



**European Society for
Research on the Education of Adults (ESREA)
– Life History and Biographical Network**

‘Artful language and narratives of adult learning’

Annual Conference 2019
Bergen, Norway
Thursday 28th February to Sunday 3rd March 2019

ABSTRACTS

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Parallel Sessions

1A

Psychology of Learning

Chair: Linden West

Room D112

Living and Learning in Four Languages

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From living and studying in four countries Marcela (one of my former doctoral students) has acquired, and maintains, fluency in four different languages: Portuguese, Spanish, French and English. To me, a British citizen who loves to travel and strives to acquire basic courtesies wherever she goes (hello, goodbye, please, thank you, and maybe excuse me if the phrase is not *too* long), Marcela's language skills are impressive so I was surprised to find her somewhat dismissive of her linguistic competency. Intrigued by this apparent paradox I sought to explore further what it means to embrace new language and cultural expectations at intervals throughout the life-course, an experience that may differ from that of the bi-tri-quadri-lingual speakers who are born and brought up within a multi-language home/community.

In this paper, I focus on the life story of just one individual. Rather than seeking a scientific understanding of linguistic diversity, I am looking for a humanistic one. I seek to make explicit some of the processes and triggers that enable thinking and speaking in different tongues, wondering, for example: What shapes her language preferences? Are some ideas and emotions more easily expressed in a specific language? And if so, is this due to structural issues within the language or associated to events and incidents experienced? How often, and when, does Marcela actively 'translate' ideas internally before speaking aloud? How, and how easily, is vocabulary confusion avoided?

Marcela is a wife, mother, grandmother; a carer, teacher and researcher, now educated to the highest level; one who has experienced significant achievements and losses to become resilient. She is a caring individual who values the richness of family life with a long-term partner and their numerous children (both belonging and borrowed); someone who makes a commitment to the community in which she is living, even volunteering in the nearby encampments that 'house' the homeless migrant. She knows the joys and vicissitudes of interacting with friends, family and students and this continual engagement with others who differ enables her to reflect with empathy on the situations in which she finds herself. In co-examining this life, Marcela and I seek to illuminate the ramifications of changes of language and cultural contexts on an individual, and to offer an in-depth narrative of learning through the life-course, whether formal, informal, non-formal or incidental (Foley, 2004).

Even though this paper is being presented within a network where many attendees regularly speak several European languages, I believe that the thickly descriptive telling of an individual life story – perhaps more accurately of a life history that is carefully located within particular historical and geographical contexts (Goodson & Sikes, 2001) – will nevertheless make an unique and important contribution to the conference theme, revealing the 'artfulness of being human' and the ways that language shapes this process.

Foley, G. (2004) *Dimensions of Adult Learning*. Maidenhead: Open University Press.

Goodson, I. & Sikes, P. (2001) *Life History in Educational Settings*. Buckingham: Open University Press.

Studying Newly Educated Teachers Lives. Methodological Challenges and Contextual Sensitivity

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The conference invitation has focus of the language in narratives of adult learning. Clark & Rossiter (2008) ask what narrative learning is, how it works and how we can use it more intentionally and effectively in the education of adults. They argue for narratives as a part of adult learning related to individual experiences. Narrative learning is special way of learning in adulthood in the informal learning in the working life. The experimental learning has its root from Dewey. According to Fenwick (2000) the experimental learning is shaped in a constructivist perspective by the role of reflection. Mezirow (1991) and Mezirow and Associates (2000) highlights not just the experience, but also underlying premises and assumptions. Narrative learning can be a way of making meaning. Lave and Wenger (1991) also argue for adults learn from each other by working together.

Ivor Goodson (1992) studies have given knowledge about teachers' life and learning. Elbaz-Luwisch (1997) is another researcher. She uses narratives in her studies of teachers. According to Elbaz-Luwisch the teacher's knowledge is deeply personal. Researchers that studies teaching from a narrative perspective has no choice, but to go close. In upsetting the traditional separation between researcher and the research subject, this challenges the persisting gap between the private and the public. Focusing on the personal dimension has been a problematic undertaking in research in education and teaching. We can follow of their processes in everyday life and aware of *the process, roles and relationship*.

This paper has some questions connected to the construction of their oral stories. What about the contextual sensitivity. Will the result of the interviews be influenced by the place of the interview (in school, in their home, in our office or by phone). What about the relationship between the researcher and the newly educated teachers. We are three different persons interviewing them. Does that matter?

I am a researcher in a qualitative project in a longitudinal study using interviews. The aim of the study is to develop knowledge about the transition from education to working life, and development of the student's professional identities. The newly educated teachers are the first students in our country with a five years education and a master thesis. They are now in a new context and narratives could be one way of presenting the teachers' experiences from their workplace. Clark and Rossiter (2008) focus on the process of learning; their first element is the hearing of stories, then *telling of stories* and the third element *recognizing stories*. According to Bron (2007) the language will change through life transition like career changes. The aim of this paper is to make attention to newly educated teachers voices from their everyday life.

Keywords: Narratives, language and contextual sensitivity

The Subversive Art of Writing Learning Lives

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I am interested in the nature and quality of writing when we engage with others, as well as ourselves - auto/biographically – in doing justice to the complexity of learning lives. I wonder about our identities as writers in a broad field like education, or adult education, and the extent to which we think of ourselves, still, as scientists, and or maybe more like poets and novelists, struggling to grasp, illuminate and theorise the messiness and uncertainties of life and learning. Science seeks to strip things down to bare essentials, in order to establish some clear degree of causality or at least probability. Its empiricism strives to rid itself of passion, presumption, the cultural backcloth, and most of all, subjectivity, so as to see things as they actually are. We should remember that English empiricism was a reaction to political and religious turmoil in the 16th and 17th centuries: it wanted to simplify, maybe detoxify writing, or the symbolic more widely (as in mathematics), to capture what is, rather than what might be desired. The aim was to rid language of emotion and subjectivity and the distortions and imprecision these were heir to. Life writing, on the other hand, like the work of certain novelists, and especially poets, desires to represent the mystery as well as facticity of lives, and to use language in a process of respectful and always provisional illumination and theorisation. Education, especially, and adult education to an extent, have often been positioned as social science, but there has been a perpetual struggle to break free, towards more of an artistic, humanistic and even political sensibility. There is recourse to literature, poetry, aesthetics more widely, and interdisciplinarity in order – or at least this is the claim - to do justice to actual people and the stories they tell. Fact and fiction become blurred, truth becomes verisimilitude, writing should make our souls sing.

I have been re-reading several key texts illustrating these trends to consider their spirit and the form, alongside thinking about some of my own work, including a recent, intensive collaboration with a colleague (Fraser, 2018; Formenti and Luraschi, 2017; Clough, 2004; Chapman Hault, 2012; Formenti and West, 2018; West, 1996; 2016). The examples are far from identical but nonetheless ask to be judged by aesthetic criteria as well as theory, including unfashionable qualities of truth seeking, wisdom and the power of illumination. The methodology infusing the texts is autoethnographic or auto/biographical, the epistemology relational, connecting macro, meso and micro worlds, self, communities and whole ecologies; the ontology is of existential quest, of meaning making and struggles for authenticity, personally and socially. But the writing is still criticised as overly solipsistic, subjectivist, atheoretical and even indulgent. I read it quite differently, if always critically and reflexively: flawed, certainly, imperfect, inevitably, yet resonant with desire, passion, to bring to life some of the complexity and ‘truths’ of experience, in aesthetically satisfying ways. The point is to re-enchance the work of educators and researchers, as well as the practices we call education, in defiance of the repressions called neo-liberalism. Far from being solipsistic, the art of such writing becomes subversive, challenging instrumentalism and older reductive boundaries between disciplines, and the material and spiritual, fact and fiction, mind and body, self and other, individuals and society. A nomadic defiant spirit of dialogue and experiment infuses the writing challenging a defended world of splitting between the idealised ‘us’, and the demonised ‘them’; a subversive democratic impulse which embraces the other and otherness within.



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Parallel Sessions

1B

Social Digital Media

Chair: Alan Bainbridge

Room C121

Finding the Self Through the Language of Film-making

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For those without words, images and symbols may be a potent form of communication. When the brain is damaged through acquired injury most people have to relearn to walk, talk, feed themselves, and to control their bodily processes. They may struggle to communicate in the most basic of ways. Those with such injuries may become walled in, rendered into a state where they feel powerless and isolated, suffer depression, and other forms of mental illness.

In 2014 the *Education and Training Board* in Southern Ireland commissioned a tutor/researcher to devise and deliver an art's based therapy project for a group of men with acquired brain injury (ABI) to help further integrate them into society. This resulted in a therapeutic filmmaking project, which has so far yielded the production of three short films, a medium length film, and a documentary about the group and its process. The men chose themes to explore, including sickness, alcoholism, bigotry and homophobia, which emotionally resonated with them.

Filmmaking is a complex and multi-layered process. For many individuals with an ABI, it could be thought to be beyond their capability due to potential cognitive impairment. As already stated the injuries can impact speech, balance, memory, concentration and other physiological and neurological processes. Complex cognitive abilities are needed to read, write, remember, and perform. How would six men with some serious impediments to creativity initiate ideas, work together as a team, learn very complex creative tasks, learn to perform and produce an aesthetically appealing and convincing film?

This longitudinal study with an inductive theory building approach has taken place over four and a half years. The project has been extensively documented in film. The participants have been interviewed by the researcher many times as well as recordings and observation of their activities and technical preparation. As the project evolved the men were increasingly able to remember scripts and improve their short-term memory beyond their own expectations. Eventually one member wrote an eight-minute monologue that has now been performed in public five times. The group are currently working on a music video based on their own material. They communicate with audiences of up to 100 people in a confident, cogent, humorous and emotionally engaging way.

This project is important because the self-restricting beliefs of the participants were demonstrably overcome, with the result that their social/cultural lives, and confidence have been expanded enormously. The men became 'artists' through this therapeutic and educational process. It is the researcher's belief that the *lingua franca* of filmmaking provided a linguistic framework that allowed the participants to express themselves and their ideas in a non-judgemental manner. As their confidence with this medium grew this form of communication between the group and researcher, and the group and their audiences, allowed them to delve into their collective and individual subconscious to explore the taboo, the profane and their own power. Deep feelings and subconscious energies were expressed through this master medium. Material was animated and released in ways that could not have been expressed through language alone.

What this paper hopes to do is demonstrate the value of film therapy as a way of providing a neutral language framework to help explore deeply personal and culturally sensitive issues. Although this project was limited to a small group the initial findings certainly suggest that further research in this area would be worth pursuing.

Keywords: Film therapy, language, therapeutic, process, education

Artful Language Narratives and Metaphors

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Digital storytelling (dst)¹ is a form of artistic language, in which the story is harmonious and coherent in all its components. It depends to the creation of the equilibrium between the different codices and multimedia elements, which gives life to a final creative and unique video story. Studies of semiotic, about the analysis of images in its different forms, have allowed us to understand deeply, the role that visual and metaphorical artifacts occupy in the life of individuals.

Humans use different strategies including metaphor to know and to represent the world. Metaphor is present both in the common language and within the iconographic signs. In fact, for a long time the philosophical theories of language and the cognitive sciences have recognized its generating power. Therefore, metaphor is a cognitive process that structures and organizes the knowledge of the world possessed by the individual, and it is able to promote a greater understanding of meanings. In line with the theory proposed by Johnson and Lakoff² there would be no difference between the semantic (which the authors recognize in verbal language) and the conceptual system. This last element concerns the ways in which we know the world and we enter into relationship with it. Language would therefore be the manifestation of a thought that depends and is not detached, from the metaphorical one. Furthermore, individuals have experience not only verbal but also visual metaphors.

In addition, images are as well vehicles of signification, and there is a cultural and social limit to the choice a picture in relation to a specific meaning. For this reason, the aim of the project is to provide a key to digital storytelling by creating a grammar of figurativization, to help professionals working in the educational field (educators, teachers and facilitators) to interpret this new category of texts, to manage the complexity of dst is the carrier. Therefore, the research intends to analyze a corpus of 80/100 italian digital storytelling³ realized within a hospital context, to understand if the dst presents a similar semantic structure in the use of images and metaphorical correlates. The collection of data will take place by iconographic and textual grids, which will include a calculation of the recurrences and the frequency in the iconographic, metaphorical and textual correlations. Future results include a series of stable elements that connect dst to find recurrences in the figurative statements and finally to affirm the existence of a correlation between the metaphorical choice of an image and its shared meaning.

1. The dst, according to the school of Joe Lambert, are short-lived video narrated in first person and co-construct with a little group that shares a common situation, in which there are different linguistic codes (visual, verbal, auditory, textual).
2. Lakoff G., Johnson M., Violi P. (1982). *Metafora e vita quotidiana*. Roma: L'Espresso.
3. The digital storytelling collected was created in dst laboratories activated at the hospital of Biella in Piedmont (Italy) by patients and care professionals.

