supervision were identified as corporeality, heightened listening, mindfulness and the avoidance of a negative response. These characteristics are suggested to serve as inspiration for multimodal approaches to pedagogical supervision in general. The tools provided by different art forms, different ways of telling, sharing and communicating stories are considered as holding the main potential of an aesthetic approach to supervision.

Keywords: artistic supervision, multimodal theory, pedagogical supervision, aesthetic approach, dramaturgical thinking

Introduction

Vitalising and renewing the supervision discourse is the purpose of a project where the prevailing discourses of supervision in teacher education are challenged by more concrete and bodily founded supervision discourses in the arts. In a pilot study undertaken in spring 2011 a research group at the Norwegian University of Science and Technology (NTNU), Programme for Teacher Education, was developing analytical concepts for a more extensive study within the framework of the "Space me" project (carried out in autumn 2011 and spring 2012). In Norway there is already an extensive body of studies on supervision in education that have developed within a tradition of cognitively oriented reflection around the theme of supervision in teacher education (cf. Boge et al., 2009; Handal & Lauvaas, 1983; Skagen, 2004; Østern, 1997). As I

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©Authors. ISSN 2000-4508, pp. 403–419

have been educating drama teachers and teachers of language and literature, I have become aware of the potential of ways of thinking in the arts which might contribute to the renewal of model thinking in the supervision context (cf. Østern, 2007; Østern & Kaihovirta-Rosvik, 2010). Dramaturgical thinking in particular opens up complex affordances by using other semiotic resources in addition to the semiotic resource of verbal language.

The challenge posed to education by multimodal theory (Kress, 2003) is to open up a more complex understanding of what learning is, what there is to be learnt about something by including aesthetic ways of knowing. Sensing something aesthetically might add to the multi-layeredness of human insight.

In the arts learning processes are considered cyclical, yet they are also considered transformative and they are multilayered and multimodal. In an artist's work feelings are regarded as valuable sources of human experience. The notion of transformation is used to refer to a change of understanding gained through new insights. The notion of transformation is also used to refer to the mode and form of transformations in an artistic process (in this case a piece of choreography).

The problem formulated for this study is: Which are the main characteristics of the artistic supervision of a collaborative production process? Based on the answer to this question, I will discuss the potential of including some of these characteristics of artistic supervision in teacher education as an aesthetic approach to supervision in teacher education.

Artistic supervision by a choreographer in a collaborative process

I will in this article focus on the supervision by a choreographer in a collaborative creative process connected to the production of a performance for children aged 2–3 years.

For the pilot study two teacher educators with competence and experience in both pedagogical supervision and arts education (I was one of the observers) observed rehearsals during a 3 week period in spring 2011. Some of the observations were video recorded. The director and the choreographer wrote reflexive logs connected to the production process (eight logs from each). The director was the owner of the concept idea based on some poems by Federico Garcia Lorca. She had invited the choreographer to cooperate in creating the performance "Oranges and lemons". The production team also included a person working with scenography, a composer, and a song lyric writer. There were three performers: a dancer, a clown and a musician playing the trombone. For the analysis I have chosen to focus on the observations of the choreographer's supervision/instruction/guidance of the performing group of artists, and on the choreographer's log texts. The concept is based on collaboration and co-production through improvisation within given frames. The intentions of the production were explored through an initial interview.

Methodological considerations

The epistemological approach is informed by constructivist interactionism because the collaborative and co-creative production process can be seen as a floating, unstable phenomenon, and as a phenomenon that can be interpreted in different ways, formed in interaction (Järvinen & Mik-Meyer, 2005, 9.) The study may be considered a micro ethnographic study of the artistic supervision culture (Fetterman, 1998). Through an analysis of two video clips from the artistic supervision process and of one log text I will guide the reader through a possible artistic supervision process.

Video observations, field notes and the choreographer's log as research material

The video material I have chosen to use in the analysis was captured with a fixed camera that video recorded two sessions of supervision. I made field notes from three other supervision sessions. Finally, the material consists of eight of the choreographer's logs. The research material is considered to be rich. The instruction for the log writing was as follows:

The log writing should be done preferably 5–10 minutes after each working day (3 days a week during 3 weeks gives 8–9 log texts). It is important that the log text is not edited regarding your experiences of the working process.

The log is focused. The focus is on direction/choreography as supervision in collaborative creative processes.

