Apples – Journal of Applied Language Studies
Vol. 18, 4, 2024, 52-78

The frictions and blessings of doing community arts in schools with multilingual pupils Ethical considerations

Riina Hannuksela, University of the Arts Helsinki
Angela Aldebs
Niina Lilja, Tampere University

Ethical reflections are integral to community art, which aims for equitable encounters and collaboration. However, the reality in which many community art projects are conducted creates friction with this aim. The asymmetrical positions of artists and participants and the sometimes limited possibilities for participants to regulate their participation, especially in formal education settings, pose challenges that must be addressed. This article analyses ethical challenges in facilitating community arts projects in primary schools. Data was collected from two projects with multilingual preparatory-class pupils led by two dance and community artists in collaboration with a class teacher. The projects aimed to engage pupils in artistic processes and facilitate Finnish-language learning through participation in artistic activities. Using autoethnographic methods and thematic analysis, we examined the ethically important moments reflected in our work diaries. These often unpredictable and fleeting everyday moments are seemingly unrelated to ethics; however, they have the potential for ethical concerns as they entail the possibility of wrongdoing. We explore critical ethical considerations and possibilities in artistic processes within educational contexts, aiming to offer new insights into the factors influencing such processes.

Keywords: autoethnography, community arts, ethics, language learning, preparatory class

1 Introduction

"Ethics" has multiple meanings, ranging from philosophical enquiries to the practical applications of values and guidelines in professional and research settings. As an academic discipline, ethics examines the concepts of right and wrong as well as good and bad, thus advancing the theoretical reasoning on human behaviour (Pietarinen, 2015). In research or other professional contexts, ethics entails adhering to codified guidelines for ethically responsible behaviour, such as the guidelines of the Comenius' Oath for Teachers (The Trade Union of Education in Finland, n.d.-a), the Finnish code of conduct for research integrity (Finnish National Board on Research Integrity TENK, 2019, 2023) and *The*

Corresponding author's email: riina.hannuksela@uniarts.fi
eISSN: 1457-9863
Publisher: University of Jyväskylä, Language Campus

https://apples.journal.fi
https://doi.org/10.47862/apples.143070

European code of conduct for research integrity (ALLEA 2023). Still, although these principles guide professionals in adhering to ethical standards, they may prove insufficient in addressing unpredictable situations encountered in real life (Ellis, 2007; Guillemin & Gillam, 2004; Yassi et al., 2016).

The importance of discussing ethical concerns has long been acknowledged among community art practitioners in Finland, and several seminars, conferences and publications have addressed ethical considerations in community art practice.[1] Artists working in the field have a sense of values underpinning their personal ethical approach, even though there are no commonly shared ethical guidelines for community arts in Finland. During the lifespan of community projects, artists are constantly confronted with situations that provoke ethical concerns. These situations are unexpected, and they demand answers that are seldom readily available (Kantonen, 2007; Kantonen & Karttunen, 2021).

This article explores the ethical complexities of integrating community arts into language educational settings. Drawing on our work diaries written during two community arts projects conducted in school, we focus on *ethically important moments*, which are generally "difficult, often subtle, and usually unpredictable situations that arise in the practice of doing research" (Guillemin & Gillam, 2004, p. 262). Guillemin and Gillam (2004) coined the term *ethically important moments* to indicate moments with potential for wrongdoing despite clear intentions. These moments are frequently subtle, commonplace, and often overlooked as ethical dilemmas. Therefore, even when the ethically appropriate action seems straightforward, pausing and assessing such situations from a more comprehensive ethical standpoint is imperative.

We understand ethics as a complex and multifaceted phenomenon shaped by values, moral judgements, and contextual factors. While procedural ethics in research, including ethical review, informed consent and voluntary participation, are paramount, addressing ethical considerations in the everyday interactions between facilitating artists, participants, collaborators, and institutions is also crucial (Yassi et al., 2016). Following Ellis (2007) and Guillemin and Gillam (2004), our understanding of ethics is situated and relational, and it emphasises the *doing* of ethics in sudden and unpredictable situations. Ethics as an embodied activity, and responsible, responsive and affective engagement with others varies in changing circumstances (Bannon, 2018). We argue that ethical questions cannot be relegated to the intellectual realm to be contemplated and resolved. Rather, transient moments of everyday life are the moments when ethical choices and decisions are made. To act ethically involves a reflexive and self-critical approach to artistic and research endeavours, which recognises and reflects on ethical concerns as they arise. Similarly, Laukkanen et al. (2022) argued that ethics is not merely a set of rules or guidelines dictating behaviour but a combination of reflexivity, sensitivity, and awareness that allows us to discern the ethical dimensions of human interactions. Therefore, research can be viewed through the lens of ethicality—that is, as an ethical relationship entailing a particular ethos[2]

[1] Seminars such as Discussions about Ethics in the Applied Arts (Puhetta soveltavan taiteen etiikasta -seminaari, 7 February 2017), Applied Arts NOW (Soveltava taide NYT -seminaari, 21 April 2017), and the Arts and Health Ethics Conference (7–8 June 2021) organised by the Turku University of Applied Sciences have addressed questions of ethical conduct in community-art projects.

[2] The word "ethos" derives from the Greek *êthos* and means "the set of beliefs, ideas, etc. about the social behaviour and relationships of a person or group." (Cambridge Dictionary, n.d.)

towards others and the world (Wilson, 2012). Ethical research entails being open to others and the world while taking responsibility for one's actions.

Our study was conducted as part of the Embodied Language Learning through the Arts (ELLA) project (2021–2024). Two dance and community artists, Angela Aldebs (Author 2) and Riina Hannuksela (Author 1), with backgrounds in dance and movement practices, facilitated two artistic projects with multilingual preparatory-class pupils in two schools in Finland between the spring of 2022 and the summer of 2023. The projects were carried out in close collaboration with a class teacher, Taru (a pseudonym), and a researcher, Niina Lilja (Author 3), who joined the fieldwork sporadically. The projects aimed to support the pupils in using and learning Finnish, the language of their new home country. As the community arts projects were part of a broader research project, they were subject to meeting institutional and national legislation as well as codes of ethics for research involving human subjects (e.g., Finnish National Board on Research Integrity TENK, 2019).

Our research builds on autoethnographic enquiry (AE; Chang, 2008, 2013; Chang et al., 2012; Ellis et al., 2011), and it employed work diaries as autobiographical materials to illuminate *ethically important moments*. Thematic analysis (Nowell et al., 2017) served as an additional method to identify recurring themes in the work diaries concerning the artist–teacher relationships and the dynamics between artists and participants. These themes are examined in detail in the findings and analysis section.

The need to analyse ethically important moments in school-based community arts projects stemmed from the authors' ongoing research on resistance in such projects in school (Lilja et al., in preparation). Our analysis of resistance began by noticing moments when pupils resisted participating in creative activities. For example, pupils sometimes refused to do what had been instructed and stayed immobile or walked away from the shared activity space. Occasionally, they also verbally declined the instructors' invitations to engage in joint activities. Although common in school settings, we often noted these moments in our work diaries as they caused friction. They prompted us to reflect on our professional identity and the challenges of conducting art-based activities while respecting pupils' autonomy and adhering to school norms and rules. These reflections highlighted the need to explore the ethical dimensions of conducting arts-based research in school contexts, which we aim to do in this article.

2 Background and context

In our research, three distinct dimensions of human interaction intersected. First, we (Riina and Angela) integrated theoretical and methodological approaches from community arts into an educational context dealing with language learning. Second, there was a simultaneous academic interest in studying art projects in the context of second-language learning. Third, these aspects unfolded in the framework of real-life pedagogical practices in primary schools. Each of these dimensions introduced its own complexities when considering ethically responsible interactions. The present study is positioned within arts-based research, which employs artistic methods, such as dance and visual arts, to generate knowledge, focusing on the body and its sensorial, emotional and perceptual ways of knowing (Leavy, 2017). Riina has been exploring the

intersections of language learning and dance since 2013 through her involvement in an earlier art project called *TALK – Movement and Dance into Language Learning*.[3] She has also facilitated community dance projects across diverse contexts since 2014 and has served as an artist in schools at various educational levels. Angela contributed to the present project both as an instructing artist and as a co-learner of Finnish. She moved to Finland in 2019 through the Artists at Risk residency programme,[4] during which she participated in a project at the Finnish National Theatre as an invited artist.[5] Niina is an interaction analyst who has long been interested in the embodied aspects of additional language use and learning.

