

using storyboards

narratives for learning and research

Bill Law

The Career-learning CAFÉ

this material supports

storyboarding - making it work

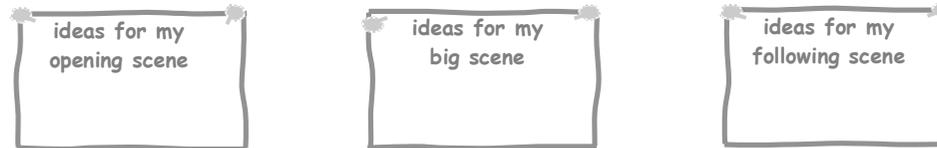
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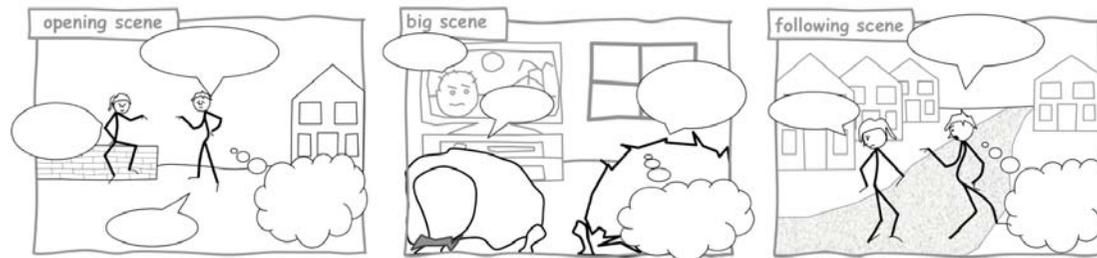
quick start

A storyboard frames a process for reflecting on experience. The experience could be at school or home, on the street or a project. Storyboards here are displayed as three-scene episodes. Each hinges on a turning point - a time when there could be a change-of-direction in what this person is doing with his or her life. A turning point brings into view another way to go, often a surprise. The turning point is, then, the 'big scene' - the middle scene in a three-scene scenario.

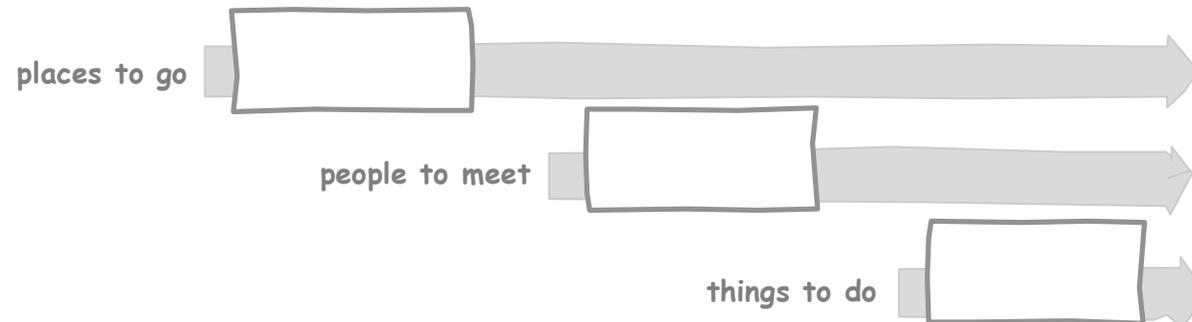
step one - the notes: to remember and jot down what happened - in the big scene and in scenes showing what was going on before, and what it was like after.



step two - the storyboard: to assemble the most important thoughts and feelings into a words-and-pictures account of the three scenes.



step three - futuring: to say what this person can now do about this.



The frameworks are assembled in what is called a 'my-scenes-page' - resembling a web-page. Some students and clients will readily take to it. They may want just to get on with it: learning how to do it by trial-and-error - maybe taking an A3 version away to work on at home. In some cases it can be completed in an-hour-or-so. However, the process can be taken deeper - in a scheme-of-work over several hour-or-more sessions. Examples of that more progressive learning activity are set out on pages 30-36.

learning from other people's stories

Storyboarding is not a conventional worksheet or discussion process. Working autobiographically is challenging. Working first with other people's stories is, then, a useful way to see how it works, and to appreciate what it can show.

There are 12 completed storyboards on the following pages. You can select which are most helpful to your group. They are set on the page so that you can print them as handouts, import them into a slide-show or display them as posters.

Each is introduced by case notes which a teacher, adviser or researcher might set down about this person. The notes are made sometimes before and sometimes after the storyboard.

filmic possibilities

Storyboarding unifies what some other techniques separate. It enables students and clients to set down what is going on both as an individual and with other people. It also allow for the expression of thought-and-feeling responses to all of that.

Students and clients will choose their own ways of storyboarding. But looking at other people's will alert them to possibilities for achieving important filmic effects

- > arrange the frame to look down, up or at a level;
- > positioning each person in the frame;
- > using close-up or wide-angle;
- > attending to expressions and gestures;
- > putting in details that set the scene;
- > refining dialogue down to essentials;
- > including 'the hero's' thoughts and feelings;
- > moving left-to-right in each scene to show what talk-and-thought comes first and then later.

These are more than just graphic tricks: they are part of the process of reflecting on the meaning of a scene. Much of this will be taken-in without labouring the point. But they are also be talking points. Your students or clients are becoming the directors, script-writers and heroes of their own films. Understanding how narrative works is a route to taking control of each their own story

why?

On the following pages each story is preceded by case-notes and occupies a place in a careers work programme. It raises an issue: 'what does storyboarding do that the case-notes and conventional class-work may not do?'

- > sorts out complexity;
- > focuses uncertainty;
- > makes the events more memorable;
- > makes the learning process more readily accessible to more students;
- > opens the experience to interrogation - 'why this?', 'why then?', 'why like that?';
- > highlights turning points - an essential part of learning for flexibility;
- > express a unified sense of inner life - thought and feelings;
- > sets the individual in a social context
- > makes reflection on experience less lonely.

These are not written as formal performance indicators. They are no less important for that.

the my-scene-pages

Storyboards are set out on my-scene-pages - designed to resemble a web-page. They are in three parts

- > **my notes:** remembering and sorting what happens;
- > **storyboard:** organising how-one-things-leads-to-another;
- > **futuring:** imagining what this means for future action.

All of that three-stage process is important to student- and client-learning. But they are also critically useful to adviser- teacher- and researcher- enquiry into what students and clients are making of their formal and informal learning experiences.

my-scene-page directory

name	notes written by	turning point in experience of	page
Will	teacher	tv	4
Sarah	adviser	sleepover	6
Sean	researcher	street	8
Lucy	adviser	lesson	10
John	adviser	tv	12
Stanley	teacher	the net	14
Mark	adviser	home	16
Errol	researcher	home	18
Marjorie	teacher	friend's house	20
Alice *	teacher	project	22
Mary	researcher	adviser	24
Joey	researcher	home	26

* Alice's storyboard is wholly in text - an option that some clients and students will prefer.

1: Will - saving whales with science

teacher's notes

Will - 5 May

Quiet lad. No trouble at school. A few close friends - who keep themselves to themselves.

Both parents at home. Seem to work in clerical and service industry work. Quiet and grateful for any help that we can give. Say they don't understand qualifications these days - it's all so different

Says he's bored at school. Wants to leave as soon as possible.

Median grades. Expected to do well enough. No particularly strong subjects or weak ones.

Has done the tests and inventories. Flat profiles. Slight preference for outdoor activities. Higher scores on spatial abilities. Shows no interest in any of the suggestions that come out of this.

1

Says the only job idea he has is in science. Came to him while watching tv. Seems to be about marine-life conservation.

Had a quick look at a brochure about marine biology. Agreed to take it - but without much enthusiasm.

The most animated moment in this whole conversation was Will talking about boring science. He said if marine biology means staying to do A-level science forget it.