Write about:

1. Your sensual experience of yourself right now (How do you sense your body after today's work?)
2. What is the most important thing you can say about your supervision of others in the project? What did the supervision consist of?
3. What are you satisfied with? Is there something you want to do differently next time? (What was blocking?)
4. Mention a supervision moment that led to the development of an idea or form? What did you do then?
5. Mention a movement dialogue/verbal dialogue/music dialogue you considered to be co-creative!
6. How important is the fact that the target audience consists of small children? How does this influence choices?
7. Name the current phase in the working process: (for instance probing, developing, form giving, rehearsal for performance, repetition of the performance...)

The log texts are as a rule 1–2 pages in length, with each one concentrated on one or two episodes from the working session, locating sensations, describing emotional experiences, engagement as well as disturbances.

Method of analysis

In this analysis I am using Giorgi's (2009) model for phenomenological analysis step by step. This method is called meaning concentration. After an overview of the data that have been gathered the researcher chooses to focus on meaning units. I choose the meaning unit 'artistic supervision' based on video transcriptions and a log entry. In this phase of the analysis excerpts are marked because they contain passages connected to the chosen unit artistic supervision. In the next step I code the meaning unit excerpts according to central themes found in the meaning units. I identify central recurring themes in the supervision process. These central themes form the basis for making a written account called a basic description of the artistic supervision meaning unit. I hence sum up by giving a basic description of the artistic supervision based on the themes identified.

In the discussion of the importance of the findings in the analysis I introduce multimodal thinking as framework for constructing a juxtaposition of artistic supervision versus applicability to pedagogical supervision.

Before actually introducing the reader to the analysis I introduce a theoretical framework which I use as optics for what I am looking for in order to catch some of the characteristics of an artistic supervision process in dance. I firstly introduce a model for an artistic learning process formed by the Finnish researcher Sava (1995), with distinct inspiration from Dewey's transformative aesthetic theory described in "Art as Experience" (1980). I also introduce the concept of autopoietic feedback loops, referring to Fischer-Lichte's (2008) concept in the description of the emerging aesthetics of a post-modern performance. I continue with a short discussion regarding the need for a series of distancing moments in both artistic and educational work. For this discussion I use a model created by Schøien (2011). The final part of the theoretical framework is formed by multimodal meaning theory according to Jewitt (2009), Kress (2010) and Rustad (2010).

Transformative aesthetic theory and artistic learning processes

In "Art as Experience" Dewey (1980) outlines a transformative aesthetic theory where he attributes everyday experience with a vital role as a starting point in an artistic process. Dewey describes interactions as a dialogue. This dialogue might comprise the relationships I-me, I-others, I-the technique, I-the task. Each dialogue might result in a transformation of understanding how the expression will become meaningful. Each transformation includes developing form expression. Sava (1995), a Finnish researcher in arts education, has developed this thinking into a model. A modified version of Sava's model for an artistic learning process is visualised by Kaihovirta-Rosvik (2011:222, my translation) in Figure 1. The process described in the model is cyclical and consists of a series of transformations. The form expression is the nodal point (layer 5 in the model), which generates a series of transformations. Starting

from a sensuous experience from nature, culture, everyday life (layer 1) the learner chooses a material, a technique based on aesthetic and ethical considerations (layer 2). Through a dialogical process the form expression is developed metaphorically in the language of art, as well as conceptually in academic language (layer 3). A product is thus formed (layer 4). Sava writes that this is an artistic learning process which is characterised by a possible change on three levels: the learner might learn something quantitatively (more about the chosen technique), qualitatively through gaining insight into a certain relationship, or structurally in that the learner starts thinking in new ways.

