
three-scene storyboarding

narratives-for-learning & research
in curriculum

The Career-learning CAFÉ

Storyboarding is a narrative process, where students and clients set down significant episodes in their work-related experience. This handbook develops the ideas-for-action set out in the storyboarding overview. It applies them to curriculum.

Storyboarding in curriculum is a process where students relate what they learn to what they do - linking learning to living. A solid introduction enables students to go on to use its questioning processes in all learning experience - both formal and informal.

You can fit it into conventional careers education slots. But the best of it calls for more ambition. It brings together students, expert subject teachers, professionals in career development, people who understand the community, and specialists in the processes of learning-for-life - all working in partnership.

You can see here how, in storyboarding...

- > students and their helpers learn from each other
- > all points-of-view are questioned
- > what is learned in curriculum can be used in life
- > social contexts are taken into account
- > monitoring and evaluation are supported
- > curriculum credibility is established

All of this puts you at the leading edge in contemporary curriculum development. It is critical, because people have never more needed to find out what is going on in their lives, and to work out what they can usefully do about it.

*the overview - www.hihohiho.com/storyboarding/sboverview.pdf
introductory scheme - www.hihohiho.com/storyboarding/sbscheme.pdf*

contents

| | page number |
|---|-------------|
| getting focussed | 1 |
| combining curriculum and face-to-face | 2 |
| managing content and process | 3 |
| setting learning in its social context | 4 |
| working with background cultures | 5 |
| engaging partnerships for learning | 6 |
| creating a learning space | 7 |
| designing schemes | 8 |
| making links and being credible | 9 |

The way we live now calls for a review of what curriculum can do, and how we best use it. Three-scene storyboarding is part of that process. Each of these pages adds to the ideas in the overview - by setting out key ideas for storyboarding in curriculum. To help with finding your way around these **ideas** are emphasised.

getting focussed

Curriculum uses a range of learning settings. Storyboarding draws on three of them: classroom **group work**, direct-and-personal links with **community contacts**, and real-time **projects** where students take on roles and tasks.

In order to get a focus in any of these settings we need to examine options - and there are a good many. The word **standards** gets a lot of attention. Standards set **performance** indicators for how far people are learning what they are meant to learn. Standards are required to be '**high**' - or 'driven up'. There is a parallel, idea - **relevance** - which is concerned with how students recognise the **usefulness** of what they learn. Relevance is required to be '**real**' - or 'down to earth'. Both are necessary: without driven-up standards learning is flaky, without down-to-earth relevance it is futile.

An idea which links the two is **competitiveness** - which speaks of learning for personal and economic advantage. But competitiveness is not the only idea which gives learning its relevance. The idea of **well-being** is gaining ground. In contrast with concerns for 'gross domestic product', well-being relates to concerns for 'gross domestic happiness'. Well-being and competitive success are not the same thing. A fully-relevant curriculum works on both.

Some aspects of well-being relate closely to working life. Ideas of **work-life balance** and **quality-of-life** speak of other-than-competitive ways of managing work-life. But well-being has a wider scope. Their well-being has never more depended on people **finding out** what is going on, and **working out** what they can usefully do about it. This is so for all aspects of anyone's life - from personal health, through neighbourhood conditions, to global sustainability.

Finding things out and working things out are learning processes. Curriculum is always both **process** and **content**. Content is about what curriculum is meant to cover and convey; process is about how students grasp and work on that content. All learning depends on process - it is **meta-learning**, sometimes called **learning-to-learn**.

Learning for well-being increasingly needs people to take control of their own learning processes. There is a lot of ground to cover. The root idea - well being - is a fertile one. Policy locates careers-work as part of **economic well-being**. It is not hard to see how that can be developed into of ideas, not just about **working**, but also **earning, spending, investing** and **giving**. In other aspects of curriculum the idea is developed into **personal** health, **family** matters and social **relationships**. But it can grow further - into ideas for **civil-, spiritual-, and environmental** well-being. All of life is here, in all **life-roles**: 'friend', 'lover', 'parent', 'householder', 'shopper', 'consumer', 'debtor', 'creditor', 'donor', 'citizen', 'volunteer', 'worker', 'activist'... and more. A down-to-earth curriculum will enable students to manage all of these roles. It gives them a good reason to take an interest. And to remember what they learn.