2

my - scene - page

1
developing ideas

ideas for my opening scene

science lesson on marine life
I'm bored
My Mates are bored
the whales are bored

ideas for my big scene

same day - coincidence - on tv about whales being chased by big boats - for food
woman scientist with 'world wild-life something-or-other' - dangerous work!

ideas for my following scene

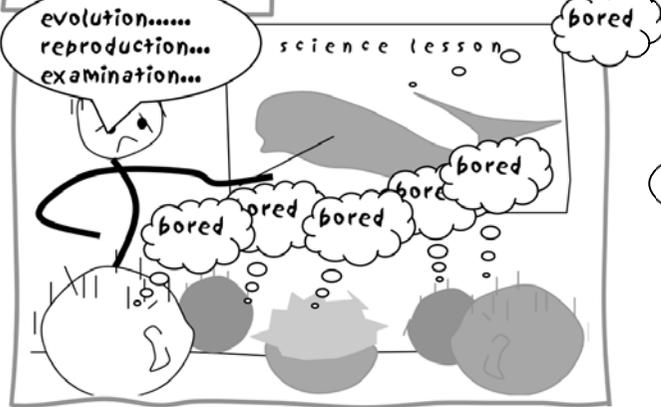
tried to tell my mates about programme
they were all watching the football
they say I must be mad
I don't care

my ID

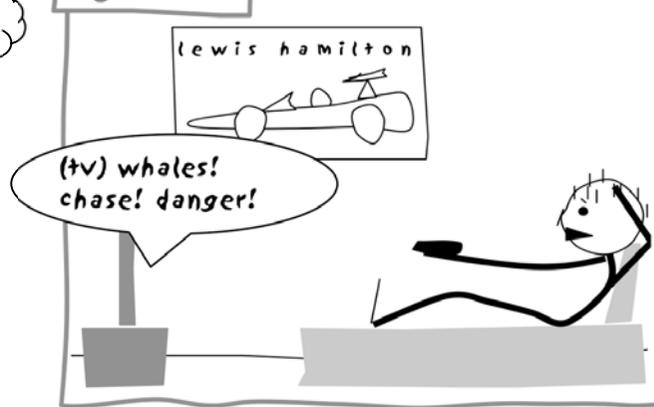
yesiwill

2
storyboarding

opening scene



big scene



following scene



3
futuring

places to go

the zoo

people to meet

don't know

things to do

biology exam?

2: Sarah - going to uni

adviser's notes

Sarah - 15 September

Sarah hasn't said much about her background. But she is well-turned-out and seems settled and steady enough.

She says that the main thing that worries her about careers is upsetting her best friend - Paula. They live in the same street and went through primary school together. Sleepovers are a frequent part of their relationship. From the way Sarah talks about it, there is no reasons to suppose that this is an issue for either family.

But some weeks before we met, Sarah had been on sleepover at Paula's house and briefly met Paul's sister Jane. Jane is several years older, and seems to be starting university in a few weeks. She came into Paula's bedroom briefly to say hello to Sarah. She was carrying her joining booklet - all that Jane needs to know before she goes up.

1

Sarah finds it hard to talk about it. It has made quite an impression - Jane was so excited about everything and the booklet looked so 'cool' to Sarah.

But, she says, Paula and she - maybe for a year now - have had this plan that they would both be dress-designers. And that they would work in the same place and be friends forever.

And now Sarah wants to change her mind - and go to university instead. Like Jane.

But, Sarah, says - right at the end of our time - Paula doesn't like Jane. P & J argue about everything!

So Sarah doesn't know whether she has changed her mind about her career or not.

2

scenes in my life

1
developing ideas

ideas for my opening scene
at school with Paula
—
best friends
—
We are going to be designers

ideas for my big scene
met Jane at Sleepover
—
Jane showed me uni book
—
Never known anyone like that before

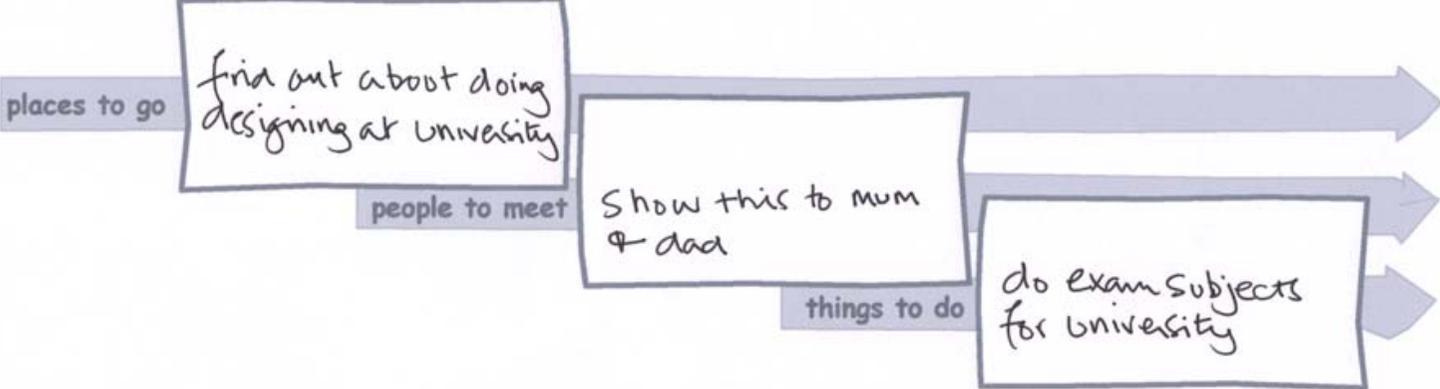
ideas for my following scene
on the way to school
—
tell Paula
—
being best friends does not mean agreeing about everything

my ID
Supersarah

2
storyboarding



3
futuring



3: Sean - me and Jason

researcher's notes

Sean - 7 October

No clear impression of family life - Sean is unforthcoming about it. May be a single mother. No mention of sibs. Sean is courteous - restrained in dress and manner.

Talks a lot about his friend Jason. They seem to spend a lot of time together - just wandering the streets - laughing and talking. There are 4-5 others in their group.

An incident on the street when they are accosted other boys - one with a knife. Seems to have been a gesture rather than a real threat. Shocked Sean.

What upset him most was the way Jason and the others started talking about 'sticking together', 'looking after each other' and - worst of all - 'carrying weapons for protection'.

I

Sean says it is 'mucking up' all his plans. Their talk has been of going to college together - different courses but one place. That way they will still meet up and maintain their friendship.

Sean says he can't see how that can happen now, He doesn't want to spend any more time with this group. He says they are only friends because they live near each other. He doesn't like them very much - except Jason.

It means that that he has to think again about career. The local college is out.

Sean doesn't talk about the other gang. And when he does it isn't with fear. His feelings of shock are at the reaction of his own group.

But his mainly about Jason insisting on loyalty to the group. Sean fears that their friendship is over.

2

Loosely based on Alexander Rose www.battlefront.co.uk

my - scene - page

1
developing ideas

ideas for my opening scene

hanging with my friends - especially Jason

having a laugh

we look out for each other

ideas for my big scene

on the street

kids I've never seen before - one pulls a knife

I walk away

ideas for my following scene

next day

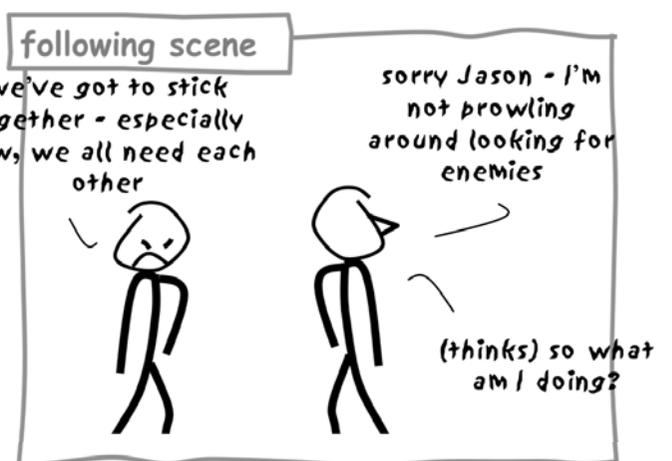
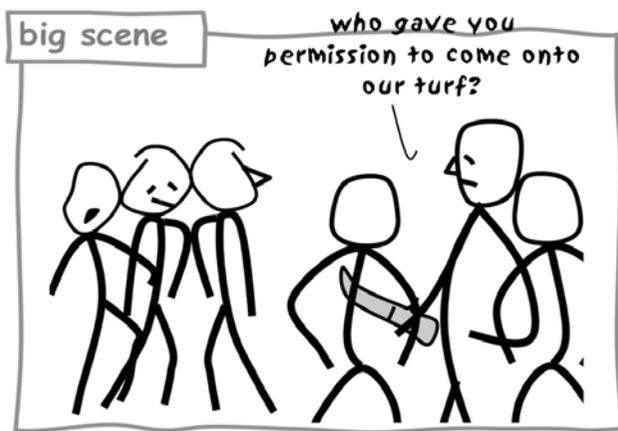
tell Jason I don't want to hurt anyone

he says we should all stick together

my ID

Sean

2
storyboarding



3
futuring



4: Lucy - pattern maker

adviser's notes

Lucy - 8 June

When people asked me what I want to do I always said 'dentist'. It was dad's idea. He used to say 'that's where the money is!'