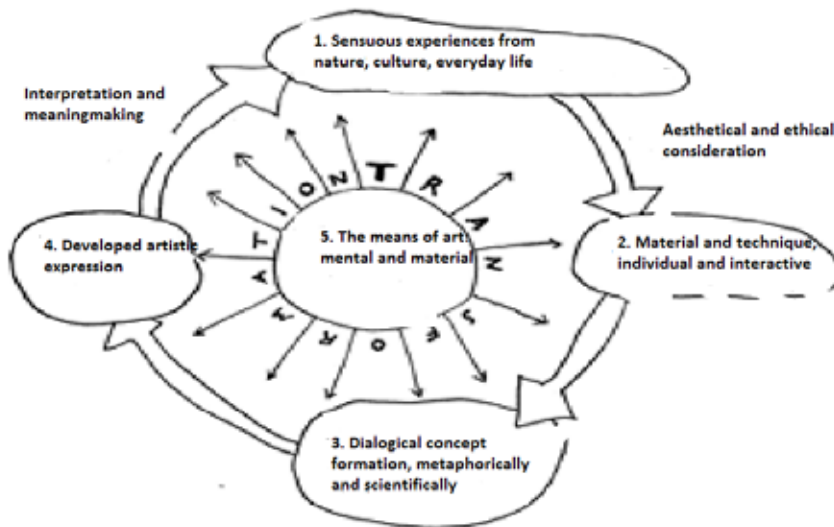


Figure 1. Model of a transformative artistic learning process (Kaihoivirta-Rosvik's modified drawing of the original by Sava)

Different phases of an artistic learning process can be identified in the artistic supervision process. The performance is the developed artistic expression which is the outcome of this learning process. I let the transformations guide my interest in observing and analysing what seems to go on in the collaborative artistic forming process. Transformation and dialogue are analytical concepts used in the analysis. Many of the choices in the process of creating a piece of art, a performance for children aged 2–3 years, are omitted from the analysis. I have chosen to focus on the artistic expression in the making, and I have identified the different phases in dialogical concept formation through the choreographer's choice of bodily metaphors and movement to express meaning in the making. These metaphors communicate in the performance. This transformation process is recurrent like spirals, where the performance is formed, elaborated, and in this way the performance becomes finally crystallised.

In the process the artist group creating the piece of art is in ‘a closed system’, where in moments with flow autopoietic feedback loops can occur. The notion of an autopoietic feedback loop is borrowed from systems theory and describes how self-referential systems give feedback within the system. Fischer-Lichte has applied this to the autopoietic feedback loops between performers and audiences, describing the ongoing interactions of performers and audiences. In the process I am analysing in this study I seek autopoietic feedback loops which enhance the creative process. The participants are the performer and the choreographer. Fischer-Lichte (2008:74) writes that the bodily presence affects the participants and sets the autopoietic feedback loop in action. This process might be part of the production process, but in the performing stage this autopoietic feedback loop is part of a well-functioning performance. During the production process the choreographer must take distancing steps in order to ‘see’ what has been created. The process contains a series of taking steps back in order to distance the artist [in this case the choreographer and the performers] from the art work created.

I introduce Schøien’s (2011) suggested model of three stages of distancing in both artistic and arts educational work to describe this process.

In her description of the phases in an artistic process, Schøien (2011) points to the need for distancing in different phases of an artistic process, as shown in Figure 2.

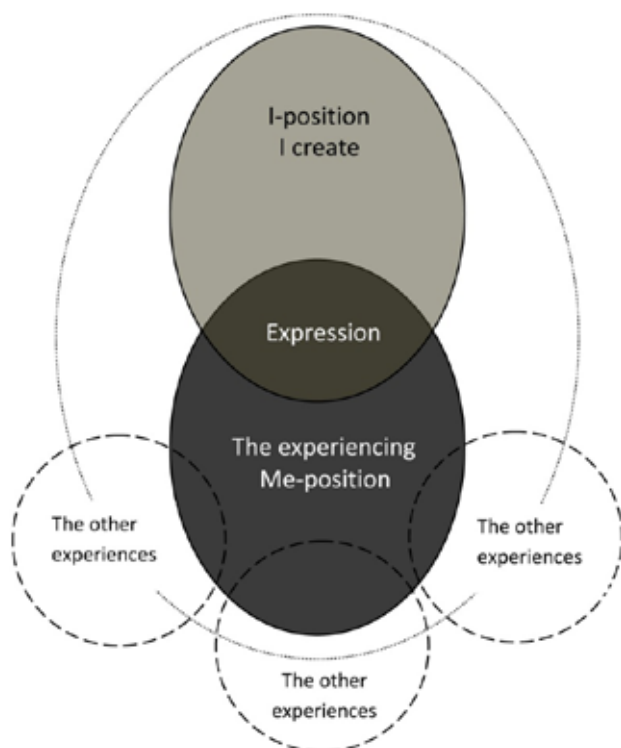


Figure 2. A series of distancing moments in an artistic creation process (modified and translated from Schøien, 2011:252)