How Can Digital Stories from Placement Contribute to a Deeper Reflection and Learning for Students?

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Digital storytelling is a way to reflect and find the story you want to tell. Sharing it with others help you see other side of it. This is done both in the story circle and by the use of the method reflecting team. To illustrate how we do our workshops, I will start my presentation by showing a film that our collaborators at HAN University in Nijmegen have made. Here they reflect on what they experienced when they attended our workshop. I will then present my findings from the research and how this answer to my title for the workshop.

I have been working with Digital Storytelling since 2012. In my research, I have studied how the use of digital stories from placement can contribute to a deeper reflection and learning for students. In our education we use it as a reflection tool after completion of practice placement. In addition, we teach students how this can also be a social education tool in working with children and young people. In my research I have taken a starting point in qualitative methods based on a phenomenological design. My empirical study has consisted of two types of sources that were created in an educational context, 160 evaluation forms from the students' evaluations of the workshops in the period 2012-2015 and 150 films produced by the students in the same period. In addition, data also included my own observations and field notes through these years of workshop. The sources are thus both written and visual, which has demanded different ways to make selections and analyze them. In my theoretical part I have based it on theories of narrative and storytelling and I looked at how digital storytelling can be understood in relation to learning. Since digital stories is a multimodal product I have looked at how theories of aesthetic and creative expression have a meaning for this type of work.

The findings showed that the students were very satisfied with this form to reflect on practice. 76.3% answered affirmative to the phrase "Creating the digital story made me delve into reflections from practice." 87.7% of students agreed to the claim that "listening to fellow stories contributed to new thinking about my own stories." And 98.1% of students agreed that this had contributed to "the awareness of their own feelings is an important part of it being a child welfare worker." in addition, students have made films that they experience opens up for discussion and reflections and that can be used in different contexts of education and at work places. Many have also experienced learning a tool that they can use further in their work with children and youth

The conclusion has been that digital placement stories contribute to a deeper reflection and learning for students.



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1C

Migrations

**Chair: Mette Bøe Lyngstad
Room D111**

Narratives of Migration: Criminals or Heroes?

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In this paper we draw on media accounts, marketing materials and empirical research from both the UK and Australia to explore the ways in which discourses, language, and narratives of migration are being mobilised by politicians, the media and, increasingly, universities for 'political' ends. In particular, we explore how the appropriation of the 'refugee hero' narrative (Sen, 2013; Palillo, 2018; Khalili, 2007) is increasingly allowing universities across both countries to retain a policy silence around access to, and participation in, HE for refugee students.

Globally right-wing politicians have seized on issues around security to mobilise anti-immigration sentiment, the intensity of which is reflected in and reinforced by the media, who employ language in relation to migrants which frequently incorporates 'expressions that would ordinarily be associated with media reports about criminals... used to position the asylum seeker or refugee as someone to be fearful of' (Parker, 2015, p. 6). In turn, as Doherty (2015, np.) notes, politicians use this control of information 'to build broader narratives around "illegals", "queue jumpers", or "suspected terrorists", constructions that are often uncritically accepted, reproduced and disseminated by reporters'. Global discourses about forced migration are, in turn, shaping discourses around, and limiting possibilities for, access to HE for refugee students (Stevenson and Baker, 2018; Stevenson, 2016).

At the same time universities are increasingly drawing on the 'heroic refugee' narrative as a ploy to demonstrate their professed commitment to equity and widening participation (WP) agendas. The idea of the 'refugee-as-hero' motif is, of course, not new; increasingly, however, universities are using such stories as a marketing device, presenting stories of 'remarkable' refugees who have 'overcome the odds' to gain a degree, and doing so in ways which frame the university as having played a key role in this success. This is despite the fact that refugees face significant challenges to access and become successful in HE *because* of the structures and practices of these very same institutions (Stevenson and Baker, 2018; Morrice, 2012).

Rivers and Webster (2017, para.1) refer to the ways in which universities employ the use of this 'motivation porn', as 'a form of narrative that seeks to associate success with perseverance, and digging deep' (Rivers & Webster, 2018, n.p.). Yet, as Rivers and Webster go on to argue, 'these stories should not be used in the service of shaming fellow students who haven't managed to 'beat the odds' or promoting the idea that individualised understandings of resilience can substitute for collective support or systemic change' (para.1). It is this final point which is so problematic for us, as it allows universities to argue that if one refugee (or indeed any other marginalised adult learner) can 'make it' then so can others, thus obviating the need for change - including the building of an effective institutional strategy. The ways in which refugees are framed in institutional narratives thus has profound implications for equity work more broadly.

Narrative Work with Immigrant Mothers

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Many immigrants feel lonely when they move to new countries. It is hard to understand the language, the culture and the system. Many of the immigrant mothers have their main contact to the Norwegian society through the schools of their children. It is also hard for many to understand the Norwegian school system.

In this paper presentation, we present a project happening in a school in Norway, where they brought all the immigrant mothers together. The leader of the project experiences that the participants were passive, and she wanted to involve them better. That's why they invited me as a drama teacher and a storyteller to work with the group. My goal was to engage the participants in storytelling and invite them to tell fairytales from their own country in the classroom.

What happened?

How was it possible to change the group from non-active to active?

How can storytelling open up processes through personal narratives?

In this paper presentation, you will get to know more about the storyteller project with immigrants mother. There have been written two research articles from this project, and we want to present the outcomes from these articles.

A Nomadic and Psychosocial Inquiry into Language Teachers' Negotiation of Identities

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The research outlined in this paper is based on a Pilot Study as part of a Doctorate in Education and is underpinned by a *nomadic* and *psychosocial* ontological and epistemological framework of reference, employing *post-qualitative* tools of investigation to research language teachers' journeys into becoming education professionals in the context of UK Higher Education.

The notion of *becoming* is central in the inquiry of this study and is mainly grounded on Deleuze & Guattari's (1987, 1994, 2000) work and on Rosi Braidotti' (2011) *nomadic* philosophy, which are shading light into the investigation of language teachers' self-narratives. The study mainly focus on teachers' relationship to their mother tongue, to the complexity, depth, non-linearity and *rhizomatic* relationship of their becoming language professionals. The study also employs a *psychosocial approach* (Bainbridge & West, 2012; Blanchard-Lanville, C., Chaussecourte, P., 2012; Britzman, 2003, 2009; Frosh, 2010; Hollway & Jefferson, 2010) in collecting and analyzing data based on written, oral and cartographic accounts of language teachers relationship to learning and teaching. The assumption underpinning this study is that professional learning is *nomadic* and *rhizomatic*, not linked to a particular time and space, not circumscribed, nor institutionalized into a professional environment. The accounts provided in this Pilot Study, give evidence of the discontinuous, non-linear, fragmented and affective process into *becoming* language educators, a process invested with deep personal meanings and values that go beyond the "learning the profession".

The main research questions grounding the study, are the following ones:

1. What are the *significant choices* in language teachers' journeys into becoming professional?
2. What is the role of *significant others* in language teachers' trajectories?
3. What is language teachers' *relationship to knowledge, to the taught subject*?

The methodology employed for this study is geared towards a *post-qualitative approach* (Eakle, 2017; Jackson, 2017; Jackson & Mazzei, 2012; St.Pierre, 2011, 2013, 2014, 2016a, 2017, 2018) and is an attempt to challenge traditional qualitative methodological tools of investigation. The main aim of this investigation is to explore the motivations that guided the participants to become language teachers legitimizing, at the same time, their voices as active participants in all stages of the research process. There is an assumption that the engagement in the research process might promote participants' self-reflection on their agency in professional development and transformation and might empower them to embark in new personal and/or professional projects (Merrill & West, 2009). Through data collection and analysis, participants will be given active agency and ownership in the research process in order to be co-constructors of meaning. Written, oral and cartographic narrative accounts will be analysed focusing on a thematic analysis on the concept of *life as becoming*, as a *rhizomatic journey* within a *post-structuralist, nomadic* and *psychosocial* framework of reference.

Keywords: language(s), professionalization, teachers' identities, life trajectories, nomadism, rhizome, narrative approach, psychoanalysis



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1D

Symposium

**Chair: Tobba Sudman and
Jan-Kåre Breivik**

Room C226

Making Sense of Social Innovation. A Critical Narrative Inquiry

Moderators:

Tobba Sudman, Professor in Public Health

Jan-Kåre Breivik, Professor in Community Work

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Frode Fadnes Jacobsen (A)

Conflicting academic tales on innovation.

Tine Nesbø Tørseth (B)

“Innovative” Clinical Pathways in Psychiatric Care in Norway? User involvement/narratives and the scope of change/empowerment.

Inger Helen Midtgård (C)

Local communities and associations as social entrepreneurs in local community development; Experiences from a coastal island in Western Norway

Aleksander Helmersberg (D)

What does «Milla Says» say? A digital platform for stimulating communication through digital/social media means by implementing visual and signed communication. The story of a social innovation by a social entrepreneur.

How do we perceive an initiative as having the potential of doing good and making (positive) change in the fields of social innovation, social engagement and local/regional development and struggles? What are the compelling concerns of those involved? How are they voiced in different and competing narratives? Through these questions the symposium aims at challenging hegemonic narratives of success and progress, in order to explore how language and creativity (artful language) can emerge as ways of doing productive disruptions and open up for negotiations of new or different sense makings. In order to stay concrete, the symposium will focus on three empirical cases (B,C, and D – see below)

A. In his book *The birth of biopolitics*, Foucault arrives at the concept of innovation through several detours, discussing the development of various forms of neo-liberalism. A central concept to his discussion is human capital, as most central to neo-liberal economists' ideas of capitalism. He hints at a rather dark side regarding possible future opportunities for employing genetics while investing in human capital. The future may hold, however, a promise of innovations in forms that can be imagined from present practices of “investing” in human capital. To what extent they should be wished for or feared, is an open question. His narrative is, however, a narrative from a distance. Differently so with several present-day (academic) narratives. Exemplified by a narrative by a prominent Norwegian researcher, in a work commissioned by the Norwegian government, some notable contrasts and similarities will be explored (Frode Fadnes Jacobsen).

B. The case “Innovative Clinical Pathways in Psychiatric Care in Norway” deals with how different positions of narrators meets with or clashes with the idea of “user involvement” and how the scope of change/empowerment/improvements for and from the patients/users can be envisaged (Tina Nesbø Tørseth)

C. Local community associations can be understood as social entrepreneurs in public health and community development. This case is about an action-research project in a Western Norway island that deals with grassroot initiatives that aim at promoting public health issues in a small municipality. The model used is called ACBD (Asset Based Community Development). To what extent can we here talk about social innovation model that contribute to coproduction of

welfare and well-being? Against strong structural forces, there will always be conflicting narratives. Can we approach resistance as innovation? Can grass-root democracy work against neoliberal capitalism and centralisation politics – or do they have to play the same game? (Inger Helen Midtgård)

D. “Milla Says” is a digital platform for stimulating communication through digital/social media means by implementing visual and signed communication in the network (personal and professional) surrounding persons in need of other communication opportunities than the verbal/oral. This is a personal testimony from the founder of the platform and he reveals conflicts and opportunities encountered in different institutional (and cultural) contexts in trying to implement his “product”. The founder is the father of a girl with Down’s syndrome. So: What does «Milla Says» say in this context? (Aleksander Helmersberg)



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2A

Professional Learning

**Chair: Karen Mary Magro
Room D112**

Journeys of Transcultural Literacies: New Possibilities for Adult Learning

Professor Karen M. Magro

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Transformative learning involves significant personal and social growth. Globalization, immigration, changes in socioeconomic patterns, geopolitical tensions, and advances in technology challenge teachers to understand and mobilize the changing dynamics, practices, and contexts of learning and literacy in more complex ways (Luke and Elkins, 2002). The use of powerful texts that highlight local and global themes can resonate with adult learners coming from diverse cultural backgrounds. Transcultural literacies acknowledge multiple dimensions of literacy learning that build upon learners' unique talents and aspirations. Connections between transcultural literacy, and dimensions of transformative learning are highlighted in this study.

Keywords: Transformative learning, transcultural literacies, transcultural learning, adult literacy, teaching perspectives, social justice education

Giving Voice and Space to What's Important to Tell

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It's difficult to tell the important things in the right way

A student in one of my classes expressed himself in that way. He didn't find the appropriate words to describe his experiences with treating patients in forensic psychiatry. In his interactions with the patients he was an excellent professional, an expert in the sense of Dreyfus and Dreyfus (1986).

Realizing that the student expressed a phenomenon of validity for more students, I felt compelled to explore his statement and how teaching might deal with it. Over the following years I did some **pilot studies** of the learning impact of narrative practice in the classroom. Students sharing and reflecting upon work-stories became part of the educational program and this seemed to increase their professional competence. *We are growing more professional by telling those stories*, they said.