We all wanted to be rich.

But now I say 'pattern maker'. Dad doesn't like me saying that. He says that Mum's dad worked hard as a woodworker and never had two pennies to rub together. He and nan still live in a council house!

But we had this bloke come, in history, to talk with us about his job. He said he used to be a pattern maker - til he got redundant. He said it was the best thing he had ever done. He is older than me dad - but I really liked him.

He brought this little wooden thing in a plastic bag. He said it was a test-piece - or something. He said he made it when he was not much older than us.

1

And it was so great - small and so smooth. And with tiny little grooves and ridges - all exact and perfect. Just think of being able to make something like that.

He said that every test piece is unique. That means nobody else has got a piece like this. It made me feel funny - like I might cry or something.

So that's why I now say 'pattern maker'. Nobody knows what it means - except me.

And maybe granddad.

I hope so.

2

my - scene - page

1
developing ideas

ideas for my opening scene

I always said 'dentist'

it was dad's idea

we all want to be rich

ideas for my big scene

visitor to school

older than me dad

brought this tiny wooden thing he made

so cool

reminded me of granddad

ideas for my following scene

now I say 'pattern maker'

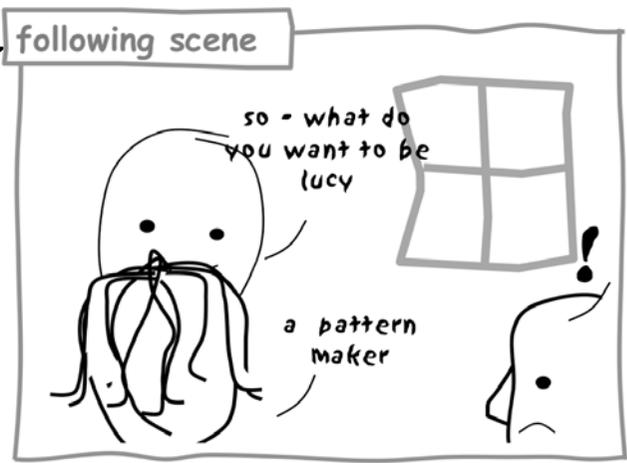
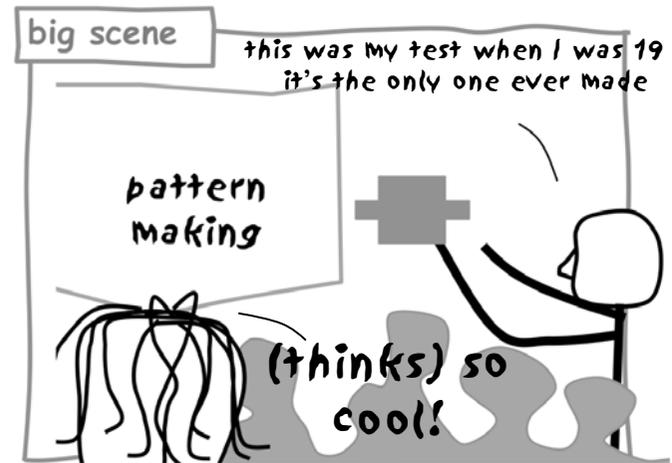
nobody knows know what it is

I do - I think!

my ID

shoes-on Lucy

2
storyboarding



3
futuring



5: John - rock star

adviser's notes

John - 8 June

No very clear career plans - has considered driving but doesn't seem keen now.

Very stable home life - extended family, all on one street. Mostly manual workers. Not sure what.

Does well enough at school - middle of the range in most results. Teachers say he could do better - bright kid, but lacks aspiration. Stays out of trouble.

Offered an interest inventory - but John said he already knows what he's interested in. When I asked what? He said 'driving' - he likes the free-and-easy life.

I see no point in pushing things. Not now anyway.

I said my door is always open - anytime he wants to come back and do some serious thinking about the future.

He said 'yes, thank you' - very politely.

my - scene - page

1
developing ideas

ideas for my opening scene

everybody in our house is a driver - mum drives a bus, granddad a lorry - I planned to drive a limo

ideas for my big scene

then we saw this really bad band win 'talent!' - and dad said gran was a singer before I was even born

ideas for my following scene

so forget driving - if that crap band can make it, so can we - it's only fair

my ID

Johnny guitar

2
storyboarding

opening scene

big scene

following scene

3
futuring



6: Stan - for poor people

teacher's notes

Stanley - 14 February

Stanley says that he has been thinking of doing mostly vocational courses next year - he had more-or-less settled on information technology, tourism and English.

He doesn't like academic work. He gets quite animated about this - 'it's boring because it doesn't have anything to do with real people doing real things. It's just stuff to write down from books and worksheets'.

But now, for reasons that aren't clear to me, he is considering changing his options. He'd like to do geography and asks are there any other subjects he could do like that?

I asked about the reason for the change of direction and he said it was something he found on YouTube. ('Does the Tube teach geography or other subjects like that?')

I need to talk to colleagues to see what they say. His results suggest that he could do well - whatever he wanted to do - if he puts his mind to it. The geography teachers is mystified by his wish to do it.

We only had five minutes - I'd like to see Stanley again.

my - scene - page

1
developing ideas

<p>ideas for my opening scene</p> <p>geography project</p> <p>homework</p>	<p>ideas for my big scene</p> <p>YouTube</p> <p>not fair to poor people</p>	<p>ideas for my following scene</p> <p>want to help</p> <p>but it's geography - which is boring</p>	<p>my ID</p> <p>stand-up stan</p>
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2
storyboarding

<p>opening scene</p>	<p>big scene</p>	<p>following scene</p>
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3
futuring

places to go	don't know	
	people to meet	don't know
		things to do
		find more out about cheap shops
		how do clothes and shoes get to shops?

7: Mark - and the tests

adviser's notes

Mark 8 June

Mark says he just wants me to find him a job. He says he has never intended to stay at school beyond this year. He has been waiting for this for a long time.

Eventually agreed to do the on-line preference schedule - once I told Mark 'there are no right answers - just your feelings'. Said he didn't need to do the ability tests.

Top of the list of recommendations was 'lighthouse-keeper!' - and I mentioned it as if it were a joke. But Mark said 'fine - who do I talk to about that?'

He lives in Peterborough!

1

When he'd got what he called 'a solution' he just stuck to it. He wrote down all the leads I was able to give him. I'm sure he will follow up in the information centre.

There's more going on here than he's telling me about. I want to see him again. He's not too keen.

2

my - scene - page

1
developing ideas

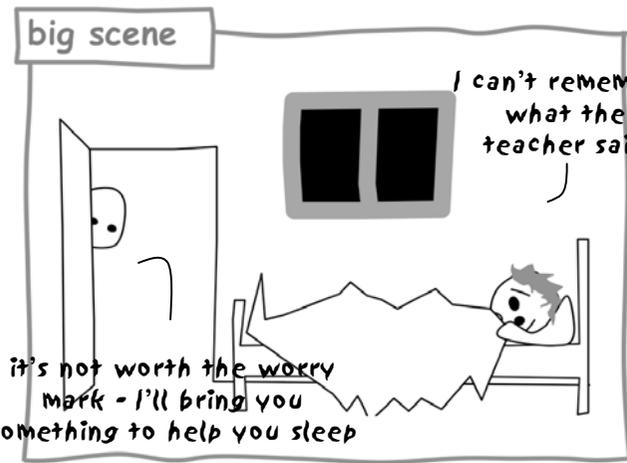
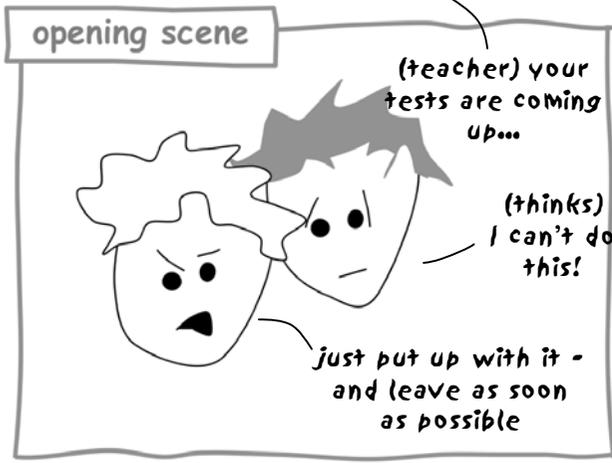
ideas for my opening scene
teacher telling us about tests
worrying
Alec doesn't care

ideas for my big scene
night before test
can't sleep
MUM says it's not worth the worry