In Figure 2 the creating person, the artist, or the teacher, is called 'I'. In the first phase I create (there is already a distance because I have to make decisions about what and how to create). In phase 2 I take one step backwards as me and look at what I have created (formative evaluation) and reflect upon what I have done so far alone or together with others. In the third phase I have to let go of what I have created, and in this phase I have to let the artistic expression meet the audience and its evaluation of the quality. In teacher education this model is also relevant to a study of the trainee teacher's lesson. The lesson is created by the trainee teacher. This phase is a good phase for pedagogical supervision. The next phase is the reflection on the lesson carried out, parallel to the piece of art created. Much pedagogical supervision takes place in this phase. The third phase is in comparison the response from the students who have participated in the lesson. Also here the supervisors of practice come in and evaluate the teaching done. In the pedagogical supervision context, this phase is also a place for meta reflection on the reflections undertaken and the choices made in phases one and two.

During the different cycles of the creation process observed in this study, the performance is tested out for one person, for a few response givers, as well as for small groups of children, and the feedback given influences the forming process. The choreographer is first in the 'I' position, then moves to the 'me' position, and finally she takes the 'it' position, making the choice of which choreography should be the actual result. The choreographer becomes detached from the piece of art created. It becomes 'it'. When producing an art work the supervising process is a process which fully acknowledges the vulnerability of the participants, but in the end the performance becomes public and the audience and the critics experience and evaluate the performance. The notion of distancing is an analytical concept used in the analysis in this study. As a more overall horizon of understanding for the study I briefly introduce three concepts connected to multimodality: mediation, remodalisation and meaning expansion. These concepts guided my analysis and interpretation.

Multimodality and semiotic mediation

A performance is multimodal in its expression, which makes multimodal learning theory relevant as a frame of reference. A central idea is that there is learning potential in the in-between space among different art forms which challenges both feelings and thoughts in meaning making. Different art forms use different semiotic resources and together these form meaning clusters which can be interpreted simultaneously or subsequently. Kress (2003; 2010) describes multimodal meaning theory as an emerging meaning which is not very fixed, but fixed enough to make sense. Literacy in the age of multimodality is a broad concept encompassing visual symbols, dance, graphs, notes, movement and physical theatre as text. Communication is understood through the use of symbols, different semiotic signs and semiotic tools. The use of semiotic resources other than the verbal system is demanding and dynamic. In the

translation, interpretation and transformation from one sign modality to another a possibility appears to broaden the meaning potential (cf. Jewitt, 2009; Jewitt & Kress, 2004; Rustad, 2010.) The semiotic mediation in an artistic collaborative supervision process is in fact, quoting Vygotsky, “a roundabout way” (Vygotsky, 1994:61).

In the empty spaces between what is said, what is shown and what remains unsaid lies a surplus of meaning which interpretation might activate as meaning production. Lotman (1988) talks about the univocal versus the dialogical text function. Univocal text carries a meaning. Dialogical text points to the possibility to produce a new meaning. An affordance is a potential for meaning making. In order to catch the semiotic value it is necessary to contextualise semiotic systems historically, culturally and socially. Säljö (2005) has written extensively about learning and cultural tools, and he underlines that mediating tools are signs or symbols which enable human beings to interpret the surrounding world, to take a stance and to act in it (op.cit., 27). In an artistic production process as well as in pedagogical supervision the questions are targeted at the future. Van Leeuwen (1999) has written about the question forward, into the future:

Semiotics was supposed to be ‘the science of signs’ and science, in turn, is supposed to be about ‘what is’, not about ‘what could be’ or ‘what might be’. Still when you systematically describe ‘what is’ you find gaps, you find yourself wondering why certain options are not available and why certain things cannot be done in certain semiotic modes. Which is only one step away from *unlocking semiotic doors*, from asking: Could it be done? Does it have to be impossible? And if we are going to do it, how shall we do it? (Van Leeuwen, 1999, 10)

In artistic supervision the creation of something new by recirculating already existing material is relevant. As work in art forms usually functions at least in a double hermeneutic way, it is important to pose the question about what meaning making is made possible through the interplay between Garcia Lorca’s poems, the dancer, the clown, the musician and the supervising choreographer and the director forming the concept of the performance. Interpretation in another modality might bring forth other aspects of an experience and of the world which is already represented in the modality you start from. Rustad (2010: 240, my translation) suggests that this translation is called remodalisation. He also points to aesthetic values as being central:

Defamiliarisation as a result of remodalisation forms an otherness that is part of the aesthetic quality of the product. The interplay between modalities insists on the sensuous dimension of the meaning and underlines the aspects of the former text which go beyond semantisation, where the text cannot be given conceptual meaning/.../ Remodalisation is a creative process which produces something as more adequate, or more perfect, in another way. The remediated and remodalised text develops the world and the experiences which are created in the former text.

