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Hervé Breton

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1 **Conceiving Heterogeneous Temporalities and Rhythms in Biographical** 2 **Research and Adult Education (symposium)**

3 Abstract - The three contributions presented in this symposium question how we can access and
4 describe the heterogenous temporalities and rhythms through which adults learn, transform, and
5 develop themselves throughout their lifespan. They focus on the use of life history and
6 biographical approaches, as research and training methods developed and promoted in adult
7 and higher education. Each of these contributions revisit existing practices referring to life
8 history and (auto)biography in adult education, by analysing the temporal and rhythmic
9 dimensions they involve.

10 **OVERVIEW OF SYMPOSIUM – Michel Alhadeff-Jones**

11 This symposium is the third one proposed in a series of three symposia, bringing together ten
12 researchers from seven countries, focusing on time, space, and rhythms in adult education
13 (Alhadeff-Jones, Finnegan, Dakka & Cappa, this volume; Alhadeff-Jones, Maubant, Roquet,
14 Biasin, & Wittorski, this volume). The specific aim of this third symposium is to question how
15 we can access and describe the heterogenous temporalities and rhythms through which adults
16 learn, transform, and develop themselves throughout their lifespan. The particularity of the
17 three contributions presented in this text is to focus on the use of life history and biographical
18 approaches, as research and training methods developed and promoted in adult and higher
19 education (e.g., Alheit, Bron-Wojciechowska, Brugger, & Dominicé, 1995; Delory- Momberger,
20 2003; Dominicé, 2000; Pineau, 2000; West, Alheit, Andersen, & Merrill, 2007). Following three
21 different paths, each of these contributions revisit existing practices referring to life history and
22 (auto)biography in adult education, by stressing and analysing the temporal and rhythmic
23 dimensions they involve, as they relate to various forms/formats of adult learning. Doing so,
24 they demonstrate the need and the relevance to enrich research and practices, through a more
25 detailed account and understanding of the multiple temporalities, and the relational (re)framing
26 of subjectivity in time identities, as part of modern biography and rhythms that shape people’s
27 learning experiences throughout the course of their lives.

28 **THE TEMPORALITIES OF NARRATIVES: KINETIC VARIATIONS BETWEEN** 29 **LIFE STORY AND MICRO-PHENOMENOLOGICAL DESCRIPTION**

30 **Hervé Breton** *University of Tours, France, hervé.breton@univ-tours.fr*

31 This contribution first focuses on the theoretical aspect of narrative practices in the field of
32 social sciences, then on the methodological aspect, in the field of adult education and narrative
33 research. Secondly, the epistemological impact of the narrative inquiry approach is considered,
34 in particular to clarify the singularity of the first-person perspective to which narrative research
35 belongs. Following the methodological aspect, a discussion will be proposed on the singularity
36 of the knowledge generated by a qualitative research based on time, rhythm, and anchored in
37 an experiential learning paradigm. The aim is to examine the plurality of temporalities during
38 narrative activity in adult education. Different aspects are examined in order to understand the
39 relationship between narrative technique and the effect on comprehension and learning
40 processes. Amongst the elements, particular attention is paid to narrative regimes (Breton,
41 2022) based on those variations in kinetic regimes that can be observed in autobiographical

42 texts (Baudouin, 2010), but more broadly, in the variation of procedures between biographical
43 narrative and micro-phenomenological description.

44 **3.1. Narration, temporalisation and kinetic regimes**

45 The field of research concerned by this theme is part of an interdisciplinary perspective, mainly
46 in educational sciences, in the phenomenological theory of experience, but also in narratology
47 (Brémond, 1973; Baroni, 2007) and in cognitive sciences (Depraz, Varela, Vermersch, 2011).
48 This research on the plurality of narratives can also be anchored in hermeneutics. The variation
49 of kinetic regimes during the expression of the first-person point of view can be considered to
50 engage different effects of understanding. If we consider, as Delory-Momberger (2010) does,
51 that human understanding is based on the interpretation of lived experience, and that this
52 interpretation needs narration to become part of memory and anticipation, then research on
53 narration is becoming one of the main themes in adult education. From a theoretical point of
54 view, and according to a first-person approach (Varela & Shear, 2002), temporalities are the
55 operator of the variation of the kinetic regimes of the self-narrative. In order to speed up or slow
56 down narrative activity, it is necessary to go through different types of absorption that transform
57 the perspectives from which experience can be captured. As described in Vermersch’s (2011)
58 work, these types of absorption affect access to memory, and then to the materials that can be
59 incorporated into the narrated experience. From this perspective, and this is one of the focuses
60 of this paper, narrative research can focus on the correlation between the speed of the text and
61 the process of configuring or elucidating the lived materials that are captured by the narrator
62 when composing his or her life story. The construction of these methods can be understood as
63 a tool to observe the effect of variation in temporal processes on the materials that can appear
64 in the narrative: aspect of experience (Petitmengin, 2010), rhythms of the everyday life
65 (Alhadeff-Jones, 2020).

66 **3.2. Temporal granularity and methodological perspectives**

67 Research on narrative practices is not only theoretical. It also has pragmatic and concrete
68 perspectives in the field of adult education (Pineau, 1984, 1986). For example, in order to be
69 able to grasp the phenomena that are part of the process of professionalization, it would be
70 necessary to work over a long period of time. This could be the period during which someone
71 engages in a new activity and learns to work in a specific field of activity and a singular
72 profession. Thus, to become confident and relevant in a new professional activity takes time,
73 the combination of various resources, the integration of gestures, the way of working with
74 others, the habits of moving in a physical environment. In order to understand this type of
75 phenomenon through a narrative approach, the time scale from which the narrative can find a
76 ground of origin can extend from three to ten years. It is therefore necessary to focus on a
77 biographical narrative approach, which requires a combination of specific formulation,
78 temporalization, and configuration processes (Ricoeur, 1984). Conversely, if the aim of the
79 work is to describe how specific gestures are carried out in a particular situation, the time scale
80 that it will be useful to grasp in order to examine the experience will be reduced in order to be
81 able to specify micro-processes with a fine granularity through the description. This will require
82 a specific process of description, close to “micro-phenomenology” (Depraz, 2020). Between
83 biographical narration and micro-phenomenological description, the unit that operates the
84 evolution of the modes of expression is time. And, more precisely, it is through the variation of
85 temporal scales that the self-narrative is constructed. Secondly, and this is the main purpose of
86 this contribution, research on temporalities and kinetic regimes makes it possible to question

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87 what can be highlighted, through the narrative, depending on whether the apprehension of the
88 experience privileges the longitudinal dimension or, conversely, whether it focuses on singular
89 moments (Vermersch, 2003).

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