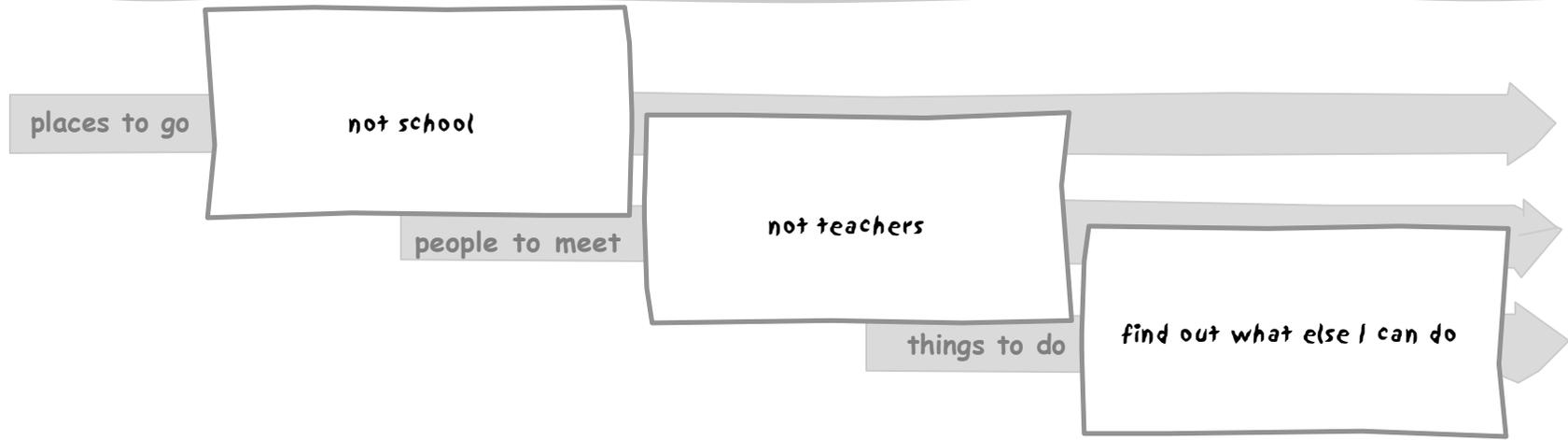
ideas for my following scene
this is too much
I know I'm going to leave as soon as possible

my ID
Mark Jones

2
storyboarding



3
futuring



8: Errol - formula-one driver

researchers' notes

Errol - 4 April

Errol's postcode has no labour market to speak of - some families have people who have been out-of-work since the late eighties. Nearby primary-industry sites have been taken over as business centres and theme parks. Errol's address is in the middle of a high-crime area - feeding a widespread use of class-a drugs.

We didn't bring up the drugs issue - Errol did. He insists he is not a user. We don't think he is trying to hide a habit. This is genuine outrage.

Didn't want to talk about family. Gave names, relationships (his mother has a live-in partner). Said his mum told him that his dad left to look for work and never came back. Says he doesn't know anything else.

1

Errol is evasive on career plans. Says he has plans - but that they are his business. We both got the feeling that he doesn't want anybody pinching his idea.

He says he doesn't need any advice. He is getting to know people who will help him.

A very self-contained and determined young man. With a lot of self-control. He believes he knows what he wants, what he has to do, and what he can expect to get out of it - or, at least - he tells himself that.

We really don't know that he is wrong about this.

2

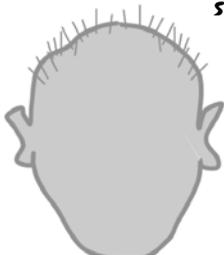
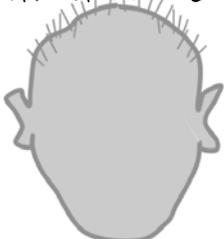
my - scene - page

1
developing ideas

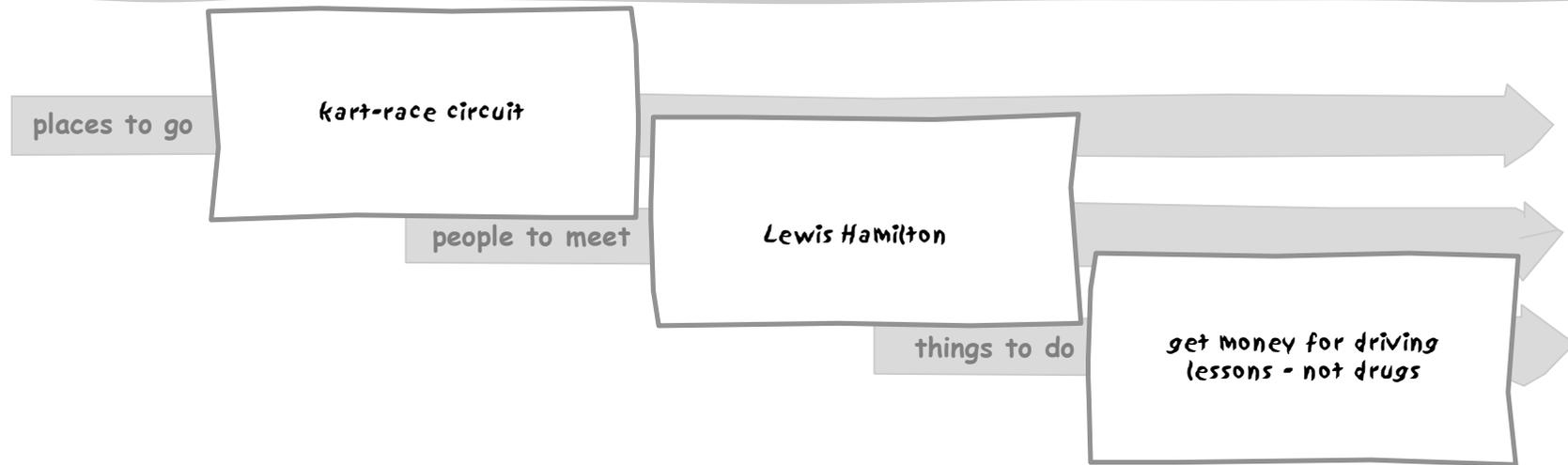
ideas for my opening scene nobody asks me what I want to do	ideas for my big scene I find out I'm going to get no help at home	ideas for my following scene so I'll do it by myself
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my ID
errol

2
storyboarding

opening scene if anybody ever asked me what I wanted to do I'd say 'formula-one driver' 	big scene (copper) sorry madam - your man has driven a car into a shop window - were holding him for on a drugs charge  (her) he's been out-of-work for eighteen months - most of the time he doesn't know where he is loser!	following scene I want a proper life - I don't know anybody who's got one  and I'm not letting mum's bloke to teach me to drive
--	--	--

3
futuring



9: Marjorie - and motherhood

teacher's notes

Marjorie - 1 June

She's three months gone. She says she intends to have the baby.

I don't think anybody ever expected this of Marjorie. It will certainly put any career plans she has on hold.

I asked her whether she understood the pshe lesson on contraception and she said she did.

The last time we talked about her career plans she seemed unhappy and withdrawn. She said that she wanted to do something in retail - which seemed suitable enough.

I don't think she will be coming to school after the baby arrives.

She was a quiet student - with few friends. But she seemed happy enough to me. I liked her.

1

my - scene - page

1
developing ideas

ideas for my opening scene

jobs go to pretty-pretty girls

they think they are somebody

ideas for my big scene

Alice's sister has a baby, money and a flat

she has a life - she is somebody

ideas for my following scene

a mother is a real person

but sex?