Vygotsky (1978) gives the semiotic mediation a central role in his theory about the child's development towards higher mental functions. He gives social interaction with a more competent peer or an adult a central role in the acquisition of, for instance, language. Vygotsky underlines that there has to be a mediating function in this learning process. The artistic supervision might be such a mediator in the production process. My analysis of this process focuses on the artistic supervision as a collaboration between the choreographer and the performers. To gain an insight aesthetically means to grasp relations and concepts in a sensuous way using both feelings and thoughts. The artistic supervision of a collaborative production process can be considered as an artistic learning process. The concepts in use from multimodal theory as guiding principles in the analysis are mediation, and meaning expansion through remodalisation. My pre-understanding is that the meaning expansion potential in the transformations throughout the artistic collaborative process in the choreography in some ways, quoting Rustad, "develops the world and experiences".

I have in this part of the article presented the analytical lenses used in the analysis with the guiding concepts of dialogue, transformation, distancing, mediation and meaning expansion through remodalisation. As a sounding board in the analysis I also use my competence and experience from pedagogical supervision as well as my experiences from arts educational creative processes in teacher education.

How the choreographer supervises artists in a co creative process

In this part I will elaborate on two transcripts of video sequences. In the first sequence (Video clip 1), the choreographer is collaboratively working on a piece of choreography. She is co-creative together with the three performers. I will connect this clip to the log text the choreographer wrote about this particular sequence after the session. I chose this piece of supervision because the log text gives additional information about the character of the collaborative process during this session. The collaboration is based on improvisation, mainly contact improvisation. The choreographer instructs some fixed choreography moments during this session. Here the clown is just following, not using her special skill to improvise on the spot. She is still a clown, though. The musician is playing a composed melody, at least parts of it. The choreographer is using instruction as well as side coaching. Side coaching is a technique developed by Viola Spolin (1999) in theatre improvisation, and here it means that the supervisor gives small instructions while the dancer and the clown are working. Even if there is some dissonance in this sequence, it also shows the main characteristics of the choreographer's artistic supervision.

Transcription of choreography sequence 1

(From 46' 22" to 50' 04" on the DVD)

(In this sequence the choreographer (Chor.) is working with the dancer and the clown. The director (Dir.) is watching, and the musician (Mus.) is playing the trombone.)

...

All: [Laughter]

Chor.: OK. Now it was too long.

Dancer: We have to make variations, I feel.

Chor.: That we do not do it for such a long time, it has to build itself up. It must become quite clear.

Dancer: It is a bit loose when we whirl around.

Chor.: But after that it must become clear – we can do it like that – whirl (*finger click*) – whirl (*finger click*) and so it has to be there, like that it may go, but it is almost what there has to be.

Dancer: Yes, but then also this one could come. (*Shows*)

Chor.: Yes, that is good. OK so we take – whirl – whirl – bow 1-2-3 – bow – stand on hand.

Dancer: OK then I come, but when we turn around, are we turning in the same direction?

Chor.: [*to the director watching*] – what do you think?

Dir.: [Laughter] I don't know.

Chor.: But – hmm – I do not think you should turn quite alike, but in the same direction.

Clown: I follow her?

Dir.: Can I ask something? /.../

Chor.: She must end up with the gliding jump.

When looking at the sequence repeatedly I notice the corporeality, how the communication is happening from body to body. I also notice the mindfulness in the situation. Everyone involved is fully concentrated. I notice that the most active participants in this sequence are the choreographer and the dancer. In the choreographer's log text other aspects of the collaborative creative process come to the foreground. She has noticed some kind of resistance, which she interprets as too directing a choreographing style.

[The choreographer's diary entry about this day:]

Tuesday 8 March 2011

Today was the first time I experienced a little bit of slowness, while resistance and feelings in the system were noticed. I felt it partly when I was working, and partly when the director was working.

I actually felt it first in me when I should start in the morning and knew that we should work with a pre-planned choreography. I like more to work like more playfully, instruct a roundabout material, which can be altered in the performers' bodies. At the same time, I very much like that some short sequences are stringent and defined. And then they have to be choreographed in a different way.