2.1 The difficulty of defining community arts as an artistic practice

Worldwide, artistic projects involving nonprofessional artists or communities are conducted in various contexts, such as care units, schools, prisons and local communities. The terminology used to describe these practices varies widely, reflecting the complexity of the phenomenon and the absence of a consensus on its historical traits or lineages (Bannon, 2018, p. 101). The terms also vary geographically, and they include "community art" (e.g., Kantonen, 2005; Matarasso, 2019; Wong, 2016), "socially engaged art" (e.g., Helguera, 2011), "dialogical art" (Kester, 2004, 2011), "participatory art" (e.g., Bala, 2018; Bishop, 2012; Matarasso, 2019), "new-genre public art" (Lacy, 1995), and "community-based art education" (Lawton, 2019, 2020), to name but a few.

Matarasso (2019) proposed looking at *participatory art* as an umbrella term for artistic practices involving participants without formal art education in collaborative processes facilitated by professional artists. Participatory art can refer to all kinds of modalities, from theatre and visual arts to street art and dance. According to Matarasso, participatory art is a democratic and creative endeavour encompassing the collaborative creation of something novel and unattainable through solitary efforts. In this sort of art, the conventional role of the spectator or viewer of an artwork becomes that of a collaborator—that is, an active participant in the creative process (Bishop, 2012) and collective decision-making (Wise et al., 2020)—while the artist's role becomes that of the facilitator of that process (Kester, 2004, 2011; Wise et al., 2020).

Community artists work at the intersection of various disciplines, such as art, education, care, and social work, and their profession can be seen as "hybrid" (Karttunen, 2017). Community artists are sometimes invited to renew or shake prevalent dynamics or develop new tools and strategies (Lehikoinen & Pässilä, 2016). The idea of the applicability of art arises alongside art making. This may lead to an assumption that art *does* something good and benefits people experiencing and doing it, as noted by Houston (2018). Community arts projects can support participants' skills, or they may have therapeutic and pedagogical effects. In contrast, community artists often highlight that they are doing art, not therapy or rehabilitation (Houston, 2018; Kantonen, 2005; Lehikoinen & Vanhanen, 2017).

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[3] See, for example, https://sites.uniarts.fi/en/web/ellaresearchproject/talk-materiaali (in Finnish): Retrieved 6 May 2024.

[4] See https://artistsatrisk.org/about/?lang=en: Retrieved 15 May 2024.

[5] https://www.kansallisteatteri.fi/tietoa-meista/medialle/tiedotteet/kansallisteatterin-undocumented-love-tuo-nayttamolle-viisi-esiintyjaa-ja-tositarinaa-suomesta-irakista-ja-syyriasta: Retrieved 6 May 2024.

The relationship between community arts and education is complicated. Lawton (2019) distinguished community-based art education from social-practice art and community art to highlight the former's emphasis on asset-focused learning and teaching through art. She noted similarities between social-practice art and community-based art education, explaining that both employ the tools of ethnographers and educators, though only the latter perceive their practice as teaching (Lawton, 2019, p. 206). Lee (2023) explored socially engaged art as pedagogy, suggesting that when the artist is pedagogically skilled or has a pedagogical intention, socially engaged art practices can serve as a platform for collective knowledge making and learning (p. 95). Riina has extensive teaching experience in dance and prior collaboration with language teachers. Drawing on these experiences, we integrated our artistic practices into a school setting, thus examining their adaptability to existing structures. We emphasised the investigation of how second-language learning can be enhanced through artistic engagement rather than by using art merely as a language-learning tool. Following Lawton's (2019) framework, we primarily identified as community artists rather than as educators or community-based educators.

2.2 Preparatory class and language learning

The projects this study is based on took place in a preparatory class in a primary school in the Helsinki metropolitan area of Finland. In Finland, newly arrived pupils usually start in a preparatory class before moving on to basic education. The curriculum for preparatory classes (Finnish National Agency for Education, 2015) identifies learning the local language (Finnish or Swedish) as the main study objective. In addition to teaching language skills, preparatory classes aim to familiarise the pupils with the Finnish school system and help them integrate into Finnish society by engaging them in learning about Finnish culture and nature. The core curriculum for preparatory teaching emphasises functional approaches to language learning and phenomenon-based teaching practices that combine different subject areas (Finnish National Agency for Education, 2015). Teachers are generally encouraged to collaborate and extend pedagogical practices beyond traditional classroom settings (Finnish National Agency for Education, 2014). The curriculum also acknowledges the importance of supporting the teaching of pupils' home and first languages, but it leaves the final decision about how to organise such teaching to the organisers of it—the municipalities (Ahlholm & Latomaa, 2023; Emilsson Peskova et al., 2023; Finnish National Agency for Education, 2015). Because of this, there is considerable variety in how preparatory teaching is organised in different parts of Finland.

3 Description of the projects

As facilitating artists (Riina and Angela), we approached the projects with an autoethnographic lens. Collaborating closely with the class teacher, Taru, we regularly attended the schools for one semester each. In 2022, we were present three days a week in school A, and in 2023, two days a week in school B. Our engagement went beyond leading artistic activities; we participated alongside the pupils in daily activities from morning to afternoon. After each school day, we wrote down our observations and reflections in the shared work diaries as did the

teacher. Additionally, we maintained a planning document outlining daily activities, which was shared with Taru. Niina also wrote diary entries when she visited the school. During fieldwork, we (Riina, Angela, Taru, and Niina) used the diaries as reflective tools, read each other's diary entries and discussed important themes. As the diaries were shared, it was also a way to have a dialogue during the hectic school routine. At the same time, the collaborative nature of the diary may have led to self-censorship in writing.

The two projects blended indoor and outdoor activities, and they integrated walking methods and movement improvisation. Walking and improvisation functioned as methods for sensory and embodied enquiry, which expanded the learning environment outside the classrooms and school premises. They emphasised embodied ways of knowing, thinking and creating (Foster, 2015; Springgay & Truman, 2018). This methodological choice made the sensing and moving body the prime site for language learning. Photography and video recording were also used to document the shared explorations.

3.1 The first project: ELLA talks

The preparatory class in which our first project took place was a representative example of a heterogeneous group of pupils (Ahlholm et al., 2023). The project started in school A at the beginning of 2022 with pupils from various cultural and linguistic backgrounds aged 9–13 years. Some were new to formal education, while others had already attended school in their previous home countries for several years. Initially, there were nine pupils, but by the semester's end, the class had expanded to 21 children, with new arrivals mostly from Ukraine and Russia due to the war. The COVID-19 pandemic hindered collaboration between artists and schools early that year.

Together with the teacher, we chose the topic of the cycle of water in nature. The adults selected the topic to adhere to the school curriculum, which is often the case when working with children (e.g., Matarasso, 2019, p. 61). Our project comprised outdoor and indoor activities. Outdoors, Riina and Angela led short walks to engage the pupils in sensory exercises, prompting them to observe their immediate surroundings and articulate how they perceived them through different senses. In the activities that took place in the gym and classroom, the focus was more on learning vocabulary to talk about one's body and its relationships to others and space. Knowing from previous experiences that embodied artistic activities can create a welcoming atmosphere for newly arrived pupils (Nikkanen et al., 2019, p. 140), we were quite confident that such activities could function well in changing classroom situations and helping the pupils integrate into the class community.

3.2 The second project: ELLA walks

The second community art project was conducted in school B where Taru started to teach in August 2022. After two initial visits in December 2022, the project officially began in January 2023, and it involved a class of 24 pupils. The class remained unchanged throughout the semester. Given the class's size, two teachers taught it, and a school assistant supported the activities. Collaborating with both teachers, Riina and Angela joined the school days twice a week, building on the previous activities carried out in school A. Because the class remained unchanged,

we wanted to create an artistic outcome with the children at the end of the semester. Thanks to a small grant, we employed four extra artists: two dancers, a choreographer, and a sound designer. Together, we facilitated a walking performance performed by the pupils, which was presented to an audience consisting of two other classes.