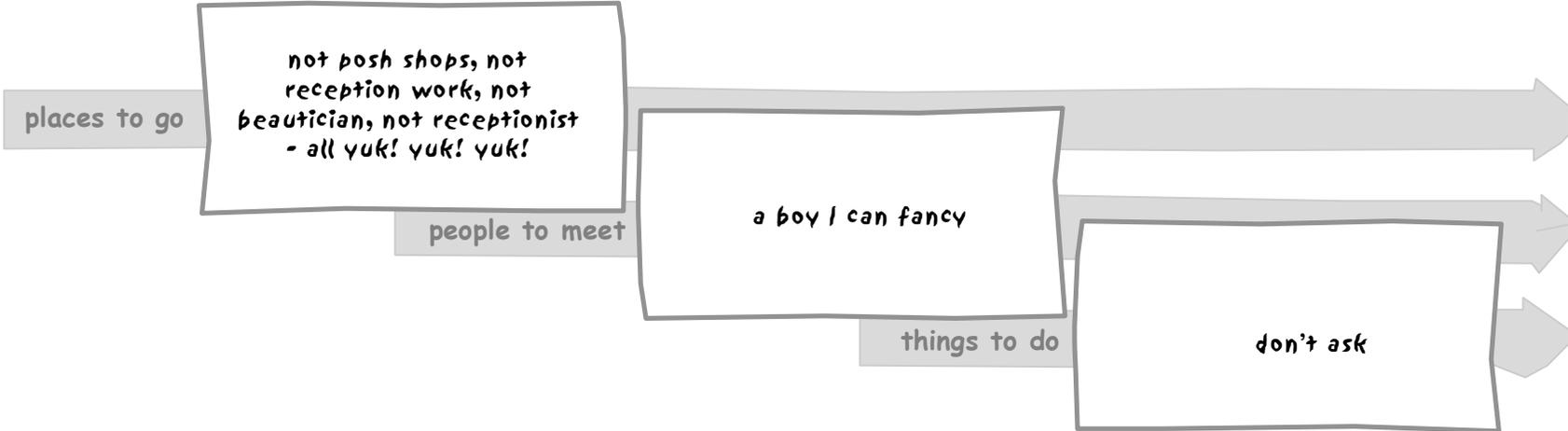
my ID

margarine

2
storyboarding



3
tutoring



10: Alice - rich kid

teacher's notes

Alice - 2 February

We've had a complaint from Alice's mother. She says our 'Get-to-Know-You' project was 'very unfortunate'.

Apparently Alice has become firm friend with another of our girls - Natalie - who lives on the New Bishop Estate.

The mother insist that Alice's has been conned into believing that it is alright to live like 'these people'. Alice 'actually' wants to bring 'this Natalie person' to her family home. And she has been come critical of the family's attitudes to poor people.

She says that if the scheme is to be repeated next year then we should take care to pair-off students in a more suitable way - so that 'like spends time with like'. She says that she did not send her daughter to school to be turned into a 'riff-raff'.

1

Alice has also told her parents that she is changing her mind about career. She does not want now to follow her father into financial services. She is thinking about social work.

Her mother claims that her husband is 'aghast'. But we haven't heard from him directly.

Mr Timms (adviser) confirmed that Alice had dropped in to search the data-base on 'work that helps others!'.

Somebody should talk to Alice.

And we must reply to the mother's letter.

2

my - scene - page

1
developing ideas

ideas for my opening scene

our house

the chav's estate

bike pinched

ideas for my big scene

'the get-to-know' scheme

Natalie

Natalie's life

ideas for my following scene

Mum hopes I won't see Natalie again

But I might

I was wrong - pure ignorance
everybody at home was wrong

my ID

Alice

2
storyboarding

opening scene

open on good house in Clapham - show car, garden, street

show chavs walking by

me saying 'you can always tell them from what they wear, how they walk and their makeup'

show me worrying about 'get-to-know-you' project

big scene

I am paired with Natalie - and I don't like it

I go to Natalie's house - feeling nervous

We show each other our home pages - and we start to laugh and joke

Natalie tells me about her family - her mother and her little brother she looks after

following scene

show Mum saying 'I do not want you to see Natalie again' - I think I might!

show me thinking 'I was wrong - it was purer ignorance'

show me working out what to say to Mum and dad - 'we were all wrong'

3
tutoring

places to go

I ought to know more about the people who live on the estate - they are not scary

people to meet

I want to meet Natalie again - but I can't tell her what I thought before I met her

things to do

I can't exactly see myself becoming a social worker - I don't know what I exactly can do about this

11. Mary - and the maths teacher

researcher's notes

Mary - 15 November

My mother and father have never given the slightest credence to any doubts about my future as a poet. 'Shit, you can do whatever you feel like, Pokey', Daddy would say, while my mother would claim 'those idiots at school wouldn't know poetry from piss ants'.

But Mr Briggs is telling me that I'll need math more than I know. 'Actually', I say, 'I intend to be a poet, sir'...

'How you plan to get folks to pay you for it?'. This stumps me a minute. Finally, I say, 'I'll sell my books'.

'How much you think that'll make you?' he says... I want to say he's being unfair. But I can't quite locate the unfairness of it... I peel the bottom of one sweaty thigh up from where it's stuck to the chair and tug down my skirt...

1

Briggs waves his hand saying, 'Let's drop the poet thing. It's true you don't need math to write poetry. But any other task you undertake will require a thorough grounding in mathematics'...

My own silence nudges me to the edge of tears...

I know better than to invite Mr Briggs into the various lives I've constructed for myself - an apartment in New York, a beachcomber's hut, a Victorian mansion surrounded by a maze-like garden.

2

Based on: Mary Karr (2001). 'Girl's stuff'. *The Guardian Weekend*, June 16th

my - scene - page

1
developing ideas

ideas for my opening scene

the farm

Mom and Dad

being a poet

ideas for my big scene

at school

Mr Briggs

made me sweat and cry - so I know what I'm going to do

ideas for my following scene

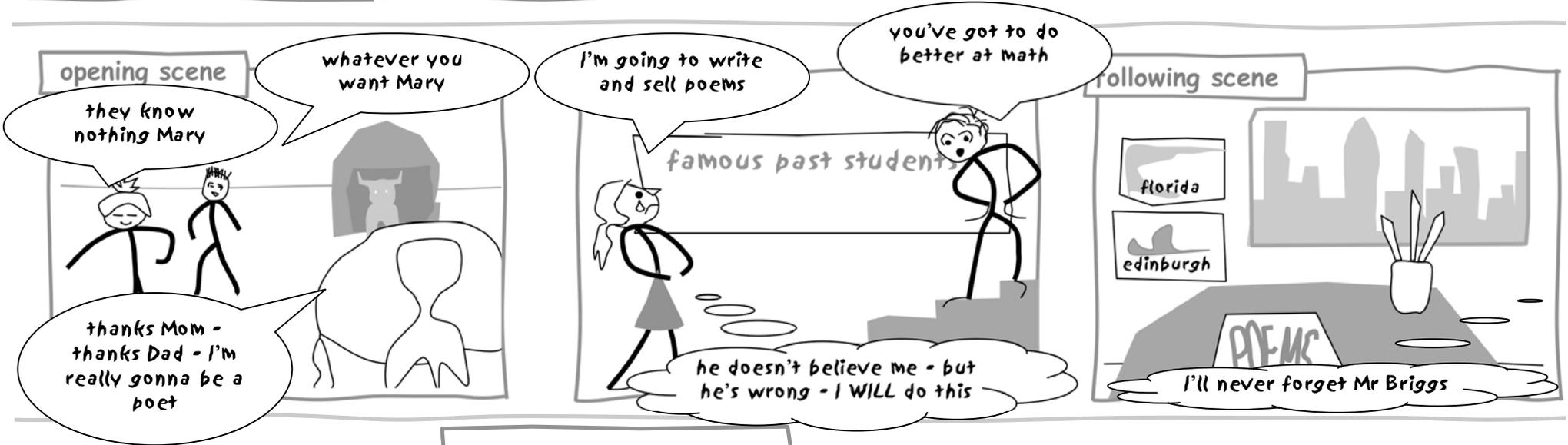
so everything I do will be aimed at getting what I want most of all

and I have Mr Briggs to thank for that

my ID

Contrary Mary

2
storyboarding



3
futuring



12: Joey - his teachers and their boffs

researcher's notes

Joey - 9 September

Us lads found each other in Year Eight. We had our own ways of seeing things and doing things. We got drunk round each other's houses, and knocked each other about at school. We cheered each other up and took the piss out of the boffs. We're the grown ups, the boffs are children, and the teachers are our enemies. It makes you feel alive.