The process was like this: I wanted to work on creating a choreography swinging from toe to heel, which I can see many toddlers do. Yesterday, Monday, we played around with this, improvised, played in pairs. Decided on a roundabout structure. It worked well.

Tonight the movements the performers had improvised around whirled around in my head and in my body and a feeling of a choreography, a rhythm, a swinging structure. In waltz

because the music had been a waltz. The waltz had just played itself from the musician. This little structure I instructed and demonstrated today, as the first thing to do after warm up. I counted the waltz rhythm 1-2-3, 1-2-3 ... swing back and forth, fall down, stand on your hands – a little resistance. Why? Too little co-creation I think. Both the clown and the dancer are very co-creative artists, and I think they become less motivated by being given instructions. And something more: the clown seemed to be tired. Very little clown simply. Conclusion: choreography does not fit into the clown's world. The clown continually works with improvisation and communication, to use what the space gives. ... Many other things happened throughout the day, too. Energy was found again, and laughter was bubbling up. ... One place a creative artist must be is at peace with her ideas. She must supervise, instruct, demonstrate and have peace around her. Heaven and sea! What subtle, but at the same time very concretely experienced processes. Now I have all the others' bodies, feelings, thoughts and rhythms close to me, with me. Slowly they drip away, but it takes time. [Choreographer's narrative]

The process in the log text is described as dialogical. The lyrics as a starting point contribute to remodalisation into dance and music. This process can be described as autopoietic in the sense Fischer-Lichte (2008) writes about. The system is self-referential, and the participants inspire each other to a greater performance, or when the autopoietic feedback loop does not work it is experienced strongly – and the blocking of energy is a challenge for the collaborative process.

In the second sequence the focus is on the collaboration between the musician and the dancer. In this example the choreographer gives the performers space to develop material for the performance. One point is to make the dialogue between a moving and trombone-playing musician and a dancing dancer function in the performance. In this sequence the choreographer is working with the musician and the dancer. This is an example of a collaborative creation process, where the choreographer and musician first explore a movement pattern, and a little later the musician and the dancer develop the movement pattern into a well working form.

Transcription of choreography sequence 2

(From 40'28" to 44'14" on the DVD)

Chor.: [She has movement contact with the musician, like in contact improvisation.]
Mus.: A bit unusual [Laughter]. [The dancer joins in and tries out the movement pattern.]
Dancer: [Laughter]
Chor.: Can you play now then?
Mus.: No [Laughter]. [The trombone] can stick out to one side. Nice if we come up from a bit of a distance.
Chor. Now you two work a little more, find out what is possible.
Dancer: From there? Up and down? [Laughter] [The musician leans on her back.]
Whop! This one was a bit heavy, because it was a little twist. You were really strong.

- Mus.: How was it... I think you must be on the other side. If we shall manage this...
- Dancer: Can you do this with only one leg /.../ this is fine. You do not need to cling to me with one arm...
- Mus.: Heavy?
- Dancer: It's OK.
- Chor.: I think there is a little structure emerging there... I think it is a little trip – you run between the trees – you can just continue to explore how you are doing it...
- Dancer: [*The dancer and the musician are exploring movement and music patterns.*] It is much easier when you do it like this...
- Chor.: Yes, it's much better when you work corporeally [*She shows*], include that one – it is very joyous.
- Dancer: Yes!
- Chor.: /.../ [*to the musician*] you follow her with the music.

Video clip 2 shows a co-creative process. It starts in a very exploratory way, trying out possible ways of playing and dancing. In the beginning the guidance of the choreographer is leading the process. Later on, the dancer and the musician continue to explore possible movement patterns. Finally the structure is chosen and fixed. It starts by floating back and forth, but ends up with an emerging form – a choreography.

Central themes in artistic supervision

In the meaning concentration made (based on the observations and the log texts) with 'artistic supervision' as a meaning unit the following central themes were identified in the artistic supervision:

1. Corporeality
2. Concrete instruction
3. Giving a model
4. Scaffolding (giving frames and freedom within them to improvise and try out)
5. Being very present in the situation (mindfulness)
6. Being very attentive and listening to responses (heightened listening)
7. Taking up ideas from the artists
8. Elaborating and probing ideas
9. Autopoietic feedback loops (the participants inspire each other to a greater performance)
10. Many ideas are tried out, only a few of them remain in the final product
11. The supervision is different in different phases of the process
12. The vulnerability of the participants is acknowledged (avoidance of negative response)

These 12 central themes form the basis of a basic description of what artistic supervision is in this context. The central themes identified can be connected to the concepts presented in the theoretical framework: dialogue, transformation, autopoietic feedback loops, distancing, mediation, remodalisation and meaning expansion. These concepts have functioned as the lenses or optics I have used when analysing. I am theoretically sensitised and informed by these concepts. In the basic description, given in the next part of this article, the choreographer's mediating role is highlighted.