4 Methods and research materials

To analyse ethically important moments (Guillemin & Gillam, 2004), we used our work diaries as primary research materials. As the diaries were written by us and based on our lived experiences, our approach can be characterised as autoethnographic. Furthermore, because we view ethics as how we relate to each other in real-life situations, the use of personal narratives through autoethnography could illuminate many ethical issues stemming from different roles or due to power differences (Coffey, 2002).

4.1. Collaborative autoethnography as a research method

We consider it ethical to conduct research by drawing on our personal experiences as visiting artists and scholars, which departs from the traditional ethnographic approach of describing situations as they exist (see Chang, 2008; Ellis et al., 2011; Ellis & Bochner, 2000; Lapadat, 2017). Through our narratives, our presence in the study becomes transparent (Wise et al., 2020). Nonetheless, autoethnographers encounter ethical challenges, especially concerning the representation of others and the potential appropriation of their voices (Ellis, 2007; Lapadat, 2017).

Collaborative autoethnography (CAE) offers an alternative to AE by presenting multiple, diverse experiences on the subject matter through joint research. In CAE, scholars can collaborate on autobiographical data to analyse and interpret it in various ways and at various stages of the study in order to understand wider sociocultural phenomena (Chang et al., 2012). We chose to work collaboratively to avoid the shortcomings of solely focusing on the researcher's self-world (the characteristic critique of AE). Our study partially resembles a coproduced study that involved non-academic researchers in collective knowledge production (see Bell & Pahl, 2018). Taru played an important role in producing the research materials and reflecting on the themes. She was also compensated for her work. Riina, Angela, and Niina were responsible for the study's conceptualisation and methodological decisions, as well as for identifying and (re)organising recurring themes. Riina wrote the article's first draft, while Niina and Angela reviewed and edited it. The class teacher, Taru, also read and approved the text.

4.2 Research material and thematic analysis

The data was drawn from the lived experiences that took place during the community art projects, which were documented in the work diaries. The diaries had 263 pages in total. They included text and images about the fieldwork by the artist, teacher and researcher. The diaries were bilingual. Angela wrote in English,

while Riina, Niina, and Taru wrote in Finnish.[6] During reading and analysing, there was a constant translation between these two languages.

In the analysis, we followed the six phases of thematic analysis described by Nowell et al. (2017). These phases are (1) familiarising yourself with the data, (2) generating initial codes, (3) searching for themes, (4) reviewing, (5) defining and naming the themes, and (6) producing a report. These phases did not happen in a linear way because analysing is "an iterative and reflective process that develops over time and involves a constant moving back and forward between phases" (Nowell et al., 2017, p. 4). Furthermore, the analysis of the research materials from the first school happened simultaneously with the fieldwork in the second school. Also, instead of coding, we started building thematic networks from the materials.

When we engaged with the data for the first time, we (Riina, Angela, and Niina) read it in its entirety once. During the second and following readings, we took theoretical and reflective notes, which will be exemplified in the analysis section below (see excerpts 1, 13 and 15–16). Thanks to this process, we (Riina, Angela, and Niina) identified two main themes: pupils' resistance[7] and moments that led to ethical ponderings in the diaries. Sometimes, the resistance and ethical concerns were associated with the same event. When we realised this, we (Riina and Angela) also noticed that throughout the diaries, there was a recurrent undertone of questioning and reflecting on how we—as visitors, artists, educators, and collaborators—should engage with the school community, our collaborators and the participants. During the following round of reading, we (Riina and Angela) started colouring sections that caught our attention in relation to these questionings and reflections. These coloured sections started becoming thematic networks, and we organised them into bigger thematic groups. We identified several networks of recurrent themes, such as questions about diverse language resources in the student group, artistic activities supporting and hindering the teacher's work, and conflicting codifications of how situations should be solved. These reflections seemed ethically important and occurred in relation to the teacher and other school representatives as well as the children. Themes naturally overlapped and sometimes caused friction with one another. For consistency, we decided to separate them into two main themes, which we will analyse in the following section.

Although we examine our reflections, it is important to note that the temporal distance between writing the first diary entries and reading and commenting on the entries after the project's end helped us to be analytical. At the same time, some descriptions in the text helped us memorise and feel some of the study's important moments, which allowed us to reflect on their meaning and relevance in relation to our research themes from more distant positions. We consider it imperative for AE to add more distant and interpretative layers to one's experiences (e.g., Lapadat, 2017). This also aligns with the collaborative effort of CAE to shed light on the sociopolitical and sociocultural diversity in our experiences (Chang, 2013; Chang et al., 2012).

[6] The original diary excerpts are listed in the appendixes.

[7] For the other article on resistance (mentioned above), Niina examined the video-recorded materials; this phase took place simultaneously with the reading of the written data.

5 Findings and analysis: Ethically important moments

Complex and potentially uncomfortable moments marked by confusion, vulnerability, or resistance were consistently present in our interactions. Moreover, they lingered in our thoughts during our off-site days and even after the practical parts of the project were finished. We have categorised ethical concerns into two main areas: those arising from our multiprofessional collaboration with Taru and those stemming from interactions with the pupils. While these aspects often intersected, we analysed them separately to underscore the significance of ethical considerations in our professional collaborations, not just with participants. In the following paragraphs, we focus on the diary reflections that delve into the interactions between the artists and the teacher through the metaphors of *guests* and *hosts*. The diary excerpts are interspersed with more analytical and interpretative paragraphs. In contrast to conventional ethnographic research, which often presents stylised vignettes of specific situations, as exemplified by Schöneich (2021; see also Creese et al., 2016), this article presents diary entries exactly as they were originally written, preserving any language errors and inconsistencies. The original-language versions of the excerpts are provided in the appendixes.

5.1 Hosts and guests

Wilson (2012) employed the host–guest metaphor to illuminate interdisciplinary artistic research[8], advocating for an ethos that prioritises ethical engagement. This entails a curious exploration of the unknown, openness to alternatives and a willingness to revise opinions through meticulous research. The metaphor underscores the need for mutual accommodations between hosts and guests to foster constructive collaboration (Wilson, 2012, pp. 25–28). It applies when examining the relationship between Taru—the host—and us (the artists and researcher)—the guests. In the following excerpt, Riina reflects on the quality of the interactions she has with the pupils and her position compared to that of the teacher.

> Excerpt 1:
> The siblings started teasing each other, and it got pretty wild[1]. I think this is an interesting place. It's tough for me to be strict. I can be inconsistent anyway. (…) I often feel like the pupils go wild around me and do things they wouldn't necessarily do with Taru or Salma [the assistant, a pseudonym]. It would be intriguing to see how "far" things could go, but at the same time, I am aware that the situation can end up in chaos from which it would be difficult to find a way back into order. I have made this same observation with outdoor activities. I like the wildness, but at the same time, things get all over the place. Enabling control and chaos—which is, after all, essential to creativity—is extremely difficult to find and maintain [in school]. (Riina, 14 April 2022
>
> [1] (…) The borders for accepted behaviour expand with different adults. This was also an ethically interesting dilemma: How do you navigate these situations in ways that don't create confusion?!? (Riina, 3 December 2023)

[8] Artistic research is multidisciplinary research conducted by artist-researchers in which art practice is both a method and the result of artistic enquiry (e.g., Gröndahl, 2023).

In her diary entry from April 2022, Riina notices a distinction in her interactions with the pupils compared to their interactions with the teacher or other educators. She notes that it is difficult for her to be strict when pupils "go wild." When this happened, the relationships, or even the spaces, suddenly became slightly twisted and odd. The children instantly recognised this lingering promise to do things differently. We noticed it too, but how far could we let things go in the institutional setting in question? This theme is important from an ethical perspective, as exemplified in the comment to the diary written by Riina in December 2023. In this comment, Riina explains that the pupils' tendency to "go wild" is particularly challenging in relation to the norms according to which guests should act. In other words, guests should not cause confusion and make the host's work more complicated than it already is. This theme is also found in excerpt 2.

> Excerpt 2:
> How do we allow wildness and self-determination and maintain boundaries and structure? My heart is constantly aching in these moments. I admire [children's] immediate and critical approach to the world [when rebelling against the rules]. At the same time, they should learn specific skills to move forward in their studies. (Riina, 22 March 2022)

Excerpt 2 exemplifies how the freedom needed for creativity is sometimes difficult to attain in a school context. The diaries constantly highlight the balancing act between supporting children's autonomy and questioning as vital for creativity and self-determination and being mindful (as guests) not to burden the other adults in the school. This issue is also evident in excerpt 3.

> Excerpt 3:
> How can I address this with pupils so they understand that they can also associate freely and wildly and that right and wrong don't matter much? How do we feed their creativity in ways that don't add to their confusion/resistance but keep them curious about the world? (Riina, 18 March 2022)

Here, being free and wild is associated with curiosity towards the world. At the same time, they are forces that could lead to unbearable chaos at school. As guests, we had to find a balance between being mindful of the school's order (i.e., aligning our practices with its requirements) and taking opportunities to do things differently. This created an ethical concern: Did our artistic methods facilitate Taru's work, or did they generate disruptions that she had to tackle after we left?

5.1.1 Ethical codifications

The ethical guidelines of our professions created a backdrop for our collaboration. Finland's teachers' union emphasises professional ethics based on dignity, truthfulness, fairness, responsibility, and freedom (The Trade Union of Education in Finland, n.d.-b). Similarly, the anthology on ethics in community art edited by Kantonen and Karttunen (2021) underscores the need to develop a code of ethics in the field. This endeavour aligns with existing efforts in the arts, as enacted by the Union of Dance and Circus Artists (2020), which recently published its ethical guidelines. Moreover, in 2022, the Ministry of Education and Culture commissioned Forum Artis, the national cooperation organ for the country's artists' associations, to develop ethical guidelines for the self-regulation of the sector (Forum Artis, n.d.). The values in these documents are aligned with each

other. This implies a close connectedness between the ethical codes of artists and those of teachers, but how does this integration manifest in practice? Guillemin and Gillam (2004) argued that the guidelines in question are often broad and may not always be useful from a practical perspective (p. 263).

In the following excerpts, Riina reflects on the concepts of freedom and responsibility in the creative process and pedagogical contexts. Excerpt 4 was written at the beginning of the first project, while excerpt 5 was written towards the end of the second project.

> Excerpt 4:
> I thought a lot about how this kind of unpredictability [in the artistic process] fits into a pedagogical context. How can this unexpectedness be nurtured in a way that justifies its place in a school context? The notions of surrender and the unknown are ever-present, but they are stifled if one always says 'no' or corrects misinterpretations. Then, [children's] orientation towards the world becomes cautious.
>
> On the other hand, the teacher must have a good "picture" of what is happening. Anticipation helps to guide these seeds of discovery in new directions. Teaching is a skill of imagination and being in the middle. As a teacher, I must be deep in my own practice to guide my pupils in their processes. Only then does the pupils' process become meaningful and relevant. They develop an affective relationship with the topics at hand.
>
> I have been thinking a lot about instructing through correcting [by defining what is right and wrong]. Often, when I give an instruction, and the pupil understands it differently (due to the lack of language or other reasons), I do not correct them but rather follow their interpretation with curiosity.
>
> (…)
>
> There is no room for wonder, and people are not exposed to it, or perhaps the education system somehow unleashes this art of wondering in children. (Riina, February 23 2022)

> Excerpt 5:
> Well-defined pedagogical content without great artistic ambition works more smoothly in a school context where so many forces are present, and the artistic process itself is not at the heart of the activities. I have experienced this many times before, but I always feel like trying, just in case it works. (...)
>
> I've been thinking a lot in the last few days about what could be done differently and what is, in a way, the core that needs to be kept crystal clear in the activity. My way of working is based on improvisation and everybody's own movement. It has worked well in many contexts, and we have also done school projects based entirely on improvised movement. The end result has perhaps not been very controlled, but other valuable things are involved, such as the children's courage to do things in their own way. At its best, improvisation allows everyone to show something about themselves that might not be visible elsewhere. It can also reveal new and unknown aspects of children to adults [working with them] (Riina, 20 April 2023)

In the two excerpts above, Riina tries to accommodate her understanding of artistic freedom into a pedagogical framework. She sees that the freedom to explore and *not-knowing* are crucial for her and the participants as her creative collaborators. In this case, being responsible means staying true to one's artistic practice. She observes a difference between her notion of responsibility in artistic endeavours and that found in pedagogical contexts. Upon reflection, instructions

centred on the correction of errors are perceived as potentially inhibiting creativity. The word "no" is identified as interrupting the flow of exploration and experimentation, which may foster participant reluctance.

As facilitating artists, we employed improvisation methods. Improvisation is a social activity and artistic practice that "embodies real-time creative decision-making, risk-taking, trust, surprise, and collaboration" (Caines & Heble, 2015, pp. 2–3). We believe that improvisation can create space for alternative ways of knowledge production in primary schools. However, introducing it as a creative method was challenging. *Not-knowing* where the invitation to improvise may lead and how long it may take creates challenges and deviation from the school curriculum, which, although broad, still includes specific learning objectives. Therefore, as artists, we recognised the need to balance creative freedom and adherence to the extensive learning objectives of national, municipal and school-specific curricula, with their nuanced contextual implications. This is illustrated in excerpt 6.

> Excerpt 6:
> In school, a certain kind of artistic work is possible. My own approach conflicts with the school's realities. This is not a criticism of any of the parties involved but simply an observation of the different constraints imposed by different environments. Teachers constantly must adapt to changing circumstances, and it is very challenging to manage different processes. You must make plans and yet be prepared to change them on the fly.
>
> In the end, working in the classroom, under the guidance of a teacher, works the best. Perhaps. (Riina, 30 April 2023)

As shown by this excerpt, we also acknowledged that there was not always time for improvisation "for art's sake," even though the teacher must always improvise. This paradox, which is symptomatic of the school reality, repeatedly emerged in our work diaries. Taru's role as a teacher in a preparatory class required an ability to act in ever-changing circumstances and complete sudden tasks. Her responsibility was to constantly improvise, adapt and readjust her plans. As guests, we aimed to navigate the school's demands while following our desire for artistic freedom. We found school to be a challenging environment for creative experimentation, particularly without full accountability for learning outcomes. Balancing curriculum requirements with time-consuming alternative pedagogical approaches caused friction.

5.1.2 Finding ways to collaborate

Examining our experiences through the lens of host–guest dynamics revealed not only the initial frictions due to differing approaches but also possibilities, such as the fluidity of our roles in the collaboration. The activities led by the artists allowed Taru to immerse herself into the role of a participant. This is captured in one of Taru's diary entries.

> Excerpt 7:
> The walk (…) was a good break for me as a teacher: it felt good to listen to the [sounds of our] steps instead of instructing the pupils to line up on the side of the road. (Taru, 3 February 2022)

In this excerpt, the roles switch—the host assumes the role of the guest and vice versa. In the study, we established a common ground that complemented the teacher's efforts by allowing us to integrate into the daily school routine, participate in classes, share meals with pupils and Taru, and collaboratively reflect on and plan future activities. Taru's entry illustrates the importance of occasionally stepping aside from the teacher's role and observing oneself and the pupils from a different point of view. However, the demands of school life frequently prevented Taru from fully embracing this possibility. During our informal conversations, she often expressed how difficult it was to stop constantly anticipating what lay ahead in the ever-changing school environment. We argue that even though the possibility of switching roles evolved organically over time, it facilitated understanding among the different professions. Inviting us as guests to occasionally assume her role was also a gesture of trust.

As illustrated in excerpt 8, our choice to participate in the school's daily routines, beyond the artistic engagements, allowed us to be holistically part of the institution's activities rather than solely instruct the pupils.

> Excerpt 8:
> In Taru's classes, I have more time to observe each child as an individual, which helps me a lot in planning for the future. (Riina, 11 March 2022)
>
> Today, I had time to observe the pupils properly. It always feels valuable to be able to support their learning and find things they are interested in. (Riina, 18 March 2022)
>
> I have always found the conversations with Taru during the breaks and after the day really important because they allow us to share our observations throughout the day. (Riina, 26 April 2022)

By actively participating in the school day, we gained valuable insights into the institution's dynamics, and we critically reflected on our involvement. Alternating between instructing and participating facilitated reflective artistic, educational and research practices. Our commitment to participating in class life was an ethical choice. Through this immersion, we developed ethically responsible relationships and comprehended the impacts of our actions.

Navigating the roles of host and guest required adaptability and a specific kind of hospitality. According to Wilson (2012), guests can critique effectively only after engaging with local customs and constructively interacting with the community. Our actions as guests may have unintentionally complicated existing dynamics, potentially affecting relationships among teachers, pupils and ourselves. While playfulness in interactions can foster creativity and establish unique group dynamics, it may also disrupt the teacher–pupil relation, leading to moments of chaos in the classroom.

5.2 Encountering the participants

We argue that engaging the pupils in embodied activities took considerable care as the activities may deviate from more conventional forms of teaching. The following passage was written after a session in the gym that finished with an exercise in which the pupils were divided into couples. They used paintbrushes to outline each other's bodies on the floor; then, they pretended to colour the back

of the other person's body with the imagined colour the other person wished for. Excerpt 9 shows the confusion the activity caused in the group.

> Excerpt 9:
> We ended [the movement class] with a pair relaxation exercise, which caused some awkwardness. The pupils giggled and did the relaxation very fast. They also disturbed the other pairs, which I had to ask them not to do several times. To me, this derives, above all, from uncertainty when doing new things. I'm sure these relaxations will get easier with time. During the relaxation, I contemplated the body's integrity, respect for each other's private space, and the safe space each participant helped create. It is something precious and what dance can best teach. From previous experience, these exercises have been very popular and liked in school classes. Especially when adults and children do it for each other. (Riina, 11 March 2022)

The relaxation exercise described in this excerpt is a common way to end a dance class. However, this embodied encounter where the adults participated alongside the children seemed "out of place" for some children. They did not know how to act. The pupils had been socialised into the school context, with its behavioural norms; hence, our creative and embodied practices, which were based on the freedom to explore, created confusion. Laughter may be symptomatic of trying to cope with difficult or confusing situations (Glenn, 2003; Haakana, 1999). When giggling and playfully disrupting others' activities, the children may have been overwhelmed by the power to "do whatever" on another person's body. However, we argue that the possibility of doing whatever one wants is important in building empathetic relationships with others. Embodied interactive practices such as dancing may reinforce these relationships as well as sensitivity towards others (Bannon, 2018; Rowe, 2015; Wise et al., 2020). Therefore, dance activities used as part of education may help pupils become aware of the consequences of their actions (how, what and why) (c.f., Bannon, 2018, pp. 82–83). As facilitators, this moment was *ethically important* for us because it involved balancing between supporting children's independent explorations of respectful interactions with others' bodies and ensuring that the boundaries of all the individuals were respected.

5.2.1 Differentiation

The constant change in the group at school A meant that we had to adjust our plans to fit the growing number of pupils and their preferences. As we explored the body as a communicative medium, it was important to respect the individual needs and preferences present in the class. Since dance and movement improvisation were new for most of the participants, we wanted to provide them with alternative ways of executing the tasks. Excerpt 10 deals with this aspect.

> Excerpt 10:
> Everyone needs to feel safe to engage in embodied activities, in which one feels most vulnerable. As the spring term draws to an end, I realise how long it would take for participants to feel engaged in this type of activities. It reminds me of the challenges inherent in dance and movement as a creative practice. Engaging in movement should be voluntary for all, with a low entry threshold.
>
> Working creatively with one's body can be daunting and intimidating whether in a structured class setting or a more open, self-directed environment. It feels like there is

> nowhere to hide, which heightens the sense of vulnerability. Personally, I'm always exploring ways to adapt activities so that everyone can participate in a way that feels comfortable for them. (Riina, 27 May 2022)

In the excerpt, Riina contemplates how embodied practices could expose vulnerability both for the pupils, who had recently moved to a new country with a different educational system, and for us, who, as facilitators, had to navigate the school environment with our artistic methods. Recognising this vulnerability enabled the establishment of ethically responsible relationships with the participants. This recognition aligns with the notion of continuous *ethical attunement*, which acknowledges individuals' emotional and mental interconnectedness (Bannon, 2018) and involves the skill of perceiving affective cues and subtle dynamics in interactions (Fast, 2022). However, *ethical attunement* requires practical implementation to be effective. Providing choices to participants is one way to ethically attune to their preferences and concerns in an exercise or larger project framework. This may involve giving more structured instructions for improvisational tasks, as illustrated in excerpt 11, or incorporating alternative mediums besides movement to explore the theme in question, as shown in excerpts 12 and 13.

> Excerpt 11:
> At the end of the class, we again did our own dances or alternatively creative versions of the exercises done in class. Offering different options works reasonably well. For some, it may be important to express their own thing. For others, it may be easier to work with ready-made material. We need to remember this throughout our project, so that there are suitable ways for everyone to participate. (Riina, 7 March 2023)

> Excerpt 12:
> He perceives his environment visually, and making things with his hands feels natural. This same visual sensitivity is also evident in the videos he has taken. I could ask him to be the cinematographer when we shoot the final videos. It could be challenging enough for him, and he could have more differentiated tasks to use his skills. (Riina, 8 April 2022)

> Excerpt 13:
> As I've read the [diary entries], many things have come up that I didn't see during the project: that photographing and filming allowed a different kind of participation than bodily activities. The image can tell you much more than your language skills could yet allow working in small groups is meaningful: it enables active agency for many. We also tried to offer different forms of participation to the participants: that's why the image/video was so centrally involved. The images are generally very beautiful: there is movement on the one hand and human bodies in motion on the other (Riina, 12 August commenting on entry from 8 April 2022).

For us, offering variations for the tasks was an ethical way to act as we did not want to force participation nor cause too much confusion with movement-based activities that not everyone was comfortable with. We also held project-feedback sessions to hear pupils' opinions about the activities. We saw this as an ethical way to work with embodied activities given that the children had not chosen to participate in the project. This aim sometimes clashed with the institutional frameworks, as illustrated by excerpt 14.

> Excerpt 14:
> At times, it has also felt that the artistic process and the incorporation of a team of artists into such a school project have been a bit too much to coordinate in the ever-changing daily life of the school. The pull between the artistic process and the school curriculum has sometimes felt a bit distressing. Today, there was time for discussion [with Taru], and it felt important to me. However, working collaboratively also requires time to chat and share. (Riina, 5 May 2023)

Executing an artistic process that allowed pupils to choose how to participate was time consuming and occasionally difficult to implement in the changing circumstances. In contrast, teachers perceive school as a place where children must also try new things. Tailoring activities to suit pupils' diverse wishes was not the school's responsibility, as Taru mentioned in her interview (Taru, personal communication, 8 September 2023). Having to navigate these institutional settings, we continued to see differentiation in the preparatory class, which pupils joined and left in the middle of the year, as an ethical way to conduct artistic work.

Awareness of the choices and principles shaping social realities, including emotions and feelings, in shared artistic practices takes time and cannot be hurried (Bannon, 2018, p. 71). On several occasions, we acknowledged the need for more time to stop and reflect together (artists and teacher) on how to ease the discomfort that some participants may have felt in engaging in the creative activities. Our presence in the school allowed us to offer individual attention to each pupil and act as an additional resource to diversify the activities throughout the day. This facilitated more personalised interactions with the children, as we observed their successes, challenges and preferred modes of participation. In this complex situation, our language skills and other embodied resources played a crucial role, as we explore in the following section.

5.2.2 Linguistic and embodied resources: Possibilities for some, barriers for others

Movement and dance can offer individuals the possibility to participate in activities before they are able to communicate verbally (Anttila, 2019; Nikkanen et al., 2019). Despite their limited verbal resources, the pupils could express their thoughts, feelings, likes, and dislikes through creative, embodied engagements. Some of our reflections on this aspect are found in excerpts 15 and 16.