I asked me Mum what she wanted me to do for work - and she said there'd be no point in telling me. 'You'd do what you like anyway. And anyway you'll hate work - like I hate it'. So I thought 'Ah well!'. We'll all be labourers and things like that. You can enjoy anything if you push the bad things aside and have a laugh.

1

That's the most important thing in life. You'd go berserk if you couldn't have a laugh. It's not the teachers who give you your future. I couldn't survive on the money I'd make from any job they could help me get. They're no better than us. What matters is the kids you go with: we live now - the boffs have got to wait a bit before they start living. We know what we're doing and why we do it. We never stop talking about it. There are not many people like that.

We're special!

2

Based on: Paul Willis (1978). *Learning to Labour- How Working Class Kids Get Working Class Jobs*. Farnborough: Saxon House, 1978 (reprinted Ashgate, 1980)

Full account abstracted at www.hihohiho.com/magazine/reallives/cajjoey.html.

my - scene - page

1
developing ideas

ideas for my opening scene

friends for a long time

drinking and laughing

boffs and teachers

ideas for my big scene

Mum

why should I care?

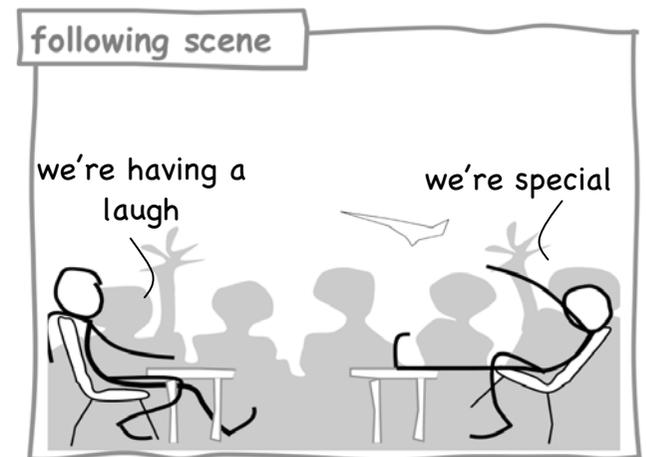
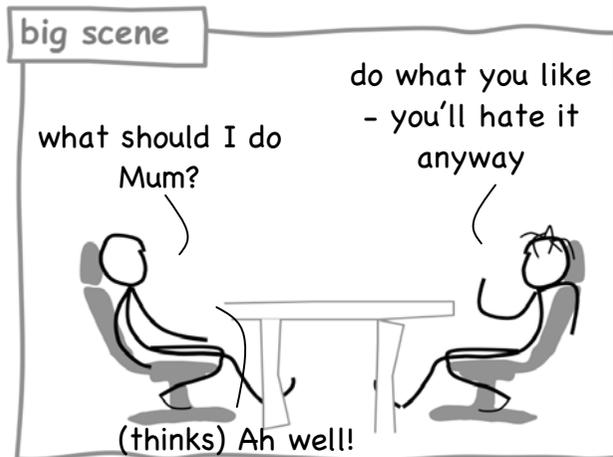
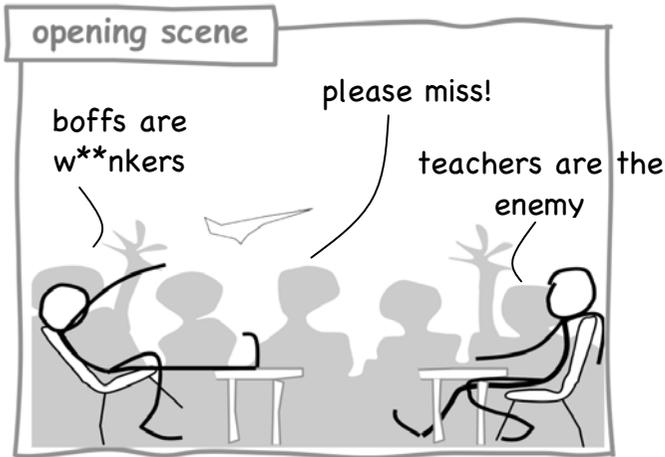
ideas for my following scene

getting your life the way you want it now

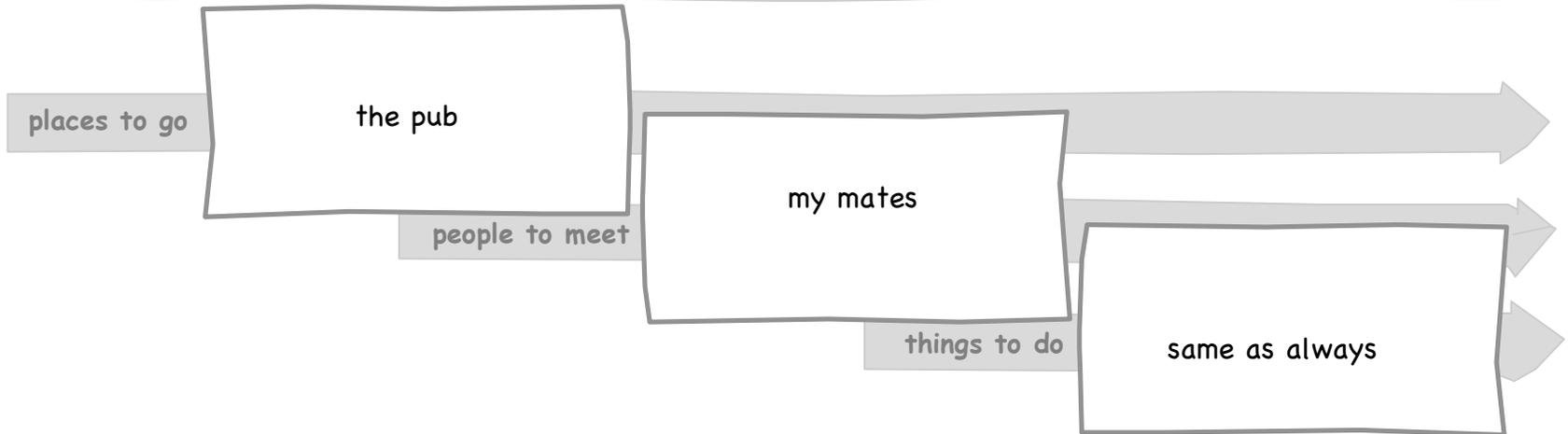
my ID

Pal Joey

2
storyboarding



3
futuring



storyboard learning

Storyboarding engages students and clients in setting down experience. That experience may be of formal or informal learning - found on the street as well as in the classroom. Storyboarding enables students and clients to see how all experience shapes lives. It is, then, learning about learning - and it is necessary if they are to take control of their own stories.

purposes

The learning is useful in two ways:

- > **in helping:** it enables students to make their own use of learning experience;
- > **in researching:** it sets out impressions of how they are doing that - something we all need to know.

The following pages set out the processes. They explain what you are inviting students and clients to do. It is a conversation - and conversations cannot be scripted in advance. So these are questioning-and-learning processes, not an exact script for what should be said - not by teachers and advisers, nor by students and clients.

well-being

Storyboarding is designed to engage students in reflecting on how they might move on - from a remembered past to an imagined future. The aim is their well-being...

- ... moving from what might be bad feelings to good places;
- ... finding hope;
- ... taking on tasks that seem to them to be worth the effort;
- ... being fired-up for that journey,

In all these ways well-being can be both fulfilling and sustainable.

breadth and focus

Well-being is a broad concept. It includes personal, family, social, economic, civil, environmental and physical well-being. There are a lot of life roles here - but they all belong to one life.

Education is critical for well-being; and well-being is critical to why and how people learn. Well-being is - in all its manifestations - both a cause and an effect of learning. This applies to all of the roles that people have.

This version of storyboarding focuses work roles. In curriculum terms this is an aspect of 'economic well-being'.

method, resources and time

Storyboards are designed for use in face-to-face, small-group and classroom sessions. Not all students and clients need to be taken through the process in detail - once they have seen a couple of worked examples some will know what to do - or they will soon find out by trial-and-error playing. This may be the best way to learn how to do it. It might then be possible to get through a single autobiographical storyboard in little more than an hour.

But, picking up on the underlying structures, there are four kinds of process on the following pages:

- > full-group participation;
- > personalised work (some of which can be taken away to be completed);
- > special-group action.

