

storyboarding in curriculum

Education is critical for well-being. People have never more needed to know what is going on, and to know what they can usefully do about it. Chicken-and-egg: well-being is critical for education. Enclaves of poverty, disadvantage and exclusion entrap people where they are in no position to find out what they need to know. Levels of well-being are, whether for help or harm, both causes and effects of what people learn.

well-being, experience, learning gains and colleagues

well-being: This is a notoriously fuzzy concept - it belongs to a broader conversation about 'happiness' and 'quality of life'. It becomes more useable when visualised: we know a lot about what physical well-being is. And we have some ideas about personal-, family-, social-, and economic well-being. And we're getting seriously interested in civil-, spiritual-, and environmental well-being. There are a lot of life-roles here. But they all belong to well-being in one life.

This version of storyboarding focuses work roles. In curriculum terms this is an aspect of 'economic well-being'. But storyboarding has wider uses - there are turning points and opportunities in all life's roles. And, in all contemporary and foreseeable conditions, being able to usefully to learn for them is critical,

experience: Storyboarding enables students to see how experience shapes what they learn. That can be their own experience; and it can also be other people's - people they know, ... meet, ... learn about.

They can recount experience lived or found in a formal learning programmes; and they can also tell of informal learning - experienced in home life, on the street, having fun. All influence what people know and do.

learning gains: But learning like this is not well-documented by tick-box thinking. Much of what we now do in curriculum is scripted by performance indicators - targets, standards, outcomes.

More humanely-recognisable gains are made in storyboarding . They lift people into communication with others, and into give-and-take appreciation of what other's communicate to them. The word 'cooperation' barely does justice to that process. In a similarly fluid way, storyboarding calls up abilities in graphics and media. It embraces thinking skills - not least in asking awkward questions. And it can develop a working command of information technology - both in web 2.0 responsiveness and in web 3.0 creativity. These 'skills' are not soft, they are virile, deep and dynamic.

colleagues: Storyboarding is of interest to careers specialists. But it is as likely to interest teachers in any narrative subject - native language, literature, drama, history, religious education, citizenship. Technology teachers can help a lot. Mathematics and science teachers would need to be creative in relating narrative to enquiry - but it is do-able. Counter-intuitively, the 'subject' a 'teacher' 'teaches' does not matter very much. What certainly matters is attracting the interested attention of teachers in command of their material, appreciative of the life-role usefulness of learning, and able to fire-up student curiosity. They need to know what they are talking about, so that they can work with what students do with it.

content and process

What people do is as likely to be learned from how *they* see their experience, as it is from how *we* present our expertise,

meta-learning: It is therefore important to work not just on what they need to learn, but also on how they learn it. That makes storyboarding a tool for 'meta-learning' - learning how-to-learn.

*This is about what you know
but it is also
how you find it out,
why it makes such an impression on you,
whether you can take it seriously, and
how you can make good use of it.*

Learning *about* something to know for now will help for now. But learning *how to* gather and incorporate learning into a life serves a person life-long.

These days people have all kinds of opportunities for finding things out. The experience your students draw on is not just gathered personally, socially and locally - much of it is media-driven, and some is virtual. The people who tell of that experience know how to make it compelling - sometimes in extreme terms. All of this puts meta-learning at the heart of any worthwhile contemporary curriculum.

two-way learning: In both face-to-face work and curriculum storyboarding is two-way learning. The 'my-scenes-page' is a tool for probing a story. It sets down formal and informal experience as a basis for students' action. They need that. It is also a record of how they are getting on with that process, and where it is leading them. We need that.

in helping your students: it enables students to take control of their own learning - needed to make their action fulfilling and sustainable;

in understanding your students: it includes you as a witness to that process - needed to see how you can best help, and improve how you help.

face-to-face and curriculum

Storyboarding calls for clear view of how face-to-face work and curriculum each distinctively helps in enabling career management.

face-to-face: In offering guidance, mentoring or counselling we are looking for ways to help this particular client. The learning is in that sense personalised - about how this individual relates to this stage, in this story. And so what is talked about is what is agreed between helper and client. That agreement is an agenda - the ground we share between 'what you are seeking' and 'what can I offer'. Storyboarding is, then, one of a number of offers that a helper might make. And the experience then set down might be the client's, a mentors', or some other person's whose experience seems relevant. Indeed the helper might introduce a narrative as a way of objectifying the process.

curriculum: Curriculum is different. In a classroom activity, a project or a visit, the helper has some an about how the group is going to move, stage by stage, from what they now know to what they will later find out. The learning is, in that sense progressive - moving from a recognisable starting-point to a useful end-point. What is useful is determined by that group's experience of learning. The design of this kind of activity is a scheme-of-work. An example is given in full on pages (viii)-(xi) - four phases on how students can use storyboarding in their own lives.. But there are other ways incorporating storyboarding into curriculum - beginning with the lives of people the students know, moving to the lives of people that it would be helpful for them to know, leading to where students can interrogate their own lives.

resources, processes and time

resources: The resources needed for this work are set out in a right-hand column in the scheme. They are coded to downloads you can make from the storyboarding stockroom:

www.hihohiho.com/magazine/mkngtwork/cafsbstckrm.html

processes: The scheme draws on are four kinds of curriculum process on the following pages:

personalised:	self-propelled work, at a table or out-of-class, setting down personal versions of experience
small-group:	trying out views of particular features of experience;
whole-group:	wide-ranging comparison of accounts of experience
role-play:	embedding learning and trying out resulting action, in real time

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. Any scheme must be adapted to any of these realities.

On one of the issues: it is good to agree with the group positive principles for how we take on this kind of work - for example

*wait until people finish what they are saying
show the respect that you expect
and so on*

Your students know what principles they need. But you're aware that what gets started in class sometimes continues where rules-of-engagement are different. The scheme, therefore, does not require disclosure - and offers alternatives.

time: For immediate purposes some students will take to this process very readily, and on the basis of a short introduction. The scenes-in-my-life page has been completed, in a classroom setting, in less than hour.

Other students need time to get to know the process. Some need practice. The scheme-of-work, shown on following pages, is designed in part with these needs in mind. Even that scheme, in a cut-down version, can be worked through in no more than two hours. And students, as you will see, will have produced something that they can put in their portfolio - and use in variety of ways.

But cut-down education is not a good idea. And the purposes of storyboarding run deeper. It introduces students to a filmic process with all kinds of features to help them to develop their use of experience. And it enables students, not only to work through a process now, but to appreciate how that process is useful in their lives - life-long. This is its meta-learning; and it requires curriculum space - the scheme shown later is designed to work in four phases, each of at least one hour.

There are also ways in which professional helpers need time to grasp the process, and working through the four-phase scheme is useful to you in that way. It signposts how your students can usefully and sustainably engage learning from experience.

timing and credibility

Until recently this exploratory learning, with no 'subject' base, would have been against-the-grain of development.

timing: But policy - mediated by the Qualification and Curriculum Development Agency, now urges this thematically conceived learning . And social and education research are consistently arguing for the necessity of doing so.

There are also cultural realities to negotiate. They relate to the erosion of deference: from medicos to politicos, experts are distrusted - and, in some minds, so are teachers. On the up-beat; consensual wisdom trusts recognisable experience - which is what storyboarding works with. But there is a down-beat: the idea of critically scrutinising one's own story may not be welcome. Some dominant cultures celebrate pollyanna-optimism, believe in the achievability of any dream, and rely on the importance of self-branding. But storyboarding assumes that we all need to make good use bad news. And that may require examining what we don't want to know - about the usefulness of optimism, of dreams and of brands. Storyboarding may call up uncomfortable dissonance in those solely interested in personal affirmation.

credibility. These realities confront storyboarding with a challenge. It negotiates that journey in the following ways

wisdom of crowds	using whole groups to check the views of personalised and small-group work
displaced bad news	addressing challenging questions, first, to other people' stories
invited questioning	making careful scrutiny interesting, by applying it to gossipy processes
a 'predicated' self	re-locating 'subjective' experience outside the filmic frame - so that students become witnesses to their own lives - the 'I' experience 'predicated' on 'me', as though another person
scