

Hybrid Course for Situational and Dialogical Learning

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Online and hybrid learning have become a permanent part of learning settings in adult and higher education (Hwang, 2018). The terms *hybrid* and *blended* refer to the mixing of two or more different elements. Hybrid teaching refers to courses offering online and on-site participation at the same time or in subsequent parts. Combinations of online and face-to-face learning are also often defined as *blended learning* (e.g., Hrastinski, 2019). While on-site learning can be seen as authentic and situational hands-on learning, online learning in collaboration in communities of expertise may also offer interaction and authentic situations to build knowledge, when social media platforms enable the sharing of views and expertise or even to collaborate in a connecting project (Lave & Wenger, 1991; Niinistö, 2019; Manninen, 2021).

The New Genre Arctic Art education course is piloting a shared hybrid learning course in collaboration with Arctic network universities to promote situational learning in art education with a focus on Arctic areas' ecocultural contexts. The challenges in combining art and craft education with distance, online and web-based

teaching are at least twofold. The materiality of making arts and crafts requires building embodied knowledge and multisensory learning (Anttila, 2015). The AAE course is thus targeted at master-level and PhD students, for whom the emphasis is on applying and developing the skills and knowledge acquired in earlier studies. Learning a specific technique or mastering a material requires hands-on learning and has to be studied in previous courses on-site.

Art in Initiating Dialogues for Learning

It's also important to give students skills for interaction and communication when training future professionals in the field of education. The combination of online collaboration and on-site field week in the course makes it possible to offer situations for dialogical learning. The online collaboration can be focused on introducing, grounding, planning and reflecting on the on-site activities and workshops.

The emphasis on dialogue is also the key to successful online learning (Aarnio & Enqvist,

2004). The Dialogical Authentic Netlearning Activity Model (Aarnio & Enqvist, 2016) was originally developed for online learning but later applied more generally to different learning environments. Dialogical learning is based on the concept of situational learning (Lave & Wenger, 1991), where the expertise on the topic is built in a community of participants with different levels of knowledge (Aarnio & Enqvist, 2016). Secondly, the important component is the idea of meaning-making in interaction between the participants (Vygotsky, 1978). The dialogue is at the core of building new understanding and a wider picture of the topic and is based on equal participation (Aarnio & Enqvist, 2016). Contemporary art activities offer arenas for equal participation and expression of views and opinions (Manninen, 2021; Heikkilä, 2019; Hiltunen, 2009). Making one's artwork is a motivating activity and creates personal connections to the topic. Sharing and looking at other artworks opens the multitude of meanings and multifaceted nature of the

phenomenon to the participants (Manninen, 2021). Dialogical learning acquires a shared and authentic setting for learning. It connects theory and practice and encourages dialogue by giving up on a teacher-centred approach and control to enhance interaction and participation (Aarnio & Enqvist, 2016; Manninen, 2021).

Developing a Shared Course for UArctic

Arctic areas are known for their long distances and small communities, with each community working to overcome the challenges of weather, nature and travel to collaborate and share their expertise (see Jokela et al. 2021). When developing a shared course in the University of the Arctic network, the aim is also to develop practices of working online and in a location in the right balance. Online meetings and video conferences are traditionally used for presentations and sharing theoretical information. The assignments with reading and

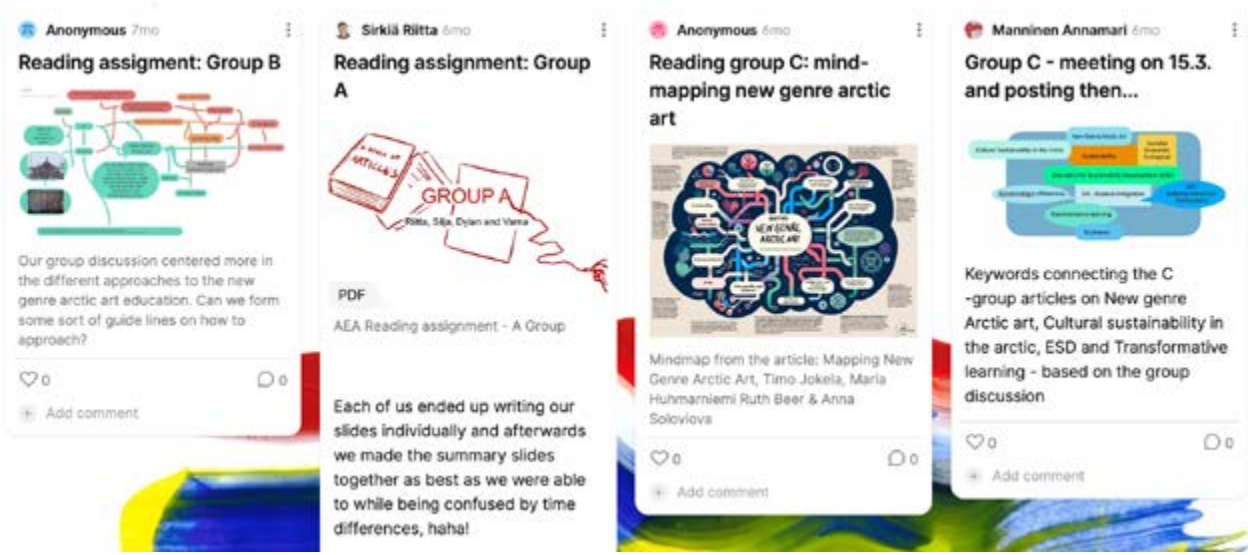


Figure 1. Study groups' literature mind maps on the course's page on the Padlet platform.

summarising theory can be quite painlessly adapted around the screens (Figure 1).

When aiming for an intensive fieldwork week, there is also a need to get to know the people you are going to closely work with and collaboratively plan the arriving activities on the spot. The time to spend together in the location is very limited and yet the knowledge and connection to the place and people are the foundation of the culturally sensitive and community and place-based contemporary Arctic art education (Jokela et al., 2021) that the course aimed for. In the first pilot of the New Genre Arctic Art education course, the shared platform was planned in

the Padlet and Zoom meetings with the whole group and partners as well as in smaller teams.

Art-based Activities in the Distance

Seeing others' artworks can lead to authentic learning of the shared topic, especially when the imagery presents the reality, the identity and the living surroundings of the author and is accompanied by enough information (Manninen, 2021). The pilot course was set up to figure out how to bring art-based activities into online and individual working periods. As an art and craft education project, the course aimed to include individual (Figure 3) and collaborative

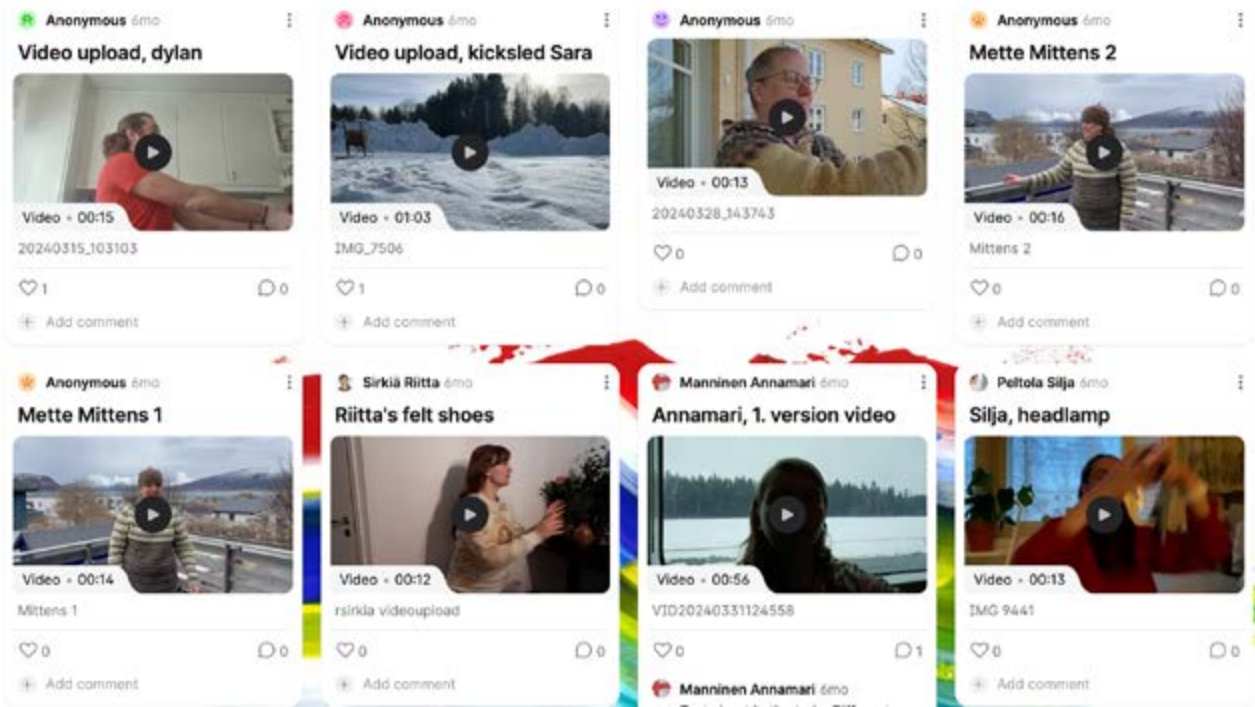


Figure 2. Building collaborative video art, sharing surroundings and views.



Figures 3–4. Reflections on the learning experience in artwork form by Ante Jalvela (above) in drawing and Sara Rylander in AI-generated and image-processed digital art.

(see Figure 2) art-based activities to widen the knowledge building in visual forms and connect the group before face-to-face meetings.

Building a course with several universities, local communities and 3rd sector partners puts forth the challenge of just how to utilise, in a profound and ideal way, all the expertise that is brought together for a short time and in such a multicultural and multidisciplinary setting. At the same time, it offers an authentic setting for dialogical learning. The students already have various backgrounds and come from different fields. When operating in the ecocultural settings of Northern areas, the connections between science and arts are vital for a sustainable approach (Stoll et al., 2022; Trott et al., 2020). Including partners and different cultural and educational actors besides the schools connects the activities to

the communities and local settings (Jokela et al., 2022) and yet again widens the expertise and experience to lean into and offer the multitude of expertise and participants that situational learning is known for.

Art-based activities throughout the course aimed to offer a space for participation in the dialogue with more personal comments and distancing frames to express reflections (Figures 3 and 4).

While the digital equipment needed for sharing videos and photos is available for all and there are platforms to choose from to support the dialogue online (figure 5), the pilot course is there to develop hybrid learning pedagogy, functional dialogue for collaboration and art-based activities that contribute to dialogical learning on Arctic art education. •

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Figure 5. A Flamingo board for collecting feedback on the course for the discussion.