Based on pilot studies I assumed that participating in this specific narrative practice (Horsdal 2017, 2012, 2003) in an educational setting may provide learning platforms (Nonako & Konno 1998) for improving capacity of professional judgement in clinical practice. To investigate this systematically I set up a **research design**¹: Twenty nurses from the field of psychiatry test a story-telling reflection design as part of an educational program and give individual interviews afterwards. The empirical material consists in work stories, dialogues upon the stories and retrospective individual interviews on the process of participating.

I'll share the results of my research concerning sharing stories in a teaching setting as to the main points:

I: Human and professional stuff becomes *accessible* to the memory, an alternative to e.g. neglect, hide or forget

II: Human and professional stuff becomes *expressible*, in the story and in the dialogue

III: Narrative knowledge and competences turn out to be *usable*, a capability in the individuals and in the group

1. In the frame of a ph.d.-program with the title: Hunches, Stories, Professionalism - How to create and improve professional judgement by telling stories?

“It’s like being at school”: Relearning the Language of Education as a Teacher Educator**Dr. Helen Woodley**

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There is seemingly a shared language across education settings. It is common to hear students, teachers, and academics speak of ‘marking’, ‘learning’ or ‘behaviour’. This shared language may well give the impression of a shared understanding from which meaningful narratives could be created about the role and purpose of education in a neo-liberal society. However, this paper will highlight that, whilst those within education might share a similar vocabulary, there is little shared meaning. This creates opportunities for ambiguity to lead to discord and for the shared language to be used to sustain the existing hierarchical education system. This paper draws upon the experiences as an early career academic within a new role as a teacher educator within a Higher Education (HE) department in the UK. Through the use of autoethnographical reflection, this paper will focus on the initial preconceived concerns about leaving the post of a teacher working in a school environment to the new role of an early career academic within an established department. It will specifically look at how the language of education can widen cultural divide and the challenge of defining a shared meaning between academics and students.

Through an autoethnographical approach based upon the use of self-narrative within teaching (Hayler and Moriarty, 2017) two key words will be explored: the notion of ‘student’ and ‘learning’. The article will investigate how teachers in schools, lectures in HE, and trainee teachers (who have themselves only left school within the past 6 months) use these terms as part of an apparent shared language, highlighting how the language of education can widen the cultural divide. Reference will be made to the study of Corpus Linguistics in terms of analysing the key words (Baker, 2006). The paper will also discuss how the ‘learnification of education’ (Biesta, 2015) affects the relationship between student and lecturer due to their different understandings of educational language.

The paper will conclude that a potential cause of this divide is due to the differing educational experiences of student teachers educated within a knowledge rich curriculum and a lecturer from an experiential learning background. Implications for the education of young adult teaches will be identified.



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2B

Social Digital Media

Chair: Mike Spence

Room C121

The Emergence of ‘Learning Talk’ in Popular Culture

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Today the concept of learning is commonly defined as lifelong and life-wide, which implies that it moves beyond formal education to rather claim an important place in many walks of everyday life. ‘A learning mode’ is recurrently being manifested in various practices, and for instance work, family, health and leisure time appear as entangled and intertwined with learning. What may be recognised as educative relations and processes, or ‘a language of learning’, emerge as a dominant social norm and social order promoted within and across practices and depicted as vital in people’s contemporary and future lives.

Taking that as my point of departure, my research interest concerns how ‘learning talk’ is initiated and discursively constructed within various social practices. I will explore this by using examples taken from popular culture, and in particular address dialogues in lifestyle television programmes (e.g. on parenting, personal finances, cooking). Here, the empirical material consists of talk sequences from a Swedish dating show. The show was broadcast for three seasons, with each season comprising about seven one-hour episodes. I have looked into one full season and highlighted the instances where the host of the show meets with each participant to talk to them face-to-face. Drawing upon discursive perspectives that address processes of talk, the social, situated and sequential dynamics at the micro-level will be emphasised: How do the interlocutors make ‘learning’ relevant in talk on dating practices? Focus is on how activities and experiences are being categorised and understood as the interlocutors orient to and engage in a particular construction of the lifeworld. By using analytical tools that highlight what happens between the interlocutors, the aim is to capture details on learning talk in these kinds of practices.

A close-up analysis of the selected sequences indicates how talk on dating practices evolves around key issues that may be associated with learning. The interlocutors frame their talk in distinctive ways by using specific discursive resources and markers. For instance, by asking and answering particular questions (e.g. ‘Are you good at dating?’ or ‘Did you practise?’) the conversation unfolds around such topics as knowledge, skills and improvement. Hence, it could be argued that the interlocutors cooperate to create and establish connections between dating and learning, which also reveals how activities and experiences that may not necessarily be associated with learning are nevertheless transformed into such domains.

The emergence of ‘learning talk’ calls for the investigation of various social practices in their own right, perhaps with a particular interest in how sites like the media and popular culture may act pedagogically, not least since there is no question that they send messages on what is considered to be adequate ways of knowing, doing and being. Carefully and critically exploring the prevalence and power of learning discourses – how they are embedded within practices, how they define subjectivities and events, and the work performed in and through such talk – may contribute to our thinking on the pedagogies of everyday life.

Affective and Material Layers of Human Voice in Audio-Installations

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In this paper, we focus on *She, she and She, she too* (Mäkiranta & al. 2018) audio installations based on women's stories, human voice and imaginations of gendered violence. The aim of the sound art works is to explore what kinds of affective layers and material elements human voice and poetic language contains. The audio installations are part of an extended *Hearing the silence* artistic research and art works that explore women's oral stories, recollections and understandings related on violence against women. The stories are intertwined with the memories, experiences of harassment, faced physical or physic violence, or the threat of violence. The levels of violence are both personal, and political. They relate on how women from different Nordic countries narrate, recollect, feel and imagine the violence in their communities. In addition, the purpose is to give voice and visibility to hidden and taboo issues. Voices are expressions of identities and are used in audio installations in a political sense and in reflecting power. When artists have space to share their stories, those stories might help other people in similar situations; human voice becomes a power of resistance.

The audio installations refer to three women's oral narratives and an audio-collage, that combines the narratives as a collective sound web. For the art work, women have discussed, recorded and modified their stories in a poetic and metaphorical form. They speak their stories by their own mother tongue (Finnish and Icelandic). The conjunctive elements of the stories is, first, the topic; childhood and adolescence memories of gendered violence, and, second, the form; ritual short rhymes and poems. In the paper, we ask, what kinds of affective and material layers are contained in human voice? What kinds of knowledge can be produced by language, rhythms, silences and beyond the words? Our methodological inspiration stems from Sara Ahmed's (2004) notion of affect, that can be understood as an embodied effect and culturally formed way of gaining understanding of the world and self. We also take seriously the idea of 'new'-materialism in feminist studies and artistic research (see Kontturi 2012), and consider the sound art, human voice and artful languages as ways to produce sensual, material and experience-based knowledge.

Keywords: Affect, sound art, language, feminist epistemologies, 'new'-materialism, gender, gendered violence, artistic research

A Virtual Room of One's Own - Meaningful Transformational Language

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In “Left hand of Games Dev” I wrote about the missing voice of women in the medium of videogames. In a new experimental practical study, I have sourced 23 women from around the world, all amateur or novice writers to tell their stories of day to day life to inform the development of a new videogame drama series made by women for women.

The artful language used to beget artful language is what I focus this paper upon. To say, that each writer requires varied negotiations, encouragements and dialogues in order to tease out auto/biographical stories, that in many cases are proving transformative for the writer, for I the curator, and hopefully for the product, industry and audience of the videogames sector.

Historian Plutarch in “Parallel Lives” compared 23 ‘great’ Greek men with 23 similar Roman men; Alexander, Romulus and so on. I have commissioned my 23 writers to document their own lives in whatever manner they wish for the first phase of the project. The next literary phase is one of biographical fiction; where I work with the writer to assign a historical woman regarded as great in her field, to project the day to day life of themselves upon - to create a second narrative that artfully incorporates real contemporary life into that of a historical figure. The results will be compiled, curated and edited into a drama series in the form of an episodic narrative based videogame with the aim of telling believable stories of women.

Combining grounded theory, this project follows a crossing over from language we use in our day to day lives into stories we tell in the virtual world. What questions must we ask to obtain stories that are close to the truth of the day to day life of women? What cross section of society, what age, ethnicity, sexual orientations, social standings and occupations make for a balanced and fair representation? What ethical considerations come into play when teasing out these stories, what artful language begets truthful language? And how to ensure these women have a room of their own (Woolf 1928) to write their stories of truth and fiction?



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Migrations

**Chair: Vibeke Solbue
Room D111**

**“Migrating Biographies” and Their Language of Imagination, Illusion or Rrethrotopia?
Women Descendants of Polish Re-emigrants from a Former Yugoslavia****Rozalia Ligus**

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The socio-cultural context of the research. The project takes place in “Western Lands” of Poland, the territory incorporated to Poland after the World War II. Despite the fact that it was launched in the nineties by grassroots social processes of reconstructing identity and appealing to a diverse symbolic universe, which in practice meant the beginning of revitalization of the social and cultural tissue of the Western Lands of Poland (Strauchold) and in the public space manifested, among others, by appointing new associations referring to the territory inhabited before WW II. In this context, it seems surprising that currently, in 2018, in Bolesławiec (Lower Silesia, 60 km from Wrocław/Breslau) and the surrounding area in the narratives of four generations inhabiting Lower Silesia (20+, 40+, 60+, 80+) one often hears "We, Poles from Yugoslavia...", This self-identification inspires to ask questions for at least two reasons. The first - why until 2007, re-emigrants from the former Yugoslavia were invisible in public space and the first Association of Re-emigrants from Bosnia, their Descendants and Friends was founded only in 2011 (Bolesławiec). The second reason, why it is worth asking about individual experiences and their significance for the biographical processes of learning and constituting collective identity among the descendants of the re-emigrants from Bosnia, arises from the specific history of the former Yugoslavia and the fact that this country has not been existed on the world map since 1995, which the inhabitants of the region seem to disregard in their narratives.

The theoretical and analytical framework of the proposed presentation - the interpretative paradigm with a narrative interview by F. Schütze; the precise text transcription reveals the unusual language figures that the narrators have used as the fragile structure of imagination that helps to reconstruct for them the symbolic universum of the world that has not been existing any more. Apart from the language analysis selected questions include: What is the source of the "exit from the shadow" of the descendants of the re-emigrants from the former Yugoslavia? Is it nostalgia, melancholy, retrotopia or the need to (re)construct a collective identity? What caused a shift in time of about 20 years in comparison with other groups displaced to the “Western Lands”, that started that process in the 90. How does the 3rd and 4th generation of women re-emigrants from Bosnia (re)interpret the experiences of their (great)grandparents who came to Bolesławiec and the surrounding area in 1946 from the former Yugoslavia? How collective knowledge is formed - what ties, social practices, and cultural practices are conducive to the creation of collective identity? What intergenerational learning processes are activated in such (re)constructed and symbolic environment? How to explain the continuous identification of "We from Yugoslavia...", although Yugoslavia has not been on the world map for over twenty years.

Imposition of Societal Narratives? Democracy Education in German “Integration Courses” for Migrants

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Migrants coming to Germany are obliged to take “integration courses” in order to obtain certain residence titles. In addition to the knowledge of the German language, proof of civic knowledge is required. This usually includes knowledge about the history, politics and culture of the country, or as Heinemann puts it provocatively, “it is presumed that they follow different social rules and therefore need a kind of citizen education in order to be transformed into democratic subjects”. This paper will address Heinemann’s criticism using results of an empirical study conducted in summer 2018, the purpose of which was to analyze strategies and ways of communicating societal values in the context of integration courses for adult migrants. On the basis of this qualitative study, this paper provides insights into the practical experiences from the point of view of the lecturers and participants of the integration courses.

The guiding research question was how value transfer in adult education can succeed without being imposing. In educational science, the question of distinguishing education from attempts to impose and indoctrinate it is not a new topic. The distinction between these phenomena becomes even more problematic in the context of different, sometimes incompatible, narratives about the society, social structures and social relations within the given territorial unity. This tension becomes even more visible through following emphasis which the paper will explore: how to reconcile the aims of political education to foster autonomy, participation and self-determination with a (possibly hidden, see Heinemann) strategy of assimilation and (uncritical) taking over of the so called “Leitkultur”/ leit-narratives?

A preliminary evaluation of the interviews shows that the lecturers strive to implement the curriculum developed by the Ministry of Migration (BAMF) by picking out aspects of the curriculum according to individual preferences. The participants, however, speak about the difficulties of “connecting the dots” between the transmitted knowledge. They attempt to memorize the content of the course without relating it to their own life-world (Lebenswelt). This would however contradict the basic principles of German political education formulated in the so called Beutelsbach consens (1976) which are: (1) the prohibition of overwhelming, (2) command of controversy and (3) establishing of relation to the life-world.

The findings of the empirical study demonstrate the challenge that the responsible authorities are faced with, namely to develop a curriculum and establish a pedagogical practice which addresses the life-worlds and narratives of the migrants (including their linguistic specifics) and includes open space for a plurality of views, but on the other hand determines and reasonably justifies the frames and content of value discourse in a democratic society.