> Excerpt 15:
> Although our vocabulary is limited, everyone can express their opinion and tell us what they think about something, whether bored or excited. In the end, to do and to experience together, we don't need so much vocabulary. It's the togetherness and embodiment that counts. It connects and opens interaction in different directions.[2] (Riina, 29 March 2022)

[2] The lack of words does not always mean a negative thing. In this, embodied activities also offer possibilities to communicate with other means. (Riina, 3 December 2023)

> Excerpt 16:
> On my way to school, I wondered how the children construct meaning around the exercises and how they feel about the activities. I don't know what causes tension, but at the same time, I am very convinced that through the activity, they achieve agency, which is shared with everyone and already exists before language. Language comes after. It has felt good to be outdoors, exploring and wondering snow, ice, water together. To explore them, to shape and transform them. We are already doing all the things that art is. Plus, we are all more than half water, so we are exploring and wondering about ourselves as well.[3]
>
> I was reading Erin Manning and Brian Massoum's book *Relationscapes* this morning and wondering how their suggested way of being specifically in relations and in some kind of state of becoming dismantles our traditional way of understanding embodiment and language, for example. [Our] sensory and perceptual tasks can create a supportive (and embodied) basis for taking on linguistic material or new language in general.[4] The pupils can learn words to describe their feelings, themselves and their thoughts through experiencing the snow. It creates a need to communicate and an emotional bond with what is being taught. Physical activity can also create an embodied memory to which it is possible to return. (Riina, 2 February 2022)
>
> [3]Learning language in relation to the environment and materials. What exactly is language? Cf. the video in Erin Manning's article, Amanda Baggs: In My Language[9], 2007. (Riina, 8 August 2022)
>
> [4] I find myself reflecting on bodily orientation and its importance: In what way, am I in relation to my environment? In what ways, can I actively change this relationship? Am I aware of how I relate to other people, to this environment, both animate and inanimate? (Riina, 3 August 2022)

We aimed to empower the pupils to explore and express themselves through their bodies, providing opportunities for active engagement in group activities even without full fluency in the new language. We sought to foster trust in their bodies in order to communicate their emotions and observations. However, trying to instruct movement and sensory-based activities in a group that did not share a common language was a challenge. This lack of shared linguistic resources was repeatedly noted in our work diaries. We were often quite concerned about the pupils' (un)equal access to verbally delivered information, as excerpt 17 illustrates.

> **Excerpt 17:**
> Pupils get to know the Finnish school system in a foreign language and do not have the opportunity to ask questions, which can also greatly impact their attitude towards the common activities. (Riina, 12 April 2022)
>
> The fact that I speak Russian with some pupils may seem unfair to others. It may also be perceived [by the other pupils] to avoid learning Finnish when there is always an interpreter present. (Riina, 27 May 2022)
>
> Rahaf[10] is a bit lazy sometimes; when they were playing Kahoot, she was asking me all the time to translate the questions and options into Arabic. (Angela, 8 April 2022)

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[9] In the video "In my language" Amanda Baggs, the main character with autism spectrum disorder, elaborates through her own experience what is considered a valid way of knowing and using language in our society. Retrieved 31 January 2023, from https://www.youtube.com/watch?v=JnylM1hI2jc .
[10] A pseudonym.

Our linguistic resources varied. Riina is fluent in Finnish and English, and she can communicate in Russian and Swedish. Angela is fluent in Arabic and English, with some proficiency in Finnish. This enabled translations from Finnish to Arabic, Russian and English for some of the students. However, some of the pupils could only communicate in Finnish, which occasionally created a sense of inequality. Taru consistently used Finnish to deliver instructions and interact, per the learning objectives of the preparatory class. Occasionally, she translated some words into English.

When the pupils needed help communicating with others, we often served as translators, which led to sporadic confusion in the classroom. While Taru instructed at the front, some Russian-speaking children turned to Riina for a translation; the same happened to Angela with Arab-speaking pupils. This dual role raised ethical concerns as it potentially hindered Finnish-language acquisition. Unfortunately, this issue remained unresolved throughout the projects as the seamless switch among languages often occurred in hectic interactions that were crucial for understanding instructions.

6 Discussion

In this article, we studied ethically important moments experienced when doing community arts in a multilingual preparatory class. We addressed two dimensions of such moments by thematically analysing our autoethnographic work diary. First, we examined the multiprofessional collaboration between the artists and the class teacher, viewing it through the metaphors of guests and hosts (Wilson, 2012). When integrating artistic projects into a language-learning context, we observed frictions arising from different interpretations of shared values, such as freedom and responsibility. Balancing school norms and the ethos of community arts to nurture the pupils' creative potential proved challenging in the fast-paced school environment, as shown by our diary entries.

Executing an artistic process where the pupils could choose how they participated was time consuming and occasionally difficult to implement due to changing circumstances. We underscore the importance of *time* in resolving tensions among differing interpretations of values and norms. Our two-year longitudinal collaboration fostered trust and allowed for role switching, which enabled the teacher to observe the children from a new point of view. This helped to create trust in the multiprofessional collaboration and the pupils. However, many artistic projects face constraints due to temporary funding, which limits opportunities for ethically sustainable collaboration. Like any learning process, the artistic process requires adequate time for reflection, new beginnings and novel ways of doing things.

Second, we examined the interactions between the artists and the pupils, acknowledging the difficulty of integrating embodied activities into a school environment where full participation is expected. Our analysis revealed how these activities may be intimidating for some, which prompts the need to diversify practices in order to accommodate varying levels of comfort. Despite linguistic barriers, the embodied and artistic activities provided alternative ways of expression and participation. However, the unequal distribution of linguistic

resources among the artists exacerbated inequality among the pupils, presenting an ongoing ethical concern.

We argue that employing thematic analysis (e.g., Nowell et al., 2017) in autoethnography enhances the analytical process. This approach enabled us to identify recurring themes in our reflective writings and examine them from a more distant position. While we directly experienced the themes and frictions in the school settings, revisiting and scrutinising them through our diary entries provided a deeper understanding of the ethical challenges inherent in conducting community arts projects in educational environments. Moreover, the collaborative nature of the analysis, which involved researchers from diverse backgrounds, contributes to the credibility of our findings (e.g., Bell & Pahl, 2018; Chang et al., 2012; Nowell et al., 2017).

We discovered that dedicating sufficient time to engage in the school community is crucial for ethically responsible community arts and arts-based research projects. Similarly, artists must be willing to adopt alternative methods and occasionally lower artistic standards to interact with participants ethically. It is essential to approach vulnerable participants with empathy, recognising that artistic endeavours may not always be their top priority. Therefore, sharing time with them is of the utmost value.

We call for further examination of the tensions and opportunities inherent in integrating community art into school settings. The conflicting ethical frameworks in multiprofessional collaborations and the ethical dimensions of art as pedagogy warrant greater attention in academia. With the present study, we sought to contribute to discussions surrounding the planning and implementation of ethically sustainable multiprofessional collaborations and research endeavours that use community arts practices in language-learning contexts. Engaging in community arts within formal-education settings, particularly language-learning ones, entails navigating a nuanced landscape of objectives and considerations that are crucial for addressing the ethical challenges inherent in school-based artistic endeavours.

Funding

The ELLA—Embodied Language Learning through the Arts research project is funded by the Kone Foundation.

Acknowledgements

We want to express our gratitude to the preparatory class pupils, the class teacher Taru, and other teachers and school personnel with whom we collaborated during this research project. We also want to thank our colleagues and artists Heli Keskikallio, Elisa Lejeune, Johanna Karlberg, and Miki Brunou for their caring and creative input in the walking performance created together with the preparatory class students in the second school in 2023.

Disclosure statement

We have no known conflict of interest to disclose.