The products of all this work are fed into the various elements in a 'my-scene-page' - page 30. But it will help students to be able to make rough version of these notes and drawings before they make the final version. An A3 'my-scene-page' can usefully be taken away for completion and also for discussing with other people - at home and elsewhere.

Your management of these processes - what you include and how much time you give - will depend on a number of factors. They include what your students and clients need, how they get on with each other, what degree of trust you can maintain, and on what your timetable will allow. It would be good to agree with the group some positive principles for how we take on this kind of work (for example 'waiting until people finish what they are saying', 'showing respect for each other'). In good conditions the process described here can assemble into a progressive scheme-of-work for three-to-six 60-minute sessions.

Whether you have students who can get this moving in short order or not, you need to understand the underlying thinking. They should be encouraged to ask you questions about how they do this - and why they are doing it. Working through these pages will prepare you for that. The thinking and material are available at The Career-learning Café - you can find the urls on page 37. The material is copyright, but you can copy it free-of-charge for your own work in your own organisation.

feedback

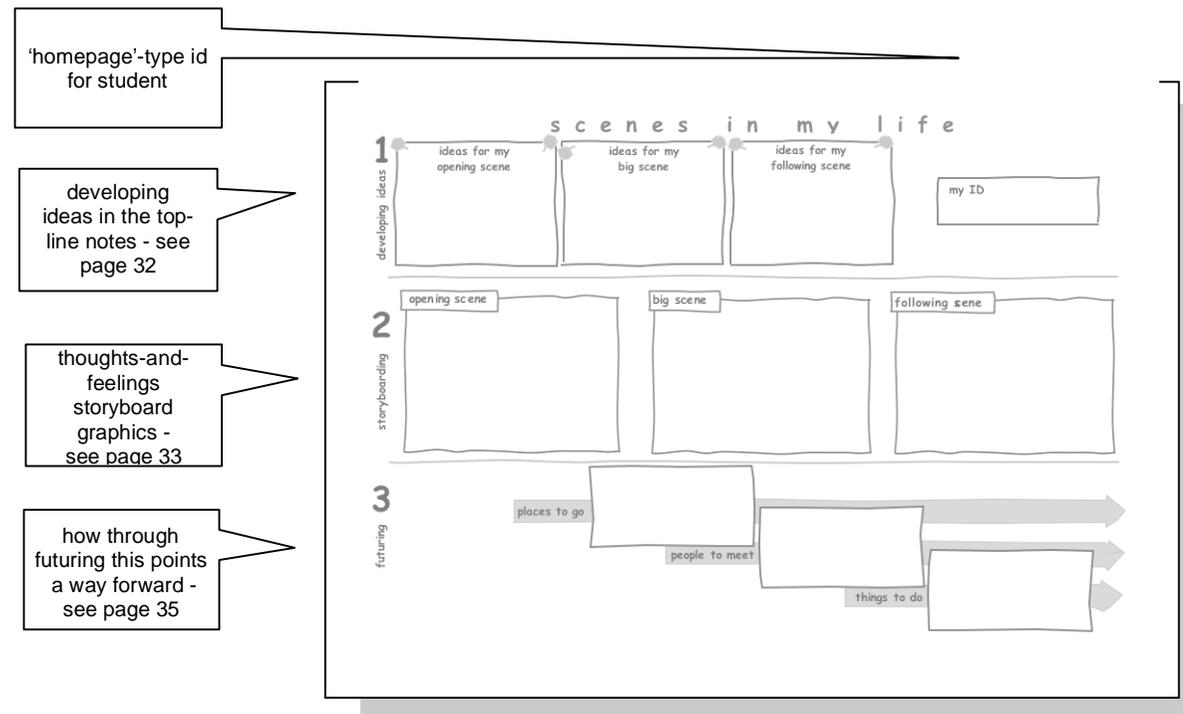
This is work in progress. A more developed version is scheduled for release on the Café website (again, free-of-charge) later in 2009. Meanwhile your feedback on how this material works out with your students is useful. Please send it to...

<bill@hihohiho.com>

the 'my-scene-page'

The material is set out to resemble a web-page. An A3 version might be most useful. Spares will allow students or clients to take more than one shot at it.

They also each need space and material for making notes and sketching out versions of graphics, dialogue and inner life.



getting the most out of storyboards

Outcomes for well-being are critical - but they are not well-documented by tick-box thinking. They are at the heart of this material.

But more conventionally-recognisable skills can also be learned from these processes. They include communication and comprehension, abilities in graphics and media, thinking skills and - if you want to use computer platforms to carry the 'my-scenes-page' - a working command of information technology.

The processes are written here to invite students into an exploration of how careers can usefully be managed.

full-group participation: This is a project to set out scenes in your life - as though you are the lead character in a film. That means first working out what scenes are most important. ***What are the things that people especially remember?*** They are often things that you especially enjoy or don't enjoy. But here you also need things that made up your mind or changed your mind about what to do - or not to do - in your future life.

personalised work: Anybody's story is interesting when it tells of memories like that. Try it out on some other person's story. ***Think of somebody you know well. Could be somebody in a soap opera. a reality show, a celebrity. Do you know enough to know what brought them to where they are now - something that happened that changed their life.*** That would be a big scene. Imagine what that might have been.

special-group action: Try your version of the story on members of your group. ***They will tell you other stories. See how far you agree with each other about how these stories come across - and especially about what has been left out of them.*** This is helping you to work out what you need to know if you really want to understand a story. It applies to some other person's story. It also applies to your own.

special-group action: Big memorable scenes don't have to be full of action, noise and drama. ***People pick up ideas for what they can do from all kinds of experiences. What ideas for the future do you pick up...?***

at school / at home / with your friends / out somewhere
on tv / on the net / in a magazine / comic / book / at the cinema
talking with friends / family / an adviser / someone you've just met

full-group participation: Comparing ideas. ***How far do we agree about how any of these things can really make a difference to somebody's life.***

personalised work: Take a look at the way this has happened in the lives of other people (a completed 'my-scenes-page' that all students or clients can see). **Can you say how the story might work out for this person? If this were your friend what might you say to her or him about this?**

special-group action: Compare how you see the scene with the others. **Tell them what you want to tell them about your view of the scene and ask them what they want to tell you about theirs. Can you agree about that? Does it matter?**

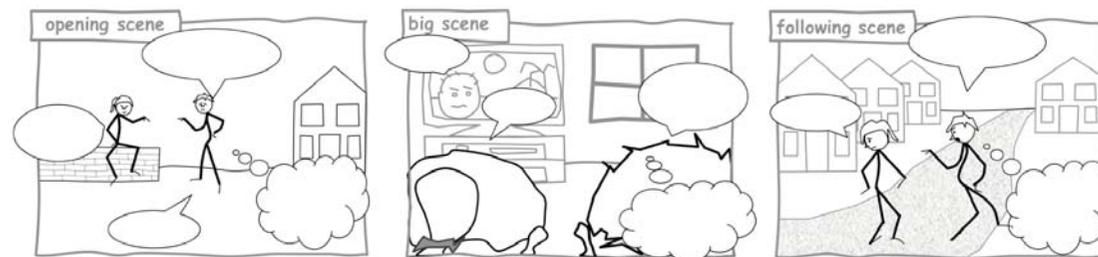
This is has been pump-priming - getting people used to what experiences a story can show, and the way it can be set down. No pressure. The process moves on in three stages:

- 1 **developing ideas** - getting a focus and scope for the an episode in my life;
- 2 **storyboarding** - setting the episode down in words and pictures;
- 3 **futuring** - figuring where this can take a person and how that can be made to happen.

1. developing ideas

It introduces the idea of a storyboard scene, and points students to how they can start making top-line notes for their own scenes. They may well want to do some rough work on the notes first.

full-group participation: When you rough out scenes it might look something like this (example of an ambiguous scene - one for each group). **What missing? Why does it matter?.**



special-group action: Tell the others your own version of this story - filling in what's missing. ***Where could this be? Who can you imagine is there? What would anybody be saying? What was going on in the opening scene? In the big scene? In the following scene?*** You'll be filling in the details:

- ... where they were
- ... what they did;
- ... who else was there:
- ... what they said:
- ... what other people said:
- .. what they thought and felt.

When you have done this for another person's story you have learned how to do it for your own.

personalised work: Think of a memory like that - something that made you think about your future. It might be because it is had one of these effects on you.

- ... gave you a new idea;
- ... surprised or excited you;
- .. made a difference to how you see things;
- ... gave you new hope - made you want to know more about it;
- ... could change your mind about what to do with your life.

No two people will have exactly the same scenes. Yours is special to you. So it's time to start your film-director's notes about this episode in your story. ***What must go in your big scene - places, people, talk, thought and feelings? And what goes in scenes that show what it was like before - your opening scene? And in how things are afterwards - your following scene?***

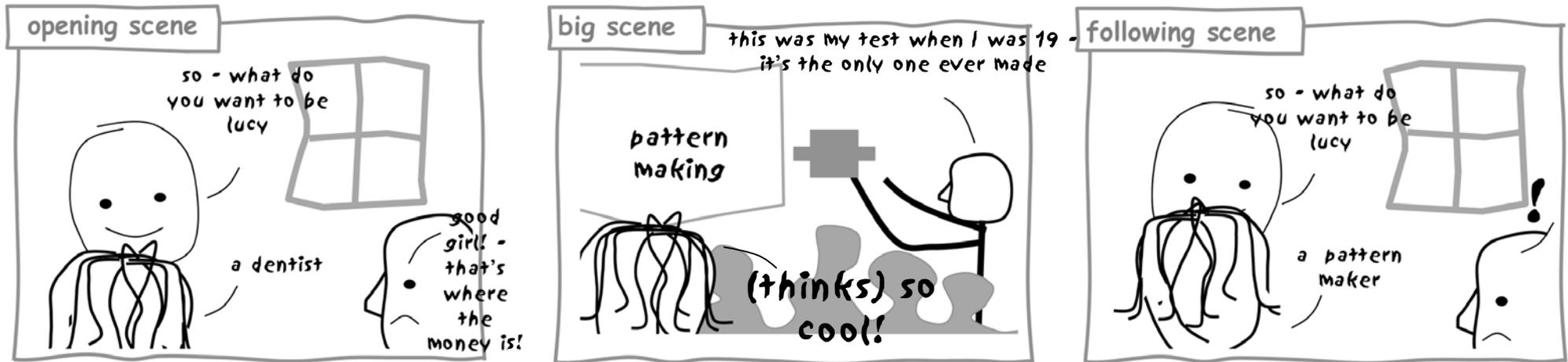
When you've got your notes the way you need them for your story, put top-line them on your 'my-scene-page'.

2. storyboarding

Storyboarding is designed to be completed in free-hand words and graphics. But some may prefer to write in the scenes - all in words. Find examples of all in pages 4-27

Storyboards are set out in row two of the 'my-scene-page'.

full-group participation: This is a storyboard done by a school student. *What do you notice? Anything worth remembering here?*



special-group action: Tell and listen to each other about what you notice. *What is making a difference to this person's life? Does anything change their mind? Why? Will it work out ok? What makes you think so? If this person were your friend what would you want to say about all of this?* Are all the opinions about this the same - or not? It doesn't matter if they are not. Thinking about other people's stories like this helps you to see what is going on in your own story.

personalised work: Talking this through for another person helps you to see how you can work things *Starting from your own top-line, sketch in the pictures and write in the words for your three scenes.* The three panels here may be like your ideas - or you may have other ideas for your scenes.

openings scene showing:

the way you saw things then;
the way you planned things then;
what you then wanted;
what you then expected.

big scene showing:

changes in your ideas;
what makes you feel good about the future;
gives you new hope;
gives you a plan that is worth the effort.

following scene showing:

moving from bad feelings to good feelings;
finding a new hope;
taking on tasks that are worth the effort;
being fired-up for that journey.

special-group action: You've made a storyboard special to you. It's like a film of your life. You are its hero. You are also the writer and the director. Look at the first version of the other people's storyboards. **Tell them why you like their film. Suggest what more you need to know. Ask them why they like your film. And what more they would like you to tell them.** All of this helping you work out what to do in your own story - and in making your own plans.

3. futuring

Storyboarding is a learning process. 'Futuring' is the process of transferring that learning to a life. It takes your students into row three of the 'my-scene-page'.

full-group participation: Futuring means looking ahead - figuring out what you can now do to make a good future. **Do we agree with each other about what you need to be able to do to build a good future?**

special-group action: Take a good look at the storyboard (another for all students and clients to see). **Suppose any of these people were to ask for your advice - what would you say about...?**

- ... **places to go** - visits to make, experiences to enjoy, confidence to build;
- ... **people to meet** - people who know you and want the best for you, people who can show you new things; people like you've never met before;
- ... **things to do** - plans to make, work to do, action to try out, problems to solve.

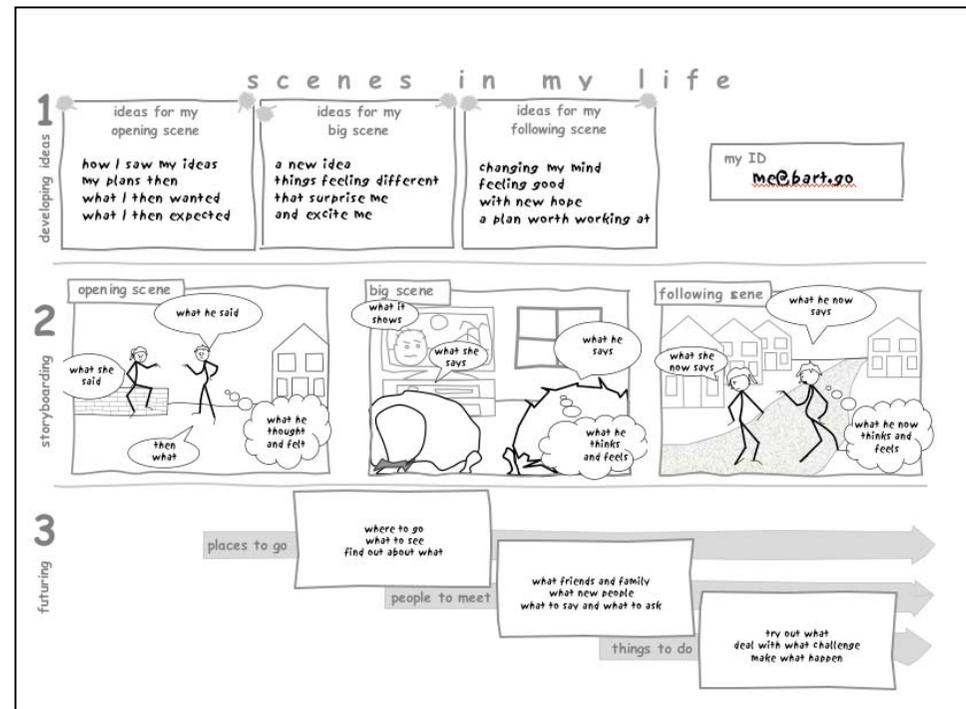
personalised work: use the boxes in row-three to **say what you will do about...**

- ... **places to go, things to see and discoveries to make;**
 - ... **people to talk with - that you know well and that you need know better;**
 - ... **action to take on, by thinking for yourself, by dealing with challenges, by taking control and by making things happen.**
-

This complete all three levels in the 'my-scene-page'. It can usefully go into student portfolios. But it can more usefully be used to talk over what it shows - with friends and family and with mentors and advisers.

overview

Storyboarding engages students in an interrogation of their own experience. The picture contains reminders of some of the key questions in that probing process.



It is useful in the two ways mentioned at the beginning of this manual:

- > **in helping:** the 'my-scenes-page' is a tool for probing a story in ways that make formal and informal experience a basis for fulfilling and sustainable action; Students and clients need to be as clear as they can be about that.
- > **in researching:** it is also a record of how students and clients are getting on with that process, and where it is leading them. We need to be as clear as we can be about that.

This account concentrates on career-related experience. But life is not so easily compartmentalised: experiences influencing working life is not found separately from experiences influencing other aspect of life - and of well-being. Storyboarding can be useful to all aspects of well-being - in all the roles mentioned don page art the bottom of page 28

support

You can download this file - with all of the pictures and worked examples of storyboards. You can take screenshots of the graphics and paste them into PowerPoints, posters and handouts. You can also get the thinking underpinning this work. All is free-of-charge at The Career-learning Café.

this manual	using storyboards	www.hihohiho.com/magazine/mkngtwork/cafstrybrd.pdf
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think piece	narratives for well being	www.hihohiho.com/magazine/mkngtwork/cafnarrative.pdf
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Please send any queries, comments, suggestions or adaptations to...

<bill@hihohiho.com>

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