Analyzing Immigrants Narratives

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A narrative approach to refugees life-stories through a storytelling – project

In today's society, we get to know a picture of the negative consequences that the western part of the world will be affected by when it open up for people who seek a safe place to live. In the media, through politics and not least in various comments on internet, we see a clear polarization between different points of view. What we call dark blue or light brown is becoming increasingly prominent and acceptable.

In this social debate, research has an important role. We must try to avoid to be placed in a kind of dichotomy, being dictated by the community debate to represent a side in the polarization. We must strive to nuance and challenge the understanding repeatedly expressed through seemingly valid arguments.

In this research-project, we want to give refugees a voice to expand and challenge an un-nuanced image on a group of people, given through different debates, politics, but also different statistics. Through oral narration, we give participants the opportunity to tell their story. Existential questions like - Who am I - Who was I - What do I dream about - Who am I in my meetings with you - Who am I in the face of stigmatization and discrimination – will be central in the project.

Through several workshops we will work with storytelling with a group of refugees. One of the goals for the workshops, is to create a storytelling performance with the refugees. The workshops and the performance is one part of the data-material. Along the way, the participants will also be interviewed. After the performance, the stories will develop when meeting the public and their comments.

In this project, we will investigate the narrative analyses with arts-based research, storytelling and performance. The outcome are life-histories from refugees understood as subjects with their own voice and individual perspectives.



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Artistic Symposium

Chair: José Maria Lopez
Room B444

Symposium for Three Clowns

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In academia a symposium is regularly understood as a conference or seminar with a defined topic and with a few prepared paper presentations – followed by a more or less open dialogue. In this symposium, we aim at getting closer to the Greek origin. Here, a symposium was a part of a banquet that took place after the meal, when drinking for pleasure was accompanied by music, dancing, recitals, and conversation. It regularly followed a ritualistic pattern, where the initiation of novices was central – bringing young men into the mature conversations (artful language) of the wise male elders. (Today, wise men may be represented by others.) Here, we want to reintroduce the ritual and artistic aspects of a symposium.

This symposium is a **work-in-progress interactive performance project** by Teater Prospero (Oslo), Apropos Teater (Bergen) and Simalabim (France). All three theatres have for a long time worked with staged dialogues and different clown universes. In this symposium we combine both, in order to provide playful dialogues and exercises in style that goes to the heart of this conference. How do we overcome language/communication barriers and initiate fruitful dialogues? In this, we are particularly inspired by Queneau's *Exercises in style* and Kafka's *A report to an academy*.

We will deal with the conference theme as written in the call for papers. The text is rich and can be read, understood, performed and perceived in multiple interesting ways. By using different states of mind, and different positions for voicing the compelling concern of the call, we aim at illumination of that diversity and the inherent communication potentials. The text will be approached by the actors (and willing audience) by reading with different instructions from the director José Mariá López (nine basic states of mind – Navrasas). The art of making communication mistakes will be fully covered, inspired by F.A.I.L.= First Attempt In Learning.

We also want to “explore the role of language in relation to being human and in adult learning, including its potential breadth and depth, and its possible artfulness in encompassing personal, social, professional and environmental struggles”, with a particular focus on **the struggles**, including the dark side of language; deception, manipulation, and abuse of power.

We want to explore the potentiality of the participants to engage in a more open dialogue – where the personal voices can find a way (out). They will be engaged in trying out different text fragments (from Queneau and Kafka, or from participants own abstracts for the conference). One underlying question is: Is there a post-humanist language that can attune us more sensitively to the non-human world and the necessity of interdependence?

The performers are fluent in several languages (French, English, Spanish, Italian, Norwegian, and mixed versions of these).

WARNING: Singing, dancing, drinking and bad language/behaviour may occur! Misunderstandings are valued!



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3A

Confrontation

Chair: Rob Evans

Room C115

Decolonization and the Reclamation of Language

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The use and practice of traditional languages for Indigenous peoples is fundamental to their heritage, culture, customs, (Battiste, 1998) and well-being (Hallett, Chandler & Lalonde, 2007). The elimination of traditional Indigenous languages was one of the objectives and outcomes of residential¹ schools and the broader intention of assimilation of Indigenous peoples (Royal Commission on Aboriginal Peoples, 1996). Language is grounded in linguistic imperialism, and therefore the elimination of traditional Indigenous languages was based on the assumption of the superiority of the English language, and intended to oppress Aboriginal peoples (Battiste, 1998). The loss of language was disruptive to family and community, and has left a legacy for multiple generations.

Language learning and revitalization of language thus contributes to the health of individuals and communities. Learning or re-learning language that has been lost through a process of cultural imperialism is a significant marker of adult learning, and has a political meaning. Moreover, re-learning an Indigenous language is a process of reclaiming history and regaining culture (Albury, 2018). Acknowledging the outcomes and process of language acquisition may also contribute to acts of reconciliation. Reconciliation is a priority for Indigenous peoples and non-Indigenous peoples in Canada. The call to make this a priority was a result of the Truth and Reconciliation Commission Canada, Calls to Action (2015).

Language learning can be part of a process to rebuild what was lost and damaged. Learning language in this way may be interpreted as activism and fundamental to growth and wellness. In this paper, we describe the process and origins of working with adult learners, establishing language programs in the indigenous language of Halq'eméylem (pronounced HALK-MAY-LEM), and to recognize the reclamation of an Indigenous language. Through the narratives of those involved in language learning, we learn about culture, teaching, decolonization, and reconciliation. The lessons we learned provide insight into other cultures and languages and how, as educators, we can provide an essential role in a rebuilding process.

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1. Residential Schools were a process of removing children from their families and placing them in schools where they were to eliminate their native language and cultural practices, in Canada. This was part of a

(Re)-Naming the ‘Other’
Inquiring into Cultural Spaces for Misunderstanding

Janet Dyson

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This paper explores the experiences of trainee teachers whose understanding of their identities has been challenged by (mis)-perceptions of their cultural, ethnic and religious ‘differences’. I refer to stories composed by two post-graduate students, Saffiya and Jaz. Saffiya reflects on how her Muslim identity defines who she is and highlights misconceptions about her faith and culture experienced in her relationships with her fellow students. In her stories ‘*I’m black in case you haven’t noticed*’ and ‘*The ‘N’ Word*’, Jaz relates her experiences of blackness in a world where whiteness is seen as the norm and where name calling and name changing are common experiences.

The stories have been co-created as part of a narrative inquiry. Narrative inquiry spaces are spaces of belonging for both researchers and participants, marked always by ethical responsibility, attitudes of openness, mutual vulnerability, reciprocity, and care. The empowerment that stories bring for the tellers and listeners is emphasised as are the ways in which stories have the power to direct and change our lives, disturbing and puzzling us. The social and political implications of the narratives are highlighted and explored. The stories challenge dominant discourses and open up a space for imagining alternative ways of seeing and acting.

Through reflective conversations and story writing both Saffiya and Jaz have been able to explore their identities, from childhood to the present, articulating the challenges they have encountered. The stories are viewed not as an endpoint but a point of departure as both researcher and participants continue to live, tell, relive and retell their stories. Powerful stories such as these may shift our perceptions and invite us to look in different directions from the directions and perceptions we are comfortable with. They can inform our critical understanding and become resources for teaching others. In the conference presentation I will share extracts from the stories, inviting colleagues to think together *with* the stories, to engage with the interpretive process, and to suggest ways of challenging and countering such negative experiences of identity, belonging and exclusion.

How Deep is the Skin? Language as a Technique of the Body – Language and ‘Race’

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Language creates communal and creative spaces, in which we can question what is real and can try to express the struggle to know. But, language has a dark side, too. Language can be used to disrupt the self and the Other. It can be used to dominate and to celebrate but also to debase individuals and whole cultures. In the academy, science, or religion, language both empowers and negates, offering freedom or annihilation. Both violence and redemption are present – sometimes simultaneously - in our use of language (Fanon, 1959).

Our research starts broadly from the conviction that narrative histories are interactive, co-constructed, and flooded with self and the Other (Luckman 1981), a crucial play of voices, polyphonic and polysemic. The detail of the biographic talk signals how meaning-making takes place, and how group belonging, ethnic or cultural discourses, as well as gender, age, professional and educational relationships emerge and are formed in our communication.

Individuals make use of the resources of different, socially organized settings to which they belong (or to which they are positioned as belonging, for example) in order to discursively constitute and reconstitute themselves and the social contexts in which they interact.

Discursive processes of identity construction, then, are situated in language interaction at many, at multiple, levels. The changing relationship of individual subjects to their own and others' words, current or long-past (or expected, imagined), influence identity construction at every step. Language resources are what permit people to describe themselves and the world, and the relationships of membership within (and dissociation from) recognisable groups, such as discursively structured 'races'. 'Doing being' a 'foreigner', a 'Black' woman, a 'white' man, making biographical sense of learning experiences, is worked out between (re)production and transformation of gender or ethnic identity.

Bourdieu has stressed the individual's consciousness of the 'value' language apportions and assigns to them. This consciousness empowers or disempowers. The ways in which identity is performed through language use, and the way language in its own right is performed through 'acts of identity', allow us to understand the embodied production of language in each different social space as, in Bourdieu's words, "a dimension of an individual's physical hexis in which the social world in *all its relationships and the world in all its socially instructed relationships* are given expression". Language, he states, "is a technique of the body" embedded in all these social relationships (Bourdieu, 2001).

In this paper we will attempt to explore the depths of language-based self-construction, at its most promising and painful through auto/biographical dialogue and the medium of artistic performance. In our research and our lives, we wish to examine language and "race": language that entraps and negates, language that explodes and empowers, language that liberates and transforms. In the spirit and praxis of the above authors, we will attempt to discover what is behind and operating in our language, your words, my words, and our worlds.

Looking with/at Language: Deconstructing Museum and Art Gallery Exhibitions

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We all continually look for representations of ourselves in language as an acknowledgement that we exist and that we matter. However, in exploring museum and art gallery exhibitions using a feminist lens we have become very aware that the language of these institutions is patriarchal. One of the ways that hegemonic patriarchal power is sustained is through language – a ubiquitous medium through which ideas, ideologies and societal expectations are transmitted. Spender (1980), almost 40 years ago, suggested that it was time to “unravel the many means by which patriarchy has been created” (p. x) but also, is maintained today. She recognised that “every aspect of the language from its structure to the conditions of its use must be scrutinized if we are to detect both the blatant and the subtle means by which the edifice of male supremacy has been assembled. If we are to take it apart we must be able to recognize its form” (p. x).

We tend to look *through* language and not realize its power – to value, shape, and give meaning to the way in which we see the world (Tannen, 1994). The expert pretext of ‘neutrality’ of language often used in museums and galleries from the curatorial statements explaining the exhibits to the explanatory notes and titles, hides ‘in plain sight’ the dominance of patriarchal authority. The authoritative power of language serves to shape our ways of knowing but also, our identities as objects or subjects of the world; the discourse of authority is used as a ‘disciplinary power’ to legitimise certain ways of knowing and being and silence other perspectives. The language of museum and gallery narratives serve for both knowledge creation and value reification; the default is always male, despite more contemporary ‘inclusive’ pronoun use. The text panels are represented as indisputable ‘factual’ statements, and the authors of these statements as undisputed authority – there is no room to ask questions or posit alternative perspectives. As women researchers, museum visitors, and members of our society, we need to be vigilant and critical, finding ways to recognise and address the ways in which authoritative language is used as a ‘persistent representation’ of the world which favours some and disfavors others.

The focus of our paper is to describe ways in which we have illuminated the imposed influential language used in museums, taking back the space that has been taken up by curatorial statements, challenging existing language practices through disruptive practices. We use the *Feminist Museum Hack* (Clover and Sanford, in press) as a tool to reclaim space for discourses of dissent – making invisible patriarchal language and messaging visible - so as to speak back to it, provide challenges and alternative languages. This practice wakes up viewers from their passive acceptance of exhibit discourses as representations of ‘what is’ to question ‘what could/should be’. The *Hack* provides the ‘semantic authority’ to voice their questions – in critical explicit ways. In this paper we are advocating the use of artful language challenges to re-create historical narratives of museum exhibitions in ways that are inclusive of previously the silenced, ignored, and erased voices of women.

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Parallel Sessions

3B

The Voice – poetic listening and writing

Chair: Rob Evans

Room C115

The Distance Between the Lived, the Narrative, and the Listening

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The narrative has been defined as an imitation of action, this because «through the activities of trans-coding, the action does not produce more action, but a different thing: a fiction; not the action, but its representation, its image through the speech».

The emblems of our existence represent us and thanks to them our own life can be narrated, because, as Gaston Bachelard also says, «only what was dramatized by the language can be preserved». All the words of our language look like us and they are given us as inheritance. They help us understanding who we are and at the same time they allow us to express ourselves, in fact they connote undoubtedly our own identity too. Each word cited or written, old or new, is never simply a term: It is the synthesis of a mindset that is ours, of personal experiences, clichés and loved ones, as well as refined and inventive revisions .