The artistic supervision is a complex process where different modalities cooperate, and also are challenged, and through remodalisation new constellations are formed, which makes meaning expansion possible.

Basic description of the artistic supervision

The choreographer is clearly a mediator using her bodily communication in different ways. She takes in the moods of her artistic team by watching movement patterns. She elaborates movement ideas from the creating group. She also gives verbal instruction accompanied by movements, and she gives a model as inspiration for the dancer and the clown, as well as the dancer and the musician, to elaborate on further. She also builds scaffolds by telling about an idea with a certain movement and by giving some frames for movement improvisations. The choreographer is fully present in the supervision situation. It is a focused attention, a mindfulness, which has an energising impact on the participants at its best. As a consequence of this attentive presence there is heightened listening to the collaborating team, including taking up ideas from the artists as well as elaborating and probing ideas.

These central themes can be summed up in the notion of autopoietic feedback loops where the participants inspire each other to expand on their creative flow and expression. As this process shall lead to a performance for an audience of small children, the creative process has some distinctive features. Many ideas are tried out, but only a few remain in the final product – the performance. The supervision is different in different phases of the process. In the initial phase, the choreographer gives the frames and acknowledges the vulnerability of the participating artists in the creative process. Negative response is avoided. The process floats back and forth for some time. Finally, the choreographer decides upon a chosen structure, and the series are rehearsed with exactness. This is a more distancing phase in the process. In the meeting with the young audience there will still be space for improvisation, but much less than appears to the audience.

Outline of an artistic supervision model

In this section I discuss the basic description of the artistic supervision with reference to Sava's model of an artistic learning process as a series of transformations forming repeated cycles in a spiralling movement. The starting point for the artistic supervision is the poem written by Lorca, the three performers (clown, dancer and musician) and the targeted audience: very young children. From the beginning the frame is relatively complex, but the mission of the choreography in the performance has to be explored. Through the analysis I have identified the different phases in an artistic (learning) process from the choice of material, and the basic form through transformations into a more elaborated form, towards metaphors and the finally crystallised form. Through a few examples I have brought into the foreground some of the characteristics of this process – from the point of view of supervision.

The model for an artistic supervision process can be outlined as: (a) cyclical; (b) an interplay between I-me-it in a series of distancing moments during the creative process; and (c) multilayered. Multimodality is characteristic of every part of the artistic process, as well as of the artistic supervision. The group works very concretely with form. As the performing team has the music, the dance, the stage props, and the physical theatre, it is possible to use different fictitious layers like concrete (what they do), abstract (the use of symbols pointing to the story like movement patterns and ways of playing the trombone, supporting or leading), and finally metaphorically creating the poetic universe. The collaborative process consists of a series of interplays between the 'I' position, the 'me' position and the 'it' position, where 'it' is the product created, the artistic expression and its reception. The analysis allows me to identify aspects of the (movement) dialogue like being corporeal (from body to body), being free in floating back and forth sometimes, and being very instructing and defined sometimes. I have identified moments of flow called autopoietic feedback loops between the participants in the co-creative process, and I have acknowledged that there are moments of resistance in this creative process. The analysis has pointed to the need for a positive response as the main response because of the vulnerability of the participants in the creative process.

The artistic supervision starts with open exploration, but it is not quite open. The process ends with a closure made by the supervising choreographer having the responsibility to decide on the final form of the expression. In the concluding discussion I give a tentative answer to the research problem outlined at the start of the study. I discuss my findings regarding the characteristics of an artistic supervision process, and I connect them to a pedagogical supervision context and evaluate their applicability to an educational context. In this discussion I still use the chosen theoretical guiding concepts, now in a more generalised way in order to inform about ways of learning connected to meaning expansion, with the intention to inform supervision contexts about possible paths to take as a supervisor in the near future in teacher education. The importance of the findings of the analysis is that they indicate one possible story about what it takes to supervise with an aesthetic approach, and in this example in an artistic setting creating a poetic universe in a performance.