Students can learn about all of these things in separately **timetabled** subjects. But they can't work out what to do about them in that way. This is because action in life requires that one thing is taken with another. What anybody does in any role has consequences for all roles. And **fragmented** subjects need to be brought together for **one** life. Furthermore, what each of us does in any role has some causes and consequences in the lives of other people. And so **personal** learning needs to be understood in a **social** context. The **curriculum-design** that makes these links is called **integration**.

Storyboarding focuses **process**, for **relevance**, in **well-being**, though an **integrated** curriculum.

the overview - www.hihohiho.com/storyboarding/sboverview.pdf

combining curriculum and face-to-face

Both face-to-face and curriculum work help people better to manage their own well-being. Storyboarding usefully features in both settings.

Face-to-face work includes **guidance**, **mentoring** and **counselling** - all with a particular client or small group. The learning is, in that sense, **personal** - about how this individual relates to this episode, in this story. So 'what-we-are-going-to-work-on' is negotiated between what the client seeks and what the helper is in a position to offer.

That agreement forms an **agenda** - shared ground between helper and helped. Storyboarding is, in that situation, one of a number of offers that a helper might make. And the storyboarded experience might be the client's. But it can also be the mentor's, or some other person's - whose experience is relevant to this particular client's life.

Curriculum has a different way for arriving at 'what-we-are-going-to-work-on'. In a **classroom** activity, a **visit**, or a **project** the teacher has already designed an outline for how things will go. Not to have done that preparation is to betray the students and to cop-out of the responsibility.

That design is a **scheme-of-work**. In storyboarding it might, for example, set out phases on how students can use storyboarding in their own lives. That could begin with the lives of people the students know, it might move on to the lives of people that it would be helpful for them to know, it could lead to where students can interrogate their own lives, and it might resolve in a process of working out and practising what students can do about that.

This stage- by-stage process moves from what students know to what they need to know. The learning is, in that sense, **progressive** - moving from a recognisable starting-point to a useful end-point.

Some parts of this progressive scheme can be made **personal**, but the key feature is that storyboarding in curriculum takes more **time-and-space** than will be found either in face-to-face work or in conventional **careers education**.

*stories in web-links - www.hihohiho.com/storyboarding/sbwebsites.html
stories in worked examples - www.hihohiho.com/storyboarding/sbtwelve.pdf
a scheme-of-work - www.hihohiho.com/storyboarding/sbscheme.pdf*

managing content and process

Curriculum is both content and process. The **content** speaks of 'what-is-so?' - knowledge of what goes on and how it gets this way. The **process** speaks of 'how-we-know?' - engagement in a search, for discovery. All content needs to be discovered, all processes need something to discover. But process is fast becoming the more critical aspect of learning.

Each subject has its own 'how-we-know' method - some combination of 'looking', 'listening', 'exploring', 'researching', 'experimenting', 'trying-out', 'thinking' and 'practising'. Process is expressed in such **learning verbs**. How-we-know learning is **meta-learning** - or **learning-to-learn**. It enables us to answer the question 'what makes you so sure of that?'.

In contemporary living 'how-we-know', rather than 'what-we-know', is becoming the critical feature of curriculum. There is more to find out, there are more ways of finding it out, keeping up-to-date is getting more difficult, and people increasingly need to find a useful basis for their own actions. All of this requires being able to tell the difference between what is reliably credible and what is merely plausible. That ability calls on meta-learning.

Subject-by-subject methods can help people find out what-is-so. But we need a street-level version of the how-we-know verbs - so that people can take their own command of meta-learning. It needs verbs which link what people learn to their experience. And this cannot be done on a subject-by-subject basis. Storyboarding therefore transfers the learning verbs from expertise-based specialisms to experience-based usefulness. There are four clusters of meta-learning ideas...