We have acquired some lexemes and words because we listened to others. Our lives are constantly linked to narrations, to the stories we tell or that we are told, to those we dream or imagine or wish we could narrate. They are all re-elaborated in the history of our lives, that we tell others and many times to ourselves.

These considerations have emerged during an experience of focus group held with parents of Ghanaian origin. In this context the distance between the memory of the lived situation, the actual (and recorded) tale, and finally the researcher's interpretation has emerged.

There is the consciousness of the fact that we live immersed in the narrative thinking and weighing the meaning of our past actions, anticipating the results of those designed for the future, and placing ourselves at the intersection of various events not yet completed with the deepest desire of grasping their sense and meaning.

According to J. S. Bruner, an element that favors the man is his tendency to intersubjectivity, namely «the ability to understand through language and gestures or other means, what other people are planning», and to relate everything to a context that specifies its meaning.

The narration becomes a tangle that expresses the experiences of the subject, where - as P. Ricœur often says - the story is a representation that connects things. You can create links that can illuminate a lived situation, renovate the knowledge and the same sense; but at the same time, they allow to relate to another.

The symbolic meaning depends thus somehow significantly from the human ability to internalize such language and to use the system of signs as an interpretant in a «representative» relation.

Me, My-self and I. Listen to Myself – Listening to Others

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There is a story of silence. There is a story of darkness. There is a story that belongs to the father in this story, and one that belongs to the mother. That's more than normal. Our histories are woven from ancestors, and we use the whole life to understand the paths we walk. We walk, and talk, we stand still and listen. We sit and talk. We run and talk. Once upon a time I was afraid of silence. The language of silence threatened me and the sound of words made me safe. My own words, and the words from others. There was an old, blind woman, a wise aunt that sang for me. I listened to her, sitting in her lap. I also got all the brutal stories in The Bible from her. Listening to storytellers in the dark, trying to understand murders and thieves, God and mountain walks, desert walks, burning trees, stars, angels and water going away. There were stories.

Then there is a story of struggling, and a fight with the academic languages. I never won that fight, instead I realized the loss of I in my story. That's scary. The 'Me and the I', remembering George Herbert Mead. The wise man Mead, and that other old guy Cooley: The looking glass self – the self-understanding-guy. Reflection and building, thought by thought, stone by stone. The poet Olav H. Hauge says:

ONE WORD

One word

— one stone

in a cold river

One more stone—

I'll need many stones

if I'm going to get over

I started collecting stones. And little by little I went back to colleges and started my academic work, in my own words. And in my habitus I reached Foucault and Bourdieu. Started to play with them again after all this years: Buber and Turner. Also Martha Nussbaum and Hartmut Rosa. Beautiful names, wise people.

I have been a writing practitioner for almost twenty years, writing pages, papers and articles together with others. The focus have always been the community, for instance getting back our local library after years of silence: Making space for dialogue between people. That's meaningful.

Time, patience and availability are among my tools. Illness, sorrow, death and hope are the words that live among those I'm listening to professionally. I'm not any longer afraid of silence or of being still. By being meditative I can allow a new language to emerge. And through language I explore narratives of content and discontent from those I have around me. I am afraid of lack of time for storytellers to tell their important stories. Worrying about the speed in our multi modern times of living. It's a twist that we can work with within the academic world. Still I have the drive from my sociology studies to make a change and to raise voices against power, speed and money.

Artfulness in Adult Narratives of Belonging: Listening for the Poetic Voice

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This presentation will explore ways of listening for the poetic voice in oral interviews. The research site was an international seminar held in Greece in April 2017 (see <http://worldwork.org/worldwork-2017-greece/>), devoted to studying and applying the perspective, skills and practices of “process-oriented psychology” to world issues (Mindell 2013, 1995). Over 500 adults from diverse backgrounds attended the “Worldwork” seminar: teachers and practitioners of the approach, formal and informal students, and people from the local community.

A mixed-methods study of the event was conducted by a team of researchers who are also trained practitioners and members of the Processwork community. The theme of inclusion was chosen for the study because of its current salience in the global context as well as at the seminar itself.

As part of the research team, I carried out seven open-ended life-story interviews with volunteer participants (2 men and 5 women, aged from 30’s to 70’s, living in the U.S, Australia, South Africa, Italy, Greece and Ireland). Participants were asked to tell about their lives, about how they came to be interested in process-oriented psychology and what their experience at the seminar was like. Conducting the interviews was surprisingly powerful and moving for me as a researcher. The participants spoke very openly about their lives; their voices and words resonated in memory long after the event. Unwilling to reduce this experience to pages of transcribed text, I wondered what could be heard directly from the live voices of participants. Research on listening (Corradi-Fiumara, 1990; O’Donnell, Lloyd & Dreher, 1990; Bickford, 1996) provide theoretical perspectives that support this interest.

Developing tools to interpret the interviews has involved several stages. The first stage (reported on at ESREA 2018) involved experimenting with different ways of attending to and recording what was heard in the interviews without exact transcription. A second stage engaged with recent approaches to listening and listening again to interview materials, in effect “analyzing in the present” (Revsbaek & Tanggaard, 2015), drawing on Mead’s (1932) *Philosophy of the Present*. This approach views the interpretive process as one of acquiring “resonant experience” (Revsbaek 2018) by listening repeatedly to recordings, and reflecting on them in the light of the researcher’s present situation and experience.

Finally, engaging with the recorded interviews as vocal experience, and the emotions that this aroused, led back to Glesne’s (1997) work with “poetic transcription” and “poetic representation” as ways of capturing the essence of a participant’s communication in an artful way; see also Richardson (1994), Furman (2004), de Vries (2007), and Byrne (2017) who argues that “the poetic form allows for the inclusion of many voices and stories in a non-hierarchical manner” in the research text.

In this presentation I will discuss the process of listening, listening again, and finding resonance (see also Conle, 1996), with the voices of research participants. I will share some of the poetic representations I created to convey their words and experiences with a view to understanding their experiences of inclusion (and exclusion) as well as my own.



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3C

Epistemology

**Chair: Laura Formenti
Room D112**

Exploring the Rhizome of Language in Dialogic Research: From Communication to Life History Development

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Keeping with the conference theme of “Artful language and narratives of adult learning”, in this presentation and paper I propose to explore the rhizome of dialogue and language engagement within collaborative inquiry, specifically in duoethnography. A rhizome is best known as the root system of the bamboo plant and is often used as a metaphor for how collaborative research can become polyvocal and generative. Umberto Eco described a rhizomatic-knowledge system as being, “so constructed that every path can be connected with every other one. It has no center, no periphery, no exit, because it is potentially infinite” (1984, p. 57). In inquiry, rhizomes are rooted in dialogue and the creation of heteroglossic, polyvocal spaces (Bhaktin, 1981).

In collaborative and relational research, words often transcend their dictionary and denotative meanings to become artful, generative, playful, and full of imaginative possibilities. While it is well known in life history inquiry that words are a means of communication, less is known about how they become a means of development.

In the presentation I propose first to examine a few ways in which duoethnography provides a space to spark the imagination of collaborative inquirers. This process involves the subversive possibilities akin to aesthetic, arts-based phenomenology to help inquirers begin to see in more counter-intuitive ways. Engaging in aesthetic phenomenology, viewers create an unstable transaction between themselves and art (including the art of dialogue), promoting an intertextual construction of meaning. Next, I propose to give and critique a few concrete examples of this process from three different duoethnographies. One of these duoethnographies involves English language teaching (ELT) in Tokyo between native and non-native English speakers (Hooper, Momoko, & Yamazawa, In Press). The second is an examination of genealogies of racism within popular music in the United States, specifically in the delightful song from the ice cream truck (Huckabee and Weinburgh, 2012). And the third is a walking-based inquiry of the relationship between place and biracial identity on a university campus (Agosto, Marn, and Ramirez, 2015).

In these studies, language centers the inquirers back into themselves while destabilizing their thinking, putting them in a new light. These studies echo Rosenblatt’s work on how a reader and a text can be mutually creative, with them together generating a poem.

How Do You “Do” Language? Extending an Educational Conversation on Relational Aesthetics to Three Artists

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This paper discusses a frame to reflect on the role of aesthetics in the development of a multimodal approach to critical pedagogy for adult education.

We are three women, currently on a research journey, aiming to re-connect some binaries in our lives: personal and professional, theory and practice, body and affect. In 2018 we developed a duoethnographic (Sawyer & Norris, 2013) conversation about relational aesthetics, where, starting from our own lives, and some artworks, we produced a richer understanding of the place of feminism in our work as adult educators and researchers. Arts-based research and practice illuminate the participants' views, ideas, and feelings, and the system of values embedded in their contexts, cultures, environments, and societies. The overall experience built a new commitment to act and to think like a feminist (not necessarily defining ourselves as such). Briefly, we learned how to bring feminism to (our) life, in our own way, after years of intellectual and academic discourse.

And yet, though curious of these methods and (more or less) experienced in them, we don't think of ourselves as artists. We mainly speak the language of academic argumentative prose, even as we allow images, poems, novels and storytelling in our text (Richardson & St. Pierre, 2005). In our personal lives, instead, we have each separately and sometime together cultivated other ways of knowing like singing, yoga, dance, and Feldenkrais. These experiences, we think, have influenced how we listen to and tell stories, and nurtured our desire to define a pedagogical complex theory that opens possibilities, develops the new, and triggers deliberate action, rather than fostering specific behaviours or learning.

What could be learned in conversation with three different artists (a musician, a dancer, and a visual artist) about the regimes of truth in our language, and what/who is 'kept out' from adult education research and learning settings? Will new conversations, new dialogical detours into other modes of knowing and being, bring to life the circularity of syntactic and semantics?

We are going to first each interview one artist auto/biographically (Merrill and West, 2009); and then, by cooperatively writing as inquiry, we are going to draw on the interview material to play with academic language, identity, and spirituality in adult education (Tisdell, 2003). This further step in our research journey will help us critically unpack words such as experience, object, artefact, space, body, etc., as well as aesthetics and ethics, through artists' alternative ways of seeing and 'doing' language as social code and practice. We wish to continue on a relational journey of discovery by living our questions in the company of different others, through more languages. This is most needed now to disrupt the reductive tendencies in our field, and to make space for more ecological ways of living and researching not-only human life.

Translating Ignatian Principles into Artful Pedagogies of Hope

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Creighton University offers a course on the social and cultural determinants of health within the medical anthropology program. This online course is open to students that are enrolled at Creighton University as well as students that are part of the Jesuit Worldwide Learning, Higher Education in the Margins (JWL) organization. This online learning space engendered diverse learning narratives through cross-cultural encounters.

Ten Afghan students participated from learning centers throughout Afghanistan. JWL coordinates the teaching program onsite. Within this dialogical space, social artistry facilitated the bridging of religious, cultural, social, as well as professional narratives in relation to scientific narratives. Learner's perceptions, as well as professional trajectories, were transformed by participating in this adapted adult learning program, offering university accreditation. Burgeoning narrative concrecence interlaced multiple explanatory models into a transcendent mandala of comprehension.

Ignatian principles provide a holistic approach, seeking to transform student's lives, while equipping students to support their communities. Hope for a better future drives the JWL program that reaches out to marginalized communities throughout the world, providing higher education with international university partners, investing in innovative educational opportunities. This global learning organization fosters educational environments designed to engender a more peaceful and humane world, giving not just opportunity but enhanced voice to marginalized adults living in conflict zones. Teaching involved crafting a learning approach by using both social mediation as well as new technologies to link people and their communities, within a university program for adult online learners.

Medical anthropology provided the emergence of cross-cultural encounters and generativity. The connections students were asked to make, using scientific articles as well as discussions about the social and cultural determinates of health in relation to student's professional contexts, required new forms of relating. Social artistry transposed theoretical concepts onto experiential learning canvases. Students discussed their chosen theme, supporting their topic with references from readings, while relating their theme to personal experience. They also responded to classmates' posts, in ever more intricately embroidered conversational tapestries, developing artful language to bridge narratives.

Anthropological perspectives showed the artfulness of being human through multiple mediums embedded in the online course. The online space was configured to create a safe learning environment where personal, social, professional as well as political struggles in conjunction with specific regions could be addressed. Learners ultimately became transformers, bringing new skills to their professional context.

Students were asked to share their learning narratives, explaining how they would use their knowledgeability within their local context. Diverse learning narratives described student challenges in each field of work, explaining how they hoped to better serve their communities. Speaking of social injustice and even dangerous situations, the online class was perceived as a "weapon of inspiration" by one student. Access to higher education was especially relevant for the young women who were often perceived as challenging traditional roles. All gained insights through ethnographic portraits questioning power relations in relation to public health.

Here Paulo Freire's "Pedagogy of Hope" meets with Ignatian Pedagogy in a virtual sphere, translating Ignatian principles into artful pedagogies of hope.