Concluding discussion: Applications to other supervision contexts?

In the final discussion I take the central themes identified, look at them one by one and make an assessment of the possibilities of introducing the technique and way of working as an artist into pedagogical supervision in teacher education. I use the central themes because they are very focused and concentrated, and thus suitable for the juxtaposition. There are distinctive features that make the supervision of a co-creative performance different from supervision in a pedagogical context. The cultures are different and the aims are different. The product is in the first case a piece of art,

a performance as a result emerging from the artistic supervision. The product of a pedagogical supervision process in the second case is teacher autonomy and skilful responsibility for a classroom with learning individuals. In the final discussion I take a look behind the obvious differences and make some, perhaps surprising, observations of similarities. In Figure 3 I juxtapose artistic and pedagogical supervision from the artistic supervision point of view. I do not include one special column for a description of characteristics of pedagogical supervision sessions. I consider this knowledge familiar enough from the teacher education perspective and the literature in the field of supervision I have mentioned earlier in this article. Still I make reference to this knowledge in the second column where I suggest how and if the central themes identified in artistic supervision, and articulated in the analysis, are applicable to pedagogical supervision.

Characteristics of artistic supervision	Applicable to pedagogical supervision in teacher education?
1. Corporeality	A wider repertoire of semiotic resources can be used like drama and narrative techniques to make the supervision explorative and alive.
2. Concrete instruction	Concrete instruction is part of teaching.
3. Giving a model (in movement)	This can be done. Here different subject areas differ in how much of a model is given.
4. Scaffolding; giving frames and freedom within them to improvise and try out	This can be done. Improvisation could be part of training.
5. Being very present in the situation (mindfulness)	This is an ideal in all supervision sessions.
6. Being very attentive and listening to responses	This is an ideal in dialogical supervision.
7. Taking up ideas from the artists	The acknowledgement of good ideas is part of pedagogical supervision.
8. Elaborating and probing ideas	This can be done to a certain degree. This can be subject to meta reflection.
9. Autopoietic feedback loops (the participants inspire each other to a greater performance)	This is part of a creative process at its best. In a supervision session it can be the inspiration and energy emerging from the supervision dialogue
10. Many ideas are tried out, only a few of them remain in the final product	More ideas could be tried out, even if only a few remain in the repertoire of the teacher. There could be space for more "trying out".
11. The supervision is different in different phases of the process. (First giving frames, then floating back and forth; finally deciding upon the structure and exactness; meeting the audience)	In supervision in a pedagogical context the opposite is the case. Limited freedom, strong frames for a beginner, then more freedom and responsibility to the more experienced person.
12. The vulnerability of the participants is acknowledged. (Negative response is avoided)	The vulnerability of the person being subject to supervision should be acknowledged and respected. As a main rule negative response is scarce.

Figure 3. Artistic supervision and its applicability to pedagogical supervision

As a conclusion regarding the juxtaposition in the matrix (Figure 3), one can say that some of the characteristics coincide, some could be ideals to strive for, while others could be introduced as vitalising elements in the educational supervision discourse. Especially the corporeality and the larger repertoire of semiotic resources seem to hold the potential to intensify the learning experience through supervision.

I introduced multimodal theory as a frame of reference for the article because that theory stresses the modal affordances given by different modes of expression. Jewitt and Kress (2003, 2) suggest that a multimodal approach to learning starts from a theoretical position that treats all modes as equally significant for meaning and communication. The authors state: “Within a multimodal approach to communication an assumption is that any mode may become fore-grounded; that different modes have potentials that make them better for certain tasks than others; and that not every mode will be equally ‘useable’ for a particular task” (Jewitt & Kress, 2004, 2-3). The dramaturgy of a supervision session could be vitalised by a multimodal approach, carefully planned and focused on relevant issues to explore. Introducing the cyclical thinking from artistic learning processes is one possibility to strengthen the aesthetic dimension in pedagogical supervision. To strengthen the aesthetic dimension fuels the meaning expansion through involvement with multimodal narrative techniques. It is also a way of moving away from taken-for-granted ways of supervising in order to develop supervising skills including artistic elements. In both artistic and pedagogical supervision the supervisor’s mediating function seems to be critical for the process as well as the outcome. The mediating tools provided by different art forms, different ways of telling, sharing and communicating stories will, based on this study, be considered as holding the main potential of an aesthetic approach to supervision.

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