- > for **finding out** such as 'looking', 'seeing', 'listening'
- > for **sorting out** such as 'noticing', 'comparing', 'contrasting'
- > for **checking out** such as 'sorting', 'focusing', 'probing'
- > for **working out** such as 'explaining', 'anticipating', 'trialing'

Experience needs to be questioned in these ways. Any scheme of work must constantly pose how-do-you-know questions ...

| finding out | sorting out | checking out | working out |
|---|---|---|--|
| <i>look for what goes on</i> | <i>notice the most memorable</i> | <i>probe what stays in you mind</i> | <i>explain how things got this way</i> |
| <i>look for where and when</i> | <i>notice the familiar and the surprising</i> | <i>sort out what makes it a good idea</i> | <i>explain what to do now</i> |
| <i>listen to whom</i> | <i>compare agreements and disagreements</i> | <i>focus what is difficult or troublesome</i> | <i>anticipate consequences</i> |
| <i>see when you've got enough to go on</i> | <i>compare points-of-view</i> | <i>focus what might change things</i> | <i>anticipate with what risk or luck</i> |
| <i>say what thoughts and feelings it calls up</i> | <i>contrast ideas for action</i> | <i>probe what gives hope</i> | <i>trial how you make it work</i> |

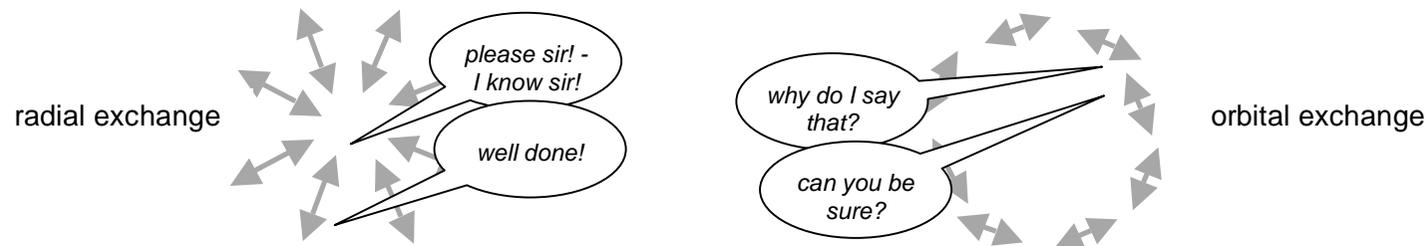
learning verbs - www.hihohiho.com/storyboarding/sboverview.pdf - page 9
questions in a scheme-of-work - www.hihohiho.com/storyboarding/sbscheme.pdf
questions in more detail - www.hihohiho.com/storyboarding/sbquestions.pdf.

setting learning in its social context

Nothing is experienced in a social vacuum. No narrative develops except where what one person does gets a response from other people. And work, in particular, is done with, for, and in response to other people. And so storyboarding locates each experience in its social settings. And storyboarding processes are pursued in social groups.

There is more than one kind of group 'discussion'. In some the teacher is the expert who-knows-what-you-should-know. In that setting discussion is **radial**. Knowledge moves from a transmitting centre to a receiving periphery. The students' questions seek clarification. The purpose is to ensure that what is received corresponds with what is transmitted. Such discussion can be competitive - as though each individual is striving for her or his own advantage.

There are times when radial is right; but storyboarding sets up **orbital** exchanges. In its settings each individual shares membership of the group. And questions are asked to gather more of what each has to say. It means that each member's experience is as worth attending to as any others' - including the teacher's. In order to rate attention you don't need to be right, you need to be searching. The discussion is for exploratory enquiry rather than competitive achievement. It is as though students and teachers are travelling together on a journey of discovery.



A storyboarding scheme includes a range of orbital **groups** - large, small, and task-focussed. It also provides for similarly exploratory exchanges with people in the **community** - some of these mean going out to meet people, some mean welcoming them in. In all cases the style is not declamatory but conversational.

All of these processes enable students, teachers, their colleagues and community-based partners to...

- > **encounter** each other
- > find other **ways-of-seeing**
- > get **feedback** on what they see
- > find the **unexpected**
- > **listen** to different points-of-view
- > appreciate that there are **points-of-view**
- > be **surprised**

It requires all-round **disclosure** - students know that the consequences of disclosure can be as slight as smiling embarrassment **in the group** - and as serious as aggressive persecution **on the street** - there needs to be **trust**.

There is learning here for working with, for, and in response to other people.

more on trust - page 8

working with background cultures

Storyboarding links **reflection** to **experience**. For most people **experience** represents down-to-earth reality. But some experience comes **second-hand** - in other people's stories. And some of what feels like experience is shaped by the **media** and prompted by **commerce** - in soaps and brands. Interactive **gaming** and **social networking** also feel like experience - making contact, taking on roles, working on events. A move from **direct-and-personal** to **virtual** reality can seem like a dilution of the idea of 'reality'. But what we mean by **reality** is wider than we might at-first think - and it is changing. For good or ill - people learn from it all. We cannot afford to dismiss any of it.

Storyboarding starts from experience. Experience is a compelling teacher. You can gauge that by listening to any chat, myth, joke or lyric you hear exchanged in a group. All are narratives, and all express a shared **way-of-seeing**....

| | | | | |
|---|----------------------|-------------------|--|--|
| > | beliefs: | what's going on | <i>'how things are for people-like-us'...</i> | <i>...'and what just doesn't apply'</i> |
| > | values: | what's worthwhile | <i>'what people-like-us find worth the effort...</i> | <i>...'and what we can't be bothered with'</i> |
| > | expectations: | what we do | <i>'what people-like-us will take on'...</i> | <i>...'and what we won't even consider'</i> |

These are **cultural** attitudes - all groups form them. Some hold that their ways-of-seeing are researched, reliable and credible - and sometimes they are. But, for most people **experience** seems a better guide to life. They take experience to be real: concrete, honest and recognisable - and sometimes it is.

Both can be right. The authority of experience is different, not inferior, to the authority of expertise. When **specialists**, **advisers** and **counsellors** work out what to do, they call on their training and professionalism. While **mentors**, **families** and **working people** rely on recollections and encounters. Both can help - but they help in different ways.

Reliance on experience is deep in our nature. Long before there were experts, sharing how things are, what is worth pursuing, and what to expect of others had survival value. Such talk can easily get mangled into **stereotypes**. But - one way or another - post-coded localities, cultivated networks and web-pages all form social **enclaves**. And each embeds its own way-of-seeing - much of it expressed in narrative. But accounts of experience have their limitations. However deep in our nature they nestle, stories are anecdotes. And anecdotes are not general truths - they are versions of what people recall. One person's story won't cut-and-paste into another person's life.

What does this mean for teachers? As they come into your group students are carrying this freight - different postcodes different freight. The internalisation of those thoughts and feelings is as deep as anything that we call **self-awareness**. The brands, the stories and the membership become part of **identity**. And it can conflict with what they find in school or college. But they discard what we do if it seems to deny what they take to be the evidence of their senses - experience.

Storyboarding reaches out to experience. We have no choice about this: from our students' point-of-view the reality of experience is non-negotiable. So storyboarding starts where they are - and teachers become learners. We learn where they start their journey of discovery. But storyboarding is not a way of recycling what background cultures teach - it is a process of reflection - for moving on.

*reaching out - www.hihohiho.com/storyboarding/sboverview.pdf - page 7
moving on - this handbook - pages 6-9*

engaging partnership for learning

Partnerships for learning are built on one of the most useful of classroom questions...

how are you getting on with that?

In storyboarding students work on **learning verbs** which supplement that core question

how much have you found out?

how far have you got in sorting it into useful order?

can you now see what needs checking out in more detail?

are you getting any clues about how things got this way, and what anybody can do about them?

This sort of scaffolding enables students' learning; but it also offers critical learning to teachers. Teachers and students learn from each other in **partnership learning**. In that exchange storyboards are evidence of what **content** students say is so, and by what **processes** they say they know it.

During every phase of every scheme teachers are informally monitoring whether and how students are taking things on-board. We need the feedback to shape and re-shape what we do. There are two formal sources of evidence:

from assessment: how are the students getting on

from evaluation: how is the programme getting on

In both cases we can use the evidence to show whether a scheme is worth supporting - that purpose is **summative**.

Partnership learning needs a more dynamic use of evidence. We most-of-all need to see how the scheme can be re-formed. This is a **formative** purpose. It calls for more detail - not just of what goes well, but why. It also needs to show what goes less well. Improvement is our good use of bad news.

We do this informally. But it also happens in more formal **monitoring** of things as they happen, **reviewing** progress stage-by-stage, **collating** on the accumulation of evidence, and **reflecting** on what it indicates. All are stages in **research**. But this is not just summative research for **impact**, it is formative research for **diagnosis**.

Partnership learning, in all these formative ways, is a back-and-forth dynamic - each learning from the other.

students learn

- > knowing what is going on in their lives
- > control of what they can do about it

teachers learn

- > what students are taking from this
 - > how the scheme should respond to that
-

learning verbs - www.hihohiho.com/storyboarding/sboverview.pdf - page 9
asking questions - this handbook - page 4
partnership space - this handbook - page 7
storyboarding as research - www.hihohiho.com/storyboarding/sbresearch.pdf

creating a learning space

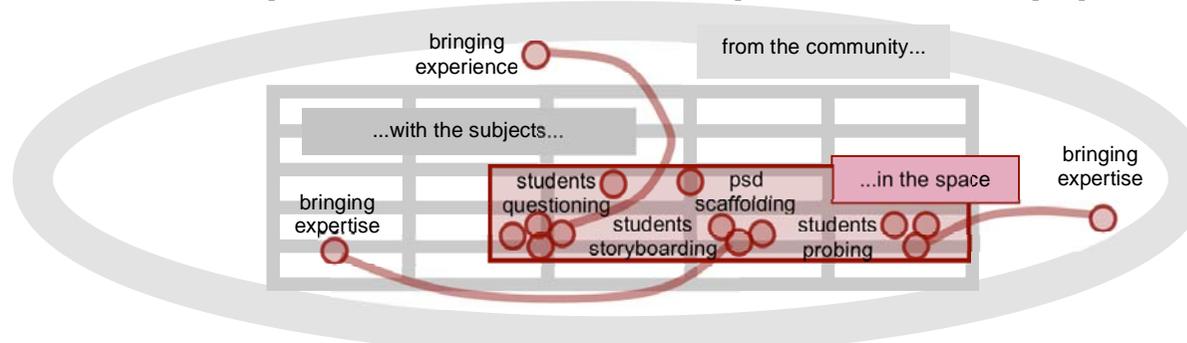
Storyboarding points to the need to rebalance subject-based **standards** and life-role **relevance** in curriculum. We need both - they are mutually dependent. But we hear more about standards than relevance.

Indeed, some careers-workers see careers education as a **subject** with a **body of knowledge**. There is an issue: knowledge of career management is extensive and growing. We use **differential** and **developmental psychology** together with **labour economics**. We make less use of the **sociology** of **work, role and stratification** - which links self to context. Those links are now well mapped by **cultural theory** and **evolutionary psychology**. The issue is 'how do we get all this useful expertise into any space that careers education is in any position to command?'

Not with **40-minute** storyboarding: **learning-for-living** is not best engaged in cut-down form. Storyboard thinking needs settings with **space** - for **discovery, reflection** and **practice**. The settings are dedicated events, established as-and-when-needed, calling on a range of partners, each brought in for that particular concern. It may need hours, days or weeks. An introductory event on storyboarding means that ensuing events - based on what these students need to know - can be interrogated, probed and scrutinised. The learning needs, not subject **boundaries**, but partnership **links**...

students... ...seeking **bases for action**
subject teachers and community professionals... ...in command of **useful expertise**
community contacts... ...ready to engage **credible experience**
psd specialist... ...designing **appropriate processes**

The diagram locates community, which owns the curriculum, where space is cleared - so that people can learn for life.



This is **integration** ^{*} - where learning from one source is linked to learning from another. It is an acknowledgement that moving-on in life means taking one thing with another - integrated learning for integrated lives.

Your organisation and community have people who can do this. Storyboarding needs to attract the interested attention of the best of them. The **criteria** are for people who are **committed** to the importance of this work, are in **command** of what they know, and are able to fire-up **curiosity**. People like that will volunteer for work like this.

standards and relevance - this handbook - page 1
storyboard thinking - www.hihohiho.com/storyboarding/sbnarrative.pdf
introductory scheme - www.hihohiho.com/storyboarding/sbscheme.pdf

* experts, who should know better, sometimes use 'integration' (which works) when they mean 'infusion' (which doesn't) - integration is where different lines of development find shared space - infusion is where different subjects each adopt a part of the action - the mistake is damaging: infusion is actually a fragmenting contradiction of the linking that integration seeks

designing schemes

Teachers need a scheme-design which shows what **resources** are available, how students will **use** those resources, and what can then be **learned**. And, in **learning-for-living**, they also need to know how that learning can be **transferred** into present and future experience. The scheme can then show a **system** which draws on the dynamics for making each of the elements work well. It is - left-to-right below - a throughput:

| resources | processes | learning-outcomes | outcomes-of-learning |
|------------------------------|-------------------------------|---------------------------------|---|
| human and material resources | how students engage resources | what they learn from doing this | how they can use that learning in their lives |

In storyboarding it is **process** which drives the action. This is where students interrogate of what they find in the resources. The **learning verbs** are commonly conjugated in the first-person-singular...

'what am I finding?' - 'how do I sort this?' - 'what do I mark as important?' - 'how can I work out what to do?'

But both singular and plural conjugations are necessary - in the first-, second- and third-person. Because this process engages students in social settings - each on their own story, and on each other's, and on other people's:

| | |
|--------------------|---|
| personal | students working singly on accounts of their own and others' experience |
| small-group | a few students examining different ways of seeing these experiences |
| whole-group | everybody comparing views of how different people see things and how they might be helped |
| role-play | task-groups trying out the suggested action in real time |

The **dynamics** and the **settings** are features of all scheme design . The **focus** will shape these features into a particular form - making a difference to how the space is used...

| | |
|-----------------------|---|
| trust | what 'rules of engagement' can students agree? - displayed how? - holding each other to account how? what specifics? - <i>for example 'show the respect you expect' - 'listen while people are talking' - 'not to be spread around outside'</i> how to know when trust is <i>not</i> yet established? - then to avoid disclosure? - and work on 'other people's' stories? |
| students | what issues are students now facing? - at what stage? - on the basis of what experience? - with what prior learning? under what pressure - to deal with what tasks? - in what settings? - with what people? |
| partners | what expert consultation to bring in? - what sources of experience for students to meet? - what knowledge to question? what questioning to scaffold? - what practice to share? - seeking what feedback? |
| time and space | where to locate the setting? - classroom? - visit? - real-time project? for how much time? - and in what lengths of time? |

All of this - **dynamics**, **settings** and **focus** - gives each **scheme** its own **design**, calling on its own **team**.

a scheme throughput - www.hihohiho.com/storyboarding/sboutline.pdf - page 10
learning verbs - www.hihohiho.com/storyboarding/sboverview.pdf - page 9
outcomes of learning - www.hihohiho.com/storyboarding/sboverview.pdf - page 10
partnerships for learning - this handbook- pages 6-7

making links and being credible

There may well never have been a time when people had a greater **need** for finding out what is going on, and for working out what they can usefully do about it. There was certainly never a time when they had more of an **opportunity** to try - more places to search, and more persuaders to deal with. We live with a mix of personal, commercial, ideological, and self-promotional **voices**. Many of them rely on the use of stories. They are encountered in neighbourhoods, they pop up in the media, we can search for them on the net. Some are seriously good at grabbing attention. Can **curriculum** compete?

In this clamorous culture a person needs **links** that she or he can trust. Storyboarding **integrates** learning **partnerships**. That makes links: between **expertise** and **experience**; one **subject** to **another**; **school-or-college** with **community**; **learning** for **living**. And, like the persuaders, it shows those links in narrative form.

But narrative in curriculum works best when it brings out:

| | |
|---|---|
| with both good news and bad | ... speaking of both what helps people on - and what holds them back |
| on how other people's stories are not like my own | ... showing that what works out like this for one person may not work out this way for me |
| by finding and interrogating | ... inviting interactive questioning |

Where a background **culture** seeks only what is familiar, or comfortable, or self-affirming, then storyboarding is counter-cultural. It is designed to be surprising, and disturbing, and demanding. But that is what stretches a person's mind to where she or he can see the difference between the usefully **credible** and the merely **plausible**. And so storyboarding...

| | |
|--|---|
| invites questioning | making scrutiny interesting, by working with conversational - 'chatting' - disclosures |
| works with points-of-view | ensuring that each story is examined by a number of students working together |
| subjects points-of-view to scrutiny | bringing out comparisons between different ways-of-seeing |
| confronts with surprising views | including the uncomfortable, the unsought and the unfamiliar - and enabling the good use of bad news |
| locates students as witness to their own lives | inviting students to look again at a 'subjective' self, standing outside the filmic frame, becoming witnesses to their own lives - a subjective 'I' examining a predicated 'me', as though it were someone else |
| scaffolds interrogation | suggesting how a teacher can usefully support interrogation - in a 'Socratic' scaffolding method |

You don't find that kind of searching everywhere. It needs **space** and **time**. It's why we need **curriculum**.

interrogating anecdote - www.hihohiho.com/storyboarding/sboverview - page 9