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4A

Professional Learning

Chair: Laura Mazzoli Smith
Room D112

Narrative of the Experience of Care as an Instrument of Learning, Professionalization and Self-awareness

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According to Baldwin (2015), the main characteristics of the use of narrative are 1) experiential: stories have their roots in a concrete and lived context; 2) narrative provides sense and meaning 3) uniqueness: narration by a particular person towards a particular audience for a particular purpose 4) relational: it involves the narrator and the listener; a means through which it is possible to access the self, a self that is pre-existing but that finds expression through the narration and 5) narrative has development potential: it brings changes in the narrator and listener.

Narrative pedagogical strategies represent important interests for the development of the student's ability to work with the most significant aspects of the lived experience. From the point of view of socioconstructivism, the theory inspired by Vygotski's work, learning is seen as the construction of knowledge from language and social interactions. "The identity in act" corresponds to the identity mobilized and reworked among the interlocutors during the narration of their experience (Brignon & Ravestain, 2015).

In nursing education, the use of narrative methods enhances learning processes by allowing the re-elaboration of human experiences as well as the relationship that the caregiver has with disability, illness and death (Garrino, Gargano & Lombardo, 2010).

For us, the use of narrative is relevant to develop a professional identity and constitutes a complementary dimension to the technical and scientific aspect of the nurses' training. The stories of the experience of care in training emphasize the perspective of a recognition of the subject's experiential knowledge in order to think of it in parity with academic and scientific knowledge (Breton, 2017).

The purpose of this paper is to present the development of a training program addressed to all nursing students after each practical training during their entire of cursus. The goal will be, using practices analysis groups (Altet, 2000; Fabelet, 2004; Perrenoud 2004), the exploitation of care experiences during practical training based on students' narrations. The focus will be put on professionalization, personal and social identity's increasing using reflexivity and critical thinking

One of the challenges of the training systems through care narratives is to support, and to learn to support the use of words through experience "in the first person" in order to create the conditions for dialogue that opens up the possibilities of the multi-referentiality of knowledge (Breton, 2017). In this workshop, we will present how we developed, with the teachers involved in this program, the reflection about the place of the teacher as a facilitator. Its role should be to ensure a framework that allows the person who expresses his or her experience to know and understand what will happen of what she says in a collective. This setting must also take into account the impact on all those who are listening. We will clarify how during the practices analysis sessions, narrative will be exploited within the group. We will describe preparatory work for the implementation of this project, and relate the first implementation experience with groups of first-year students in the Bachelor of Nursing program.

Keywords: nursing; learning; teaching; narrative; experiential knowledge; practice analysis; co-construction of meaning; critical thinking; reflexivity; personal, social and professional identity.

Learning to be an Educator: An Analysis of Metaphors of Education Across Academic Training and Work in the Services

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How is knowledge transferred and transformed, elaborated and owned among professional educators and during their training? How are professional ways of thinking exchanged, combined, created and mediated?

Our contribution tackles those broad and deep issues by means of the driving concept ‘*professional culture*’. More precisely, it attempts at exploring, describing and comparing the ‘*cultures of education*’ that underlie profession, training and academic contexts. As a privileged way to access such cultures of education, the study gathers *elicited metaphors* in a semi-structured interview administered to a sample of 5 university teachers, 5 students, 5 working educators, and two types of internship supervisors (‘tutors’ in Italy): 5 working within the university, 5 working in the professional organizations that host the students’ internships. The interview focuses on four themes: *educational relationship*, *educational planning*, *educational evaluation* and, indeed, *culture of education*. For each theme, each interviewee is asked to produce and deepen at least one metaphor. The 114 elicited metaphors are then studied in order to detect shared and unshared conceptual categories, convergent and divergent discourses and representations that pop out across the spectrum. To do so, the *concepts* expressed by the metaphors are tracked down, as recommended by cognitive linguistics. For each theme we reconstruct conceptual areas and dimensions: metaphors for *educational relationship*, for example, compose a field in which different nuances of the educator-educated person are emphasized; some metaphors for *educational planning* imply some clear general plan, while others visualize the gradual emergence of a direction; *educational evaluation* is sometimes seen as a continuous iterated feedback, other times as a process of confrontation between different visions of the same educational facts; and *educational culture* is interpreted in different ways, from a heritage or deposit of knowledge and resources, through a professional toolkit, to big collective visions that are widespread in society.

In the further steps of our research we are particularly interested in students, their experience in training, and any reflection we might make to drive innovation and critical reflection on training educators.

We de-compose the conceptual spaces into the subspaces occupied by the several categories of interviewees, and assess whether students are somehow akin to teachers, or to educators in service, or to no group in particular.

We ask students to review, select and rank metaphors, under the hypothesis that metaphors have a formative role, they dynamize the person but, to do so, they need to be not too far and not too familiar to the universe of meanings that is already possessed by the person.

To work with students, the metaphors are turned into a deck of cards with the potential of being used for group activities of reflection and training.

Overall, in our study based on metaphors we begin to appreciate not only the creative power of metaphors in education, but also the opening of a space in which neighboring — but not coincident — imaginaries meet to generate new meanings.

Creativity in Digital Storytelling and a Language for Understanding Professional Learning and Impact in Healthcare

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This paper will reflect on digital stories as a medium for supporting patient voice and professional learning in healthcare. It will consider the limits of language in terms of a wider understanding of the impact of learning from stories. The digital stories in question are ‘Patient Voices’, a large repository of patient stories being drawn on by the author in conjunction with an EIT Health funded European project to develop narrative-based training for healthcare professionals. The stories are based on the classic digital storytelling methodology developed by Lambert (2013), in which participants are supported in the creation of the stories over a three-day workshop by facilitators. There is considerable evidence of engagement with the Patient Voices body of digital stories and they are referred to as an example of good practice with respect to facilitating humanistic healthcare (NHS England, 2018). Pockets of work in healthcare identify ‘peoples’ lived experience as the most potent driver of organisational change within a culture of recovery’ (Rossetti and Wall 2017). However, arguably, more work needs to be done in not only understanding the process through which digital stories in particular create meaning and affect change (Christiansen 2011), but also in developing a language through which to convey this process that communicates across paradigmatic divides, rather than within them.

Healthcare strategies across Europe are now recognising the need for a new form of language to counter the binaries of formal/informal, body/affect and the resulting atomisation for both patient and practitioner, and here story is seen as the mode of delivering this. Crucially, policy-makers and practitioners are in need of a language with which to understand and communicate the value of digital stories in order to further utilise stories in professional learning. Attempting to close the gap between an instrumental language of objectivity/impact/effectiveness and one attendant to the complexity and elusiveness of lived experience more holistically drawn, presents a challenge. This paper will therefore reflect on attempts to do this, such as by Charon (2005) referring to ‘clinical telling and listening’ and her use of narratological frameworks of meaning-making, and Christiansen (2011) utilising phenomenography to attempt to understand how different people may interpret the same multi-modal story differently. It will consider the ‘semiotic power of multi-modality’ (Hull and Nelson 2005) in conveying qualitatively different messages and these epistemological issues in light of transformative learning theory, and evidential relevance (Cartwright 2009). There are further challenges in avoiding relativism and indeterminacy, and also in seeking to facilitate a language that can communicate the impact of tacit knowledge (Linde 2001), with traction to influence policy change. The paper will draw on Rorty’s pragmatism to suggest that here we have the tools for the necessary creativity and artfulness in the approach to language that would help bridge this divide.

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Artistic Workshop

Note: Outdoors + D112

Entretemps: a Performative Workshop. This Performative Workshop Will Embody the Exploration of the Word Entretemps By Spending Time Together Walking and Talking**Eva Marichalar-Freixa**

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This performative workshop will embody the exploration of the word *Entretemps* by spending time together walking and talking. Participants will be invited to an hour walk -a *dérive*-, plus an hour of shared conversation. I use the term *dérive* as the act of setting off on a walk, alone or along with others, focusing attention on the flow of each emerging situation –to enjoy every unexpected encounter and every improvised event sharing this experience with others by means of conversation. This arts-based practice is rooted in four key concepts: performance arts improvisation, walking as aesthetic practice, situationist practice of the *dérive* and dialogic learning. Besides this, I must highlight my artistic impulse to create performative situations that play a strong narrative role in my daily life and therefor in my biographical journey. The latter is what profoundly triggers me to explore collectively the poetics of *Entretemps*. In my mother tongue, *Entretemps* is a word used to define the season between summer and winter, and to describe those clothes that suit us best in Autumn and Spring, in between big seasons. The word though, triggered my imagination and brought me to play once more with the idea of creating situations by metaphorically resignifying words. In this case, what inspired me was the etymology of the word and the two ideas it bears within: *Entre* (in-between), and *Temps* (time). In-between times in our daily life seem to be shortened more and more, and we often perceive those times in-between as something useless that we need to make the best use of. Paradoxically though, as both Abraham Flexner and Nuccio Ordine defend, useless times are useful especially because of its usefulness. My years of exploration and inquiry –and my doctoral studies on *dérive*, improvisation and movement as a place for knowledge creation– have brought me to understand that when a time and a space is lucky enough to be left unattended, it gift us with powerful opportunities of encounter and relation. Furthermore, these encounters might lead to fruitful moments of conversation with ourselves, with the others, or with the environment. The workshop will provide a short framing to introduce this proposal to participants. The whole activity needs two hours and a half at its best, even though it can also be adapted to organizational needs. Participants need to be aware to bring suitable clothes to walk comfortably for an hour at least. The exploration of *Entretemps* and the final organization of the workshop seeks being sensitive and permeable to those attending; thus, for example, *Entretemps* can also turn into an invitation to explore its meaning potentialities according to each participant’s mother tongue, or a time and space that might end up playing its role within the timing of the four days conference.



**European Society for
Research on the Education of Adults (ESREA)
– Life History and Biographical Network**

‘Artful language and narratives of adult learning’

Annual Conference 2019
Bergen, Norway
Thursday 28th February to Sunday 3rd March 2019

Parallel Sessions

4C

Migrations

Chair: Silvia Luraschi
Room C115

The Voice of the Place and a Place for the Voiceless

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What happens when you bring together a piece of land, rich with historical, cultural and natural treasures but overgrown, silenced and asking for skillful cultivation, with a group of refugees rich with historical and cultural treasures, but now silenced, placeless and asking for skillful cultivation and cultural inclusion?

In the presentation of the ESREA conference there are the questions

.....“what language or discursive regimes shape our encounters with the humanity of the other as well as ourselves? Is there a post-humanist language that can attune us more sensitively to the non-human world and the necessity of interdependence? (page 3)

Over the course of several years, I have experienced the interplay between people and place through creative work in cultural landscapes. I have questioned whether a landscape can express its identity and inner will -silently and wordless- and if we can hear this language if we educate ourselves to listen to it with reverence and openness. I have also studied the lifegiving interplay between a silenced place and silenced refugees through working together practically on the land, with earth and forest, making fires, sharing stories over freshly brewed coffee from water from the creek.

I have carried with me into these encounters with place and placelessness the questions:

-Is there a silent language to be carefully studied between humans and nature, a language without words that resonates through our senses whilst working, which in turn opens up for the spoken word, the narratives of forgotten and hidden stories?

-Can two kinds of silenced entities relieve each other's potential to help new inner and outer, silent or expressed languages to emerge?

This presentation shares some of the experiences emerging from a human co-creation of spaces which allows for thoughts, body and mind to be re-integrated along with the cultivation of new identities.

Unexpected Subjects: Migration and “Sensescape” in Collecting Stories of Inclusive Education with Migrants and Host Communities

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[*Fondazione Alsos – Research Fellowship*]

This paper describes the methodological premises for a participative and reflexive research in adult education with migrants and host communities. Particularly, it is argued that a sensobiographic approach (Järviluoma, 2016) can help participants (researchers, migrants, social workers and citizens) to better understand the daily experience of the other by way of *going through* affective and co-operative encounters (Formenti, West, & Horsdal, 2014).

In response to the conference’s theme, we want to explore the pedagogical strategy of telling stories of migration and human and adult learning, and specifically their potential breadth and depth, and possible artfulness, in encompassing personal, social, professional and environmental struggles. Drawing on a duo-ethnographic (Sawyer & Norris, 2013) and critical (Gardner, 2014) research study, this paper looks at migration and inclusive education in the North of Italy, in the city of Lecco and nearby villages. We will engage with embodied emotions and reflections emerging from the conversations we had with three social workers employed locally for the integration of migrants. They reveal complex stories about the transformation of practices in adult education and care, ultimately serving as a form of contrast to current Italian political discourses where refugees and asylum seekers are presented as “unexpected subjects” completely dependent on external support (Chouliaraki 2012). In spite of such “saturated narratives” dominated by associations with illegality, terrorism, and crime (Bennett et al. 2013), we found how local institutions develop concrete projects and activities to support positive exchanges between migrants and the host society, as well as to raise awareness on the benefits of diversity.