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Appendices

Ote 1:
[S]isarukset alkoivat kiusata toisiaan ja meno oli aika villiä[1]. Tämä on minusta jotenkin kiinnostava paikka. Minun on tosi vaikea olla tiukka ja saatan toimia muutenkin epäjohdonmukaisesti. (…) Minusta tuntuu usein siltä, että oppilaat villiintyvät seurassani ja tekevät sellaisia asioita, mitä he eivät välttämättä tekisi Tarun tai Salman kanssa. Minusta olisi usein kiinnostavaa nähdä, miten "pitkälle" asiat menevät, mutta samalla tiedostan sen, että tilanne voi päätyä kaaokseen, josta on vaikea löytää tietä takaisin kohti järjestystä. Tämän saman huomion olen tehnyt myös ulkoaktiviteettien kohdalla. Pidän villistä, mutta samalla se saa aikaan sen, että homma leviää kokonaan. Kontrollin ja epäjärjestyksen salliminen - joka kuitenkin on luovuuden kannalta välttämätöntä - on äärimmäisen hankala löytää ja ylläpitää. (Riina, 14.4.2022)

[1] (…) [h]ow the borders for accepted behaviour expand with different adults. And this was also an ethically interesting dilemma: how to navigate these situations in ways it doesn't create confusion?!? (Riina, 3.12.2023, alkuperäinen englanniksi)

Ote 2:
Miten sallia villiyttä ja omaehtoisuutta sekä miten pitää yllä rajoja ja struktuuria? Näissä kohdissa sydäntäni raastaa aina, kun samanaikaisesti ihailen heidän välitöntä ja kyseenalaistavaa suhtautumista maailmaan ja samalla huolehdin siitä, että heidän olisi hyvä oppia tiettyjä opiskelutaitoja pystyäkseen jatkamaan opinnoissa eteenpäin. (Riina, 22.3.2022)

Ote 3:
"Milläköhän tavoilla tätä voisi oppilaiden kanssa käsitellä niin, että he ymmärtäisivät sen, että he voivat myös assosioida vapaasti ja villisti eikä oikealla ja väärällä ole niin väliä. Miten ruokkia heidän luovuuttaan tavoilla, jotka eivät kuitenkaan lisää hämmennystä/vastahakoisuutta, vaan saavat heidät pysymään uteliaina maailmaa kohtaan?" (Riina, 18.3.2022)

Ote 4:
Mietin paljon, miten tällainen ennaltamääräytymättömyys sopii pedagogiseen kontekstiin. Miten tätä ennakoimattomuutta voi vaalia niin, että se jollakin tavalla perustelee paikkansa esimerkiksi koulukontekstissa? Antautumisen ja tuntemattoman käsitteet ovat alati läsnä, mutta ne tukahtuvat, jos aina sanotaan ei tai korjataan väärinymmärryksiä. Silloin ihmisten orientaatio maailmaan muuttuu varovaiseksi.

Toisaalta opettajalla pitää olla todella hyvä "mielikuva" siitä, mitä ollaan tekemässä. Hyvä ennakkosuunnittelu auttaa jotenkin ohjaamaan näitä oivalluksen siemeniä uusiin mahdollisiin suuntiin. Opettaminen on kuvittelemisen taitoa ja keskellä olemisen taitoa. Minun opettajana pitää olla omassa prosessissani syvällä, jotta voin ohjata oppilaiden prosessia. Vasta silloin oppilaiden prosessista tulee mielekäs ja merkityksellinen. Heille syntyy affektiivinen suhde käsillä oleviin asioihin.

Mietin paljon korjaamisen kautta tapahtuvaa ohjaamista. Monesti tilanteissa, joissa annan ohjeen ja oppilas ymmärtääkin sen (kielitaidosta tai muusta johtuen) eri tavalla, en korjaa häntä, vaan ennemminkin uteliaana seuraan, mihin hänen tulkintansa johtaa.

(…)

Tämänkaltaiselle ihmettelylle ei oikein ole tilaa eikä ihmiset ole altistuneet sille tai ehkä koulutusjärjestelmä jollakin tapaa purkaa tämän ihmettelyn taidon lapsista. (Riina, 23.2.2022)

Ote 5:
Hyvin tarkasti rajatut pedagogiset sisällöt ilman sen suurempia taiteellisia tavoitteita toimivat mutkattomammin koulukontekstissa, jossa niin monenlaiset voimat ovat läsnä eikä taiteellinen prosessi itsessään ole toiminnan keskiössä. Olen kokenut tämän saman monta kertaa ennenkin, mutta aina silti tulee halu kokeilla, jos se sittenkin onnistuisi. (…)

Olen pohtinut viime päivinä tosi paljon sitä, mitä voisi tehdä toisin ja mikä on tavallaan se ydin, joka toiminnassa on pidettävä kirkkaana. Oma työtapani perustuu improvisaatioon ja omaan liikkeeseen. Se on toiminut monissa konteksteissa hyvin ja olemme tehneet myös kouluprojekteja, jotka pohjaavat kokonaan improvisoituun liikkeeseen. Lopputulos ei ole ollut kenties kovin hallittu, mutta mukana on muita arvokkaita asioita, kuten jokaisen uskallus tehdä omannäköisiään asioita. Improvisaatiossa parhaimmillaan jokainen pääsee näyttämään itsestään jotakin sellaista, mikä muualla ei välttämättä tule näkyväksi. Se voi myös paljastaa aikuiselle lapsista uusia ja tuntemattomiakin puolia. (Riina, 20.4.2023)

Ote 6:
Koulussa onnistuu hyvin tietynlainen luova työskentely, mutta itselle luontainen tapa työskennellä taas asettuu hankaukseen koulun realiteettien kanssa. Tämä ei ole missään nimessä kritiikki mitään osapuolta kohtaan, vaan vain huomio erilaisista reunaehdoista, joita erilaiset ympäristöt aiheuttavat. Opettajat joutuvat koko ajan sopeutumaan muuttuviin olosuhteisiin ja erilaisten prosessien läpivieminen on erittäin haastavaa. Suunnitelmia pitää tehdä ja samalla kuitenkin koko ajan olla valmis muuttamaan niitä lennossa.

Ehkä lopulta salissa tapahtuva työskentely, joka tapahtuu opettajan/ohjaajan johdolla toimii kaikkein parhaiten. (Riina, 30.4.2023)

Ote 7:
Kävely (…) oli hyvä irtiotto itsellenikin opettajan roolista: tuntui hyvältä kuunnella askeleita sen sijaan, että ohjeistaisi oppilaita jonoon tien sivuun. (Taru, 3.2.2022)

Ote 8:
Tarun tunneilla ehdin enemmän tarkkailemaan jokaista oppilasta yksilöinä ja siitä on paljon apua jatkon suunnittelemisessa. (Riina, 11.3.2022)

Tänään ehdin kunnolla tarkkailla oppilaita. Se tuntuu aina arvokkaalta, jotta pystyn paremmin tukemaan heidän oppimistaan sekä löytämään asioita, joista he innostuvat. (Riina, 18.3.2022)

Minusta keskustelut Tarun kanssa tuntien lomassa ja päivän jälkeen ovat aina olleet tosi tärkeitä, koska niissä voi jakaa myös omia huomioita päivän aikana. (Riina, 26.4.2022)

Ote 9:
Lopussa teimme parirentoutuksen, joka sai aikaan hämmennystä. [Harjoituksessa käytetään pensseleitä, joilla oppilaat piirtävät ensin toisen oppilaan ääriviivat lattiaan ja sen jälkeen maalaa selän parin toivomilla väreillä.] Oppilaat kikattelivat ja tekivät rentoutuksen todella nopeasti. He menivät myös häiritsemään toisia pareja, josta jouduin heitä kieltämään useampaan kertaan. Minusta tämä oli ennen kaikkea hämmennystä uudenlaisen tekemisen äärellä ja varmasti näiden rentoutusten tekeminen helpottuu ajan kanssa. Pohdin rentoutuksen aikana kehon koskemattomuutta, toisen tilan kunnioittamista sekä turvallista tilaa, jonka luomiseen jokainen osallistuja osallistuu. Tämä on arvokasta ja tätä minusta tanssi voi parhaimmillaan opettaa. Aiempien kokemusten mukaan tällaiset harjoitukset ovat olleet koululuokkien kanssa todella suosittuja ja pidettyjä. Erityisesti silloin, kun aikuiset ja lapset tekevät niitä myös toisilleen. (Riina, 11.3.2022)

Ote 10:
Jokaisen täytyy tuntea olevansa turvassa, jotta voi tehdä erilaisia kehollisia harjoituksia. Niissä ihminen on kuitenkin kaikkein paljaimmillaan. Ja näin kevätkauden loppupuolella ymmärrän sen, miten paljon pidemmän ajan tämänkaltainen työskentely vaatisi, jotta osallistujat uskaltautuisivat olemaan täydesti mukana ja taas päädyn ajattelemaan sitä, miten vaikea taidemuoto tanssi ja liike on. Sen äärelle tuleminen pitäisi olla vapaaehtoisuuteen perustuvaa, todella matalan kynnyksen toimintaa.

Liikkeelliset harjoitukset ovat hankalia sekä opettajajohtoisesti, jolloin kaikilta odotetaan samanlaista kykyä heittäytyä, että omaehtoisessa ja vapaammassa työskentely-ympäristössä. Luova, oman kehollisuuden kanssa työskentely voi olla tosi vierasta, pelottavaa ja noloa. Siitä ikään kuin puuttuu kaikki turvapaikat tai piiloutumisen mahdollisuudet ja siksi se tuntuu niin pelottavalta. Itse yritän koko ajan etsiä keinoja eriyttää toimintoja niin, että jokainen löytäisi itselleen sopivan tavan osallistua. (Riina, 27.5.2022)

Ote 11:
Lopputunnista teimme taas omia tansseja tai vaihtoehtoisesti luovia versioita tunnilla tehdyistä harjoituksista. Minusta tuntuu, että eri vaihtoehtojen tarjoaminen toimii kohtalaisen hyvin. Joillekin voi olla tärkeä tuoda juuri sitä omaa juttuaan esille. Toisille taas voi olla helpompaa työskennellä valmiin materiaalin kanssa. Meidän pitää muistaa pitää tätä koko ajan mukana työskentelyssämme, jotta jokaiselle löytyy sopivia tapoja osallistua. (Riina, 7.3.2023)

Ote 12:
Hän selvästi hahmottaa ympäristöään visuaalisesti ja hänelle käsillä tekeminen tuntuu tosi luontevalta. Tämä sama visuaalinen hahmotuskyky näkyy myös niissä videoissa, joita hän on ottanut. Kun kuvaamme lopullisia videoita, voisin pyytää häntä kuvaajaksi. Se voisi olla hänelle sopivan haastavaa ja hän saisi vähän eriytetympiä tehtäviä, joissa voisi hyödyntää hänen osaamistaan. (Riina, 8.4.2022)

Ote 13:
[Päiväkirjamerkintöjen] lukemisen edetessä on noussut esiin monia asioita, joita ei osannut nähdä projektin aikana:
kuvaaminen mahdollistaa toisenlaista osallisuutta kuin kehollinen tekeminen
kuvan avulla voi kertoa paljon enemmän kuin kielitaito vielä mahdollistaisi
pienryhmissä työskentely on mielekästä: osallisuus mahdollistuu
pyrimme myös tarjoamaan erilaisia osallistumisen muotoja osallistujille: siksi kuva/video oli niin keskeisesti mukana
kuvat ovat pääsääntöisesti erittäin kauniita: niissä on toisaalta liikettä ja toisaalta liikkeessä olevia ihmiskehoja
(Riina, 12.8.2022 kirjoitettu reflektio 1.4.2022 kirjoitettuun päiväkirjamerkintään)

Ote 14:
Välillä on tuntunut myös siltä, että taiteellisen prosessin tekeminen ja taiteilijoista koostuvan työryhmän ottaminen mukaan tällaiseen kouluprojektiin on ollut vähän liian iso koordinoitava koulun alati muuttuvassa arjessa. Taiteellisen prosessin keskellä ja kouluarjen välinen ristiveto on tuntunut välillä vähän ahdistavaltakin. Tänään keskusteluille löytyi aikaa ja se tuntui itseltä tärkeältä. Yhdessä tekeminen vaatii kuitenkin sitä, että on aikaa myös rupatella ja jakaa asioita. (Riina, 9.5.2023)

Ote 15:
Vaikka käyttämämme sanasto on tosi vähäistä, jokainen pystyy kuitenkin ilmaisemaan mielipidettään, kertomaan, mitä mieltä hän mistäkin on, onko hän pitkästynyt tai innoissaan. Lopulta voidaksemme tehdä ja kokea yhdessä, emme lopulta tarvitse niin paljon sanastoa. Yhdessäolo ja kehollisuus on tärkeintä. Se yhdistää ja avaa vuorovaikutusta moniin mahdollisiin suuntiin.[2] (Riina, 29.3.2022)

[2] The lack of words does not always mean a negative thing. In this, embodied activities also offer possibilities to communicate with other means. (Riina, 3 December 2023)

Ote 16:
Pohdiskelin matkalla koululle, miten oppilaat rakentavat merkityksiä näiden harjoitusten ympärille ja miltä toiminta heistä tuntuu. Se, ettei tiedä, aiheuttaa jännityksiä, mutta samalla olen hyvin vakuuttunut siitä, että toiminnan kautta he saavuttavat toimijuutta, joka on jaettua kaikkien kesken ja jo olemassa ennen kieltä. Kieli tulee sen jälkeen. Minusta on tuntunut hyvältä olla ulkona, tutkia ja ihastella lunta, jäätä, vettä yhdessä. Tutkia niitä, muokata ja muovata niitä. Oikeastaan teemme jo kaikkea sitä, mitä taide on. Lisäksi meissä kaikissa on yli puolet vettä eli samalla tutkimme ja ihmettelemme itseämme myös.[3]

Luin aamulla Erin Manningin ja Brian Massoumin kirjaa *Relationscapes* -kirjaa ja mietin, miten heidän ehdottama oleminen nimenomaan suhteissa ja eräänlaisessa tulemisen tilassa purkaa perinteistä tapaamme ymmärtää esimerkiksi ruumiillisuutta ja kieltä. Minulle tuli jotenkin hyvin vahvasti sellainen olo, että nämä meidän tekemät aisti- ja havaintotehtävät voivat jollakin tavalla luoda tukevaa (ja ruumiillista) pohjaa ottaa kielellisiä asioita tai uutta kieltä ylipäätään haltuun.[4] Jos oppilaat siitä lumen kokemisesta käsin haluavat oppia sanoja kuvailemaan tuntemuksiaan, itseään ja ajatuksiaan. Syntyy tarve kommunikoida ja opeteltavaan asiaan syntyy jonkinlainen tunneside. Fyysinen tekeminen voi myös synnyttää kehollisen muiston, johon on mahdollista palata (Riina, 18.2.2022)

[3] Kielen oppiminen suhteessa ympäristöön, materiaaleihin. Mitä kieli oikeastaan on? Vrt. Erin Manningin artikkelissa ollut video: Amanda Baggs: In My Language, 2007, (Riina, 3.8.2022)

[4] Huomaan todella monessa kohdassa miettiväni kehollista orientaatiota ja sitä, miten tärkeää se kuitenkin on: Millä tavalla olen suhteessa ympäristööni? Millä tavoin voin

aktiivisesti muuttaa tätä suhdetta, määritellä sitä uudelleen? Havaitsenko ne moninaiset tavat, jolla liityn muihin ihmisiin, tähän ympäristöön, elolliseen ja elottomaan?

Ote 17:
Oppilaat oppivat tuntemaan suomalaista koulumaailmaa vieraalla kielellä eikä heillä ole mahdollista kysyä mielessään askarruttavia kysymyksiä, mikä voi myös vaikuttaa paljon siihen, miten he suhtautuvat yhteiseen toimintaan. (Riina, 12.4.2022)

Se, että puhun venäjää joidenkin oppilaiden kanssa voi tuntua toisista epäreilulta. Se voi myös näyttäytyä sellaisena, ettei venäjää puhuvien tarvitsekaan opetella suomen kieltä, kun tulkki on aina paikalla. (Riina, 27.5.2022)

Rahaf is a bit lazy sometimes; when they were playing Kahoot, she was asking me all the time to translate the questions and options to Arabic, and she was impatient during the game, always answering quickly. (Angela, 8.4.2022)

Received: February 27, 2024
Revision received: June 3, 2024
Accepted: August 12, 2024