

Artistic supervision as reference in the development of aesthetic approaches to pedagogical supervision

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The aim of the research discussed in this project dialogue is to challenge the prevailing cognitively-oriented pedagogical supervision discourses in teacher education through an exploration of supervision in artistic contexts. The two researchers in dialogue have studied the type of supervision given by a choreographer from different research positions. Anna-Lena Østern (2012) asks, “What contributions to [the] development of an aesthetic approach to supervision might be identified in a choreographer’s supervision in a collaborative, artistic project?”

Tone Pernille Østern, who has the role of both choreographer and researcher in the project, has studied the characteristics of the collaborative choreographic process through an explorative self-study (Lassonde, Galman, & Kosnik, 2009). She aims to contribute to the field of embodied pedagogy (Dixon & Senior, 2011) by identifying how the choreographic material floats back and forth between choreographer and performer in a collaborative, artistic supervision process.

The empirical material in the project consists of live observations, video observations, interviews, and the choreographer’s introspective logs. Phenomenological meaning concentration (Giorgi, 2009) has been used in the analysis of video observations and log texts connected to the choreographic process. As a preliminary result of the study, Anna-Lena Østern juxtaposes the identified characteristics of the artistic supervision with how they are applicable to pedagogical supervision in teacher education. Some examples are shown in Matrix 1. Tone Pernille Østern discusses the themes from the perspective of embodied pedagogy.

Characteristics of artistic supervision	Applicable to pedagogical supervision in teacher education?
1. Corporeality.	A wider repertoire of semiotic resources, like drama and narrative techniques, can be used.
2. Being very present in the situation.	This is an ideal in all supervision sessions.
3. Taking up ideas from the artists.	Acknowledgement of good ideas.
4. Auto poetic feedback loops (the participants inspire each other to 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.
5. The supervision is different in various phases of the process. (First giving frames, then floating back and forth, finally deciding upon structure and exactness.)	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.
6. 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.

Matrix 1. Applicability of characteristics of artistic supervision into pedagogical supervision.

Østern & Østern argue that there is a space for vitalizing pedagogical supervision through an aesthetic approach, and also that there is space for identifying the often subtle, embodied aspects that characterize artistic supervision.

Keywords: artistic supervision, choreography, pedagogical supervision, embodied pedagogy, teacher education

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