These points draw attention on the opportunity of using a *Sensible* (Bois & Austry, 2007; Lachance, Edmond & Vinit, 2018) and sensobiographical approach as a way to design and enact a pedagogy for the development of agential literacy and ecologies of relationship (Higgins, 2016). It is suggested that life-based research and reflexive (Hunt, 2013) methodology can enhance dialogue between migrants and host communities, producing innovative forms of participation and solidarity. Besides that, we claim that this method offers a zoom-in/zoom-out movement, allowing a thick and deep chronicle of the systemic situation.

Keywords:

Pedagogy, reflexive methodology, embodied and sensory narratives

Narratives of the Urban and Rural Divide. Critical Learning Trajectories from Three Young Women Returnees to the Village

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The generally aim of this paper is to portray a picture of a specific rural area from the narratives of three young women that were born there, left it, and returned. It is important, to stress that a rural area, as a geographical space is constructed as having limited possibilities and being culturally and economically disadvantaged, in other words a dead end for young adults. It also a space were young women are discouraged as fleeing and the young men that chose to stay are perceived as losers. These returnees, their narratives are crucial for understanding a complex picture of the nature of the urban and rural divide.

Theoretically and analytical we depart from two aspects of biographical learning through the concepts of biographicity and biographical work. Biographicity is used for understanding the ongoing processes of the formation of a persons' life and biographical work as a processes of making the unconscious conscious in relation to the dispositions from the persons own perspectives (Bron & Thunborg 2017; accepted). We also draw on the concept translocal space (Hedberg & Carmo 2012), to understand how flows of social networks geographically and virtually impact on biographical learning.

From the narratives of the three young women, we stress that their experiences of moving from and moving back to the rural area have impacted on their understanding of the space they left and returned to. This movement became critical learning trajectories which changed their perception of the rural space in relation to the urban, its possibilities in relation life quality, career etc. Hence, in this paper we will identify their learning process, and critical factors which colored their learning in relation to the different places-urban and rural.

The narrative of these young women ought to be understood and grounded in the debate or the discourse of the urban and rural divide, and as consequence of their mobility they have experience what the rural area is, what it is not, its possibilities and limitations. This experience and meaning making are part and parcel of their biography and informed decisions to make a life in the rural area. This paper, hence, seeks to contribute to an understanding of the how specific spaces of inequalities are shaped, formed but also resisted by presenting a counter picture of the space. In addition, by returning back, the returnees have explicitly and implicitly gone against the conventional knowledge that the city is where the opportunities exist for richer or where a better life can be pursued



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Parallel Sessions

4D

Epistemology

**Chair: Yvonne Wang
Room C115**

Learn to Live in a Disagreement; Religious Dialog Through Storytelling

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Abstract: More than ever it is important to create dialog between different society of believe. How can people practice to live in a disagreement?

For several year INTER have travelled to different schools presenting their storyteller performance: Under the same Umbrella. In this performance they present their narratives of believe through an artful language. They are using movements, artefacts and singing in their way of presenting their narratives. During our dramaturgic choices we have made several levels of stories. How can we through this performance focus on dialog, and democratic work between people from different denomination, and how does it work out for the storytellers and the audience?

In our symposium we will:

- present a part of the performance and introduce you to some of the storytellers.
- Present different outcomes from religion dialog.
- Present our research on the project where we collected 250 questionnaire from the audience.
- Get an experience of our methods.

Proposing an Ethics of the “Betrayed Word”

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Following the thinking of philosopher Aldo Gargani - to develop a purely theoretical line of reasoning that will be the main focus of this paper - we might say that we are all: "[...] determined by our parents' act of procreation (), just as we are "spoken", or "told", "[...] by parental, familial, social, and cultural demands" (*ibid.*).

Such stratifications or archaeologies of language act to condition - to a greater or lesser degree - our ways of thinking and feeling, points of view, values, and so on. They form us, and though we are only partly aware of them, "[...] we are suddenly made responsible [for them] without - we might say - having asked to be" (*ibid.*).

As individuals, and especially as adults, we are subjected to a wearingly ambivalent dynamic of "tension" *between* – on the one hand – nostalgia, desire, and "inquietude [for our] roots" (*ibid.*), traditions, and the familiar and – on the other – "[...] the novelty of our second birth" (*ibid.*). A second birth that Gargani tells us is made possible by the spoken or written word, and which - I would add - may also take the form of an autobiographical word.

The words that we use, whether addressed to ourselves in an attempt to understand our own inner world and inner/outer experience, or addressed to the other - particularly in places of education and care, as words that educate/care for both self and other, setting out to exploring the *beyond* and in so doing re-generating themselves - will inevitably be marked by a "tension between". *Between*: confining ourselves to a linguistic, semantic and stylistic, register that is familiar or even over-familiar and thus sterile, and the willingness/capacity to even slightly "betray" these rules.

Betraying the language we normally use to address ourselves and others, and which we use to take care of ourselves and others, and to educate ourselves and others, including in adult education settings, though a painful experience, is something we must inevitably face up to, if we attribute words, not so much with *power* - a risk that we constantly run - as with an *authoritativeness* that is generative and therefore formative and caring:

"[...] *There is a second birth, which is not that received from outside of ourselves, but rather is the birth that we give to ourselves by telling our story, redefining it through our writing¹ which lays down the new fashion in which we now demand to be understood by others*" (*ibid.*).

The word that lies - because we are ready to actively choose or accept it -, between *tradition* and *betrayal* is already potentially a word that cares for self and others and that educates self and others, and particularly other adults. It calls us not only to make an *aesthetic choice*, but even more importantly to make a courageous and responsible *ethical choice*, specifically in the context of ethical care/education or the ethics of care/education. These are the key research themes that I place at the centre of my theoretical inquiry in this paper, focusing especially on their salience to the adult learning experience.

1. Writing can reinforce the dynamic and make it even more explicit.

Searching for Truth in a Post-Truth World

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Since at least autumn 2016, the media has been describing contemporary society as living in a “post-truth” age. The adjective post-truth has been chosen as the International Word of the Year 2016 by the Oxford Dictionaries and the Society for German Language. It refers to “circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief.” The Society for German Language claims: “ever growing population strata are ready to ignore facts and even willingly accept obvious lies driven by their antipathy against ‘those at the top’”. Evidence for this situation can be seen in the growth of social movements such as the Flat Earth Society, which (as its name implies) adamantly proclaims that the Earth is flat rather than a sphere despite the abundance of evidence to the contrary. We call this trend a crisis of epistemology. In this crisis, a false binary is put forth in which epistemological foundations for truth claims are either based on authority or, when authority is no longer adequate, based on whatever one wants to believe. An epistemology based on a critical examination of knowledge claims, on evidence, and on an open-minded yet critical dialogue is not considered. This phenomenon points to a political and social change that has dire consequences for democratic society. The present situation is characterized by attempts to manipulate mindsets and attitudes of people through ubiquitous disinformation campaigns. At the same time, as described above, the readiness and willingness to engage in an in-depth search for truth seems to be decreasing, while the readiness to accept “alternative facts” is increasing. Historian Timothy Snyder speaks about demolition of truth as an intentional action of propaganda machinery that aims to ruin trust in the society. If nobody knows what truth can be, the feeling of mutual distrust spreads over the society, ultimately eroding confidence in any authority. We concur with Snyder that to abandon facts is to abandon freedom, abandoning the search for truth means abandoning the basis for judging and critical reflection, all of which undermine effective democracy. In this presentation we explore forms of dealing with knowledge, experience, and narratives required by this new environment. What tools do learners need to gain sufficient insights to be able to co-create their life narratives in the midst of this crisis of epistemology without reinforcing societal atomization and clinging to absolute relativism? One productive way forward, we believe, lies in the power of biographical learning through which learners engage in naming their world, if done with an explicit attention to epistemology. How do I know what I know? What have I required (and what should I require) from media, politicians, or any makers of knowledge claims in order to evaluate those claims? In this presentation we explore the idea of epistemological evaluation and development as a form of biographical learning.



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5A

Symposium/Workshop: Patient Voices

Chair: Laura Mazzoli Smith

Room C115

SYMPOSIUM

Appreciating What Counts: Using Digital Storytelling to Promote Transformative Learning in Healthcare and Beyond**Pip Hardy and Tony Sumner**

Patient Voices Programme

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The Patient Voices Programme (www.patientvoices.org.uk) has been helping people create reflective digital stories about their experiences of health and social care since 2003. Since then, well over 1000 stories have been recorded and some 800 have been released for use in healthcare education and quality improvement initiatives. Although based in Cambridge, UK, the Programme has worked around the world, including the US and Canada, Australia, Hong Kong, Africa and Scandinavia; stories are used in schools of medicine and healthcare across the English-speaking world.

In the 15 years since its inception, the Programme has built up an international reputation, papers and books have been written and edited, research has been undertaken by the founders and others (e.g. Hardy, 2007; Hardy 2016; Shea, 2010; Moss, 2012; Matthews and Sunderland, 2017; Hardy and Sumner, 2018) and awards have been won, including the *British Medical Journal* award for Excellence in Healthcare Education. The website now receives in excess of 2 million hits per year, with the most frequently-watched story (Bailey-Dering, 2007) having been viewed 19592 times since it was created.

In the context of rapid changes and ever-increasing pressures in healthcare, the 15th anniversary of the founding of Patient Voices offers an opportunity to take stock, reflect on accumulated research and analyse four key aspects of the Programme: Purpose, Process, Product and Progress. Drawing on case studies and data accumulated over 15 years, this paper will explore how each of these aspects of the work influences and is influenced by language and conclude with a consideration of the need to develop an ‘artful’ language that is suitable for evaluating, in a meaningful way, the impact of the stories (as product) and the storytelling (as process), activities that will be incorporated into the workshop.

The purpose at the heart of Patient Voices was shaped by the politics of language in healthcare and the continuities and discontinuities across bodies of professional and patient knowledge and experience. We will consider the intentional language of strategy documents, where clinical governance upholds the patient experience as a key element of quality in healthcare. We will reflect on our purpose to foster a more humanistic language of experience in healthcare, and how this purpose has been strengthened and shaped by our own experience of creating a context for the language of represented experience to come to the fore in healthcare. We will explore the use and influence of language in the process of facilitating the creation of reflective digital stories. A process of ‘poetic reflection’ (Jamissen and Skou, 2010), enables many storytellers to discover new insights into what their story is really about, and to share these insights with others, often resulting in personal and collective transformation. Finally, we will also explore how the meaning of the stories may be framed - when used in formal and informal learning programmes - or they may carry the experience of the storyteller, distilled into their own tacit, social and cultural knowledge and couched in their own language and that of the medium, to an unpredicted audience via the internet, acting as ‘activist memes’ (Sumner, 2015).

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WORKSHOP

Progress Towards Purpose: Discovering More Artful Appreciations of the Value of Digital Storytelling in Healthcare

Pip Hardy, Tony Sumner, Laura Mazzoli Smith and Karen Deeny, Patient Voices Programme

Aim of the workshop: To initiate a process of co-creating ‘artful’ languages to enable more meaningful evaluation of digital stories and digital storytelling.

The workshop half of this session builds on the paper ‘*Appreciating what counts: using digital storytelling to promote transformative learning in healthcare and beyond*’. It will explore the use of digital storytelling to promote transformative learning in the fields of healthcare and healthcare education. It will consider how Patient Voices digital stories can better influence transformation in healthcare towards more humane, compassionate and dignified care through sharing digital stories created by both users and providers of healthcare.

Consistent with the emancipatory and democratising processes of digital storytelling, this workshop will promote the discovery of more diverse and artful ways of capturing, representing and sharing ways in which digital stories can both reflect and generate value. We will share existing approaches to evaluating the impact of digital stories, and will invite exploration of a creative shift in language and conceptualisation from evaluation towards appreciation, with the intention of enabling the emergence and evolution of languages to better explore, understand and describe the value of digital stories.

The workshop will be structured in three phases: a connecting phase; a reflecting phase and a creatively communicating value phase. In the connecting phase we will share digital stories from www.patientvoices.org.uk/stories.htm. The reflecting phase will apply a model drawing on the effective, affective and reflective impacts of viewing the stories. The creatively communicating phase will comprise capturing participants’ perspectives and understandings about the value of digital storytelling in healthcare by the creative means of their choice.

We will consider the central role of accessible and compelling narratives in communicating the impact of digital stories across approaches, disciplines and bodies of knowledge, and explore the opportunities represented by abductive reasoning, with a focus on possible approaches to evaluation characterised by artful practice in the fuzzy spaces between disciplines and research traditions.

In seeking to artfully co-create a more narrative-based approach to ‘*appreciating what counts*’ we will draw on the principles of appreciative inquiry and mindfulness. Appreciative inquiry as a form of social construction in action (Reed, 2007) gives an explicit role to language as ‘*words create worlds*’ (Cooperrider et al, 2003). We are choosing an appreciative approach in order to create ‘*spaces for new voices and new languages to emerge*’ (Ludema et al, 2001, p.189).

Mindfulness is a critical component for both digital storytellers and facilitators and so we are proposing to extend mindfulness practice into creating more appreciative and reflexive approaches to evaluation (Cullen, Puente and Bender, 2015). We anticipate that this will include co-exploring with workshop participants how, and how far, deliberately applying the use of peripheral vision through creatively and skillfully noticing and bridging the peripheral boundaries between traditions, fields and approaches can enable the emergence of more holistic, engaging and compelling evaluative languages and practices regarding the progress towards purpose of digital stories.

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5B

Confrontation/Epistemology

Chair: Barbara Merrill

Room C121

The Art of Dialogical Learning: The Inspiration of Metalogue

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We have been writing a book together on transformation and transformative learning, its possibilities and constraints, in dialogue between ourselves and with diverse others such as Freud, Bateson, Jung and Sabina Spielrein. We have drawn extensively on auto/biographical narrative enquiry in our 'pilgrimage' and in this paper, we explore the idea of the metalogue, to illustrate and seek to explain its central place in building dialogue, rich description and epistemological sophistication about struggles to learn. It is about learning in relationship, with diverse objects, significant others and each other. We illustrate what we mean in this artistic endeavour by focusing on four evocative objects: Michelangelo's *La Pietà*, Ibsen's *A Doll's House*, and the two Cathedrals of Canterbury and Milano. In doing so we illuminate how old binaries between the spiritual and the material, self and object, self and other, mind and body, can be transcended.

We draw on Gregory Bateson who wrote what he called imaginary dialogues between himself as a father and one of his daughters. It was his way to story epistemology and invite the reader to think narratively. He called them metalogues, meta-dialogues, because the content was illustrated through the process. This paper is about the two of us talking to each other and how ideas develop through difference. A sort of philosophical dialogue, transcending the identity of the speakers. Our difference goes beyond us; it is a difference of sight, of perspective. We could call it a cultural difference, maybe. A metalogue is also an epistemological exercise about seeing, embodied by two speakers. People see the 'same' object in different ways, and this reveals their contexts, their life worlds. What we mean is that relationships are going on in the here and now, between us, with this place where we are, with Michelangelo or Cathedrals, through an image of art or a photograph of a cathedral. And even with our parents and what they gave to us: all of them enter in the process of vision, in my and your thoughts, and in our talking. The context is implicated in the act of seeing, and somehow revealed by it. The object has no 'inherent features', since a few differences out of several become relevant through our interactions. Seeing and dialogue are an artistic process of multiple interactions, are complex but potentially beautiful and 'true'. We suggest that such an artistic, dialogical, thoughtful, embodied and ecological imagination lies at the heart of transformative learning.

Stories of Sustainability: Personal and Professional Narratives of Sustainable Living**Alan Bainbridge**Canterbury Christ Church University
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This research is part of a wider project, still in its very early stages, collecting rich narratives from those employed in workplaces with a focus on sustainable living. Two settings provide the focus for our research: one is a university sustainability department and the other is a partnership organisation dedicated to demonstrating sustainable lifestyles. We proposed to extend the depth and quality of our engagement by developing a narrative research study working with salaried and non-salaried staff from each organisation to understand the motivations and barriers associated when working in settings to enhance sustainable living. The focus was on how personal past and present experience may be used to inform individual responses to living in harmony with the natural world. This included areas such as food growing, foraging, designing sustainable buildings, creative interactions with the natural world and learning in an outdoor environment. The focus will be on personal and professional narrative constructions of sustainable living.

We used a largely unstructured narrative methodology, designed to create a safe space for storytelling and to consider the meanings people give to experiences over time. The methodology has been used in countless studies of people living and working in difficult and demanding social and cultural contexts (Bainbridge, 2014; Reid, 2015; West, 1996; 2001; 2009; 2016; West et al, 2007; Merrill and West, 2009;).

Single stimulus questions were used to generate narrative material to be analysed in conjunction with participants identifying themes within the broad category of motivators and barriers. The research is in its early stages but so far the narratives collected from the university staff have been analysed by working with a creative writer to convert the narrative interviews into stories, poems or factual writing. The creative pieces were then performed back to the interviewees as a group around a campfire and reflected on as day moved into night. The interviews from the partnership organisation were not transcribed in an attempt to maintain the relational integrity of the interview. Recordings were made available to these interviewees for reflection before another interview (yet to take place) is conducted. Repeated listening to the recordings to identify emerging themes has already taken place but is still in very early stages.

Tentative early analysis would suggest that those who work in a setting with a focus on sustainable living have a life-long sensitivity towards the ‘natural’ world, often linked to family life. There are also indications that significant – transformative – events have led them to seek employment in these areas and that in doing so there exists the possibility to re-invent themselves and become less ego-centric. There is a tendency for these settings to facilitate and encourage personal decision making and innovation, although this can lead to tensions about perceived boundary crossing and different understandings of what it might mean to live sustainably.

Investigating the Language of Employability and Its Place Within Higher Education in Relation to Working-Class Adult Students

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Increasing attention within the UK, Europe and beyond has been paid to the ways in which higher education is attuned to the labour market. Graduates have typically, in terms of their role and input, been positioned as key players on the economic stage. The discussion over ‘work-readiness’ and the economic contribution they can make has spawned a narrative and language in higher education around the question of ‘employability’ which is dominated by a human capital approach. This concept and its associated language have accordingly permeated the ways in which educators and students think and operate. As Tomlinson asserts: ‘It now appears no longer enough just to be a graduate, but instead an employable graduate’ (2012: 25).

The abiding concerns of this paper are to investigate the ways in which the language of employability has permeated the field of higher education by taking a critical stance. In the first instance this will be delineated in terms of establishing the ways in which work-based learning has become a feature of academic curriculum. From here, using an interpretivist biographical method, we will address how it is articulated amongst working-class adult students to assess whether this fits with the current concepts of employability as expressed by universities and employers. The voices of the adult students reveal a different language to those of employers and university staff. Finally, we will explore the challenges for non-traditional students to investigate how it has impacted on them and their attempts to enter into the labour market by drawing upon the work of Bourdieu and, in particular, his concepts of capitals, habitus and field.

These investigations will be informed by in-depth research provided by both the WEXHE and EMPLOY European research projects. In these projects, the insights of working-class students, educators and employers have been key to understanding the nature of employability and the challenges it presents within higher education. Importantly the projects highlight the differences in perceptions, experience and language between working-class students, university staff and employers and how this impacts upon the self of working-class adult students.

As will be revealed within the findings of this paper, there is alertness to the concerns surrounding employability within higher educational institutions as reflected in the promotion of courses that seek to develop a more work-based approach. However, these changes are not necessarily cultivated with respect to an appreciation of barriers, and consequent inequalities, such as class, gender, ethnicity and age, they can present to non-traditional learners. We argue that the language and practice of employability highlights and perpetuates class differences and inequalities in higher education between working-class and middle-class students. For working-class adult students entering the labour market does not necessarily bring about social mobility.

Tomlinson, M (2012) Graduate Employability: A Review of Conceptual and Theoretical Themes, Higher Education Policy, 25, pp 412-431



**European Society for
Research on the Education of Adults (ESREA)
– Life History and Biographical Network**

‘Artful language and narratives of adult learning’

Annual Conference 2019
Bergen, Norway
Thursday 28th February to Sunday 3rd March 2019

Parallel Sessions

5C

The Voice – poetic listening and writing

Chair: Peter Leyland

Room D122

Making Meaning: Creating Imagery and Narrative to Support Practitioner Self-care and Wellbeing

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This paper reflects on the development of a creative workshop informed by a systemic approach to ‘self-care’, for practitioners working with vulnerable children and families. It explores the authors practice experience and the value of shared narratives in understanding self-care and wellbeing. It acknowledges the influence of the environment, organisational structures and wider systems and reflects on how narratives can be used to plan and respond to self-care needs at an individual and organisational level. It also reflects on the negative outcomes created by a failure to acknowledge and explore these individual and collective narratives.

The authors work is informed by their practice as managers, supervisors and trainers in the field of social work, child mental health and post abuse services. For the last two years they have developed and delivered a series of workshops with a local and international audience, to help generate insight and understanding into practices of self-care. Through these workshops art and imagery have been used to create narratives on practitioner wellbeing. In doing so the value of the ‘shared space’ and patterns in narratives which parallel trauma responses, are observed. The authors note that the experience of bringing these into awareness in a supportive shared environment, offers the potential for individual and collective strategies that aid well-being to be mobilized. The authors end by proposing the need for more research into ‘shared spaces’ in practice to help non clinical staff identify and process the impact of this type of work and to join up the dialogue between individual self-care needs and wider organisational responsibility, functioning and effectiveness.

Norwegian Wood – The Language of Poetry and Song

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We live in a time when language is challenging us daily with its 'alternative facts' and 'fake news' soundbites, and this word itself has an 'Orwellian' ring. I mention George Orwell because my theme is a literary one and Orwell was a writer, who showed in his novel, *Nineteen Eighty-Four* (1949), that language can be used to limit our freedom of thought. He called the invented language Newspeak and illustrated through his character, Winston Smith, how it can be used to manipulate people. I will put forward in this paper the idea that language has forms that cannot be so easily abused by politicians and other commentators. The Language of Poetry and Song is one such form.

I have been studying the language of poetry with an adult group of students over the last three years. The teaching of this group has gone hand in hand with my own development as an adult tutor and I have explained autobiographically in my two previous ESREA papers how this has occurred. In the second paper given in Turin, I used a metaphor as suggested in Merrill and West (2009 p.96), that my time as an adult education tutor could be seen as a mosaic, composed of different pieces.

My continuation of this mosaic begins with the idea that the language of poetry can connect people across generations, across class boundaries and across languages. Wordsworth's revolutionary work, *The Lyrical Ballads* (1801), for instance, was an attempt to simplify language in order to communicate more easily his message about nature's beauty in simple storytelling forms. T. S. Eliot's poem *The Waste Land* (1922) was a patchwork of different written language forms, many literary and religious, in an attempt to provide answers to the devastation caused by the First World War. By teaching my adult learners about the way poetry continually challenges its own boundaries, I can enable them to ask questions about the world of 'fake news' and find answers in its language.

I will refer in the paper to books such as, Elizabeth Hault's *Adult Learning and la Recherche Feminine* (2012) which I have read recently and noted its challenge to the norms of academic research; to the responses from my students to a poetry course that I taught which explored how ballad forms have developed through the ages; to a visit this summer to Norway where I discovered the poet, John Fosse, and went to Fjaerland, the town of books; and to recent articles on language that I have found particularly thought provoking.

My paper will argue playfully that the theme of Artful Language and Narratives of Adult Learning can be dealt with by my reflexive thoughts about reading, travelling and working with adult students, and I will use Etherington's book, *Becoming a Reflexive Researcher* (2004) to underpin this. When I was departing last year's ESREA conference in a taxi I penned a short poem about the conference experiences which I called Spaces. This paper is another mosaic in which I use words to try to connect those spaces.

These are Not My Words - Language and Identity in Academic Writing

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“I feel like this academic writing is another foreign language” (mature PGCE student, native Spanish speaker). Academic writing is a mainstay of assessment in UK higher education yet many students initially struggle with expressing themselves in genres that feel constricted and unfamiliar. For adults returning to education or students who are not native English speakers, the transition to this new language can be particularly demanding. Not only does successful academic writing require adherence to specific disciplinary conventions, it also places restrictions on what language is allowed.

Writing at university is both a means of assessment and a way of constructing identity, as such academic writing “not only conveys disciplinary content but also carries a representation of the writer” (Hyland 2002 p.1091). It is apparent that academic and creative writing differ enormously in terms of context, audience, purpose and style and that these types of writing are often viewed as occupying opposite positions on a spectrum, with academic writing being seen as “straightforward, intellectually-driven and logically-ordered” (Antoniou & Moriarty 2008 p.158) and creative writing as “poetic and creative” (ibid). However, although they may be clearly distinct as textual products, the writing process itself is potentially very similar.

This paper will discuss the implications of using creative writing to develop academic writing including the potential to develop identity, improve confidence, reduce cases of plagiarism, facilitate personal, academic and vocational development, develop critical thinking and enable students to engage more fully with the changes in identity which accompany the transition to university. Creative writing in all its forms enables students to disengage their critical, editorial “voice” and to view writing as pleasurable and non-stressful. This type of writing means students are allowed to bring aspects of themselves to the writing which they cannot otherwise do in academic writing. The advantage of creative writing is that it potentially offers “ways of knowing and ways of being that are active, dynamic and participatory” (Mayers p.89 in Peary & Hunley 2015).

I will discuss a proposed teaching intervention forming part of my PhD research which will explore the potential of creative writing pedagogies to develop authorial identity in academic writing. A range of creative writing exercises will be employed including freewriting, autobiographical writing and writing in response to significant photos or objects. This type of writing enables learners to explore playful and creative uses of language as well as connecting the personal with the academic.

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Peary, A., & Hunley, T., (2015) *Creative Writing Pedagogies for the twenty-first century*, Southern Illinois University Press (e-book, accessed online 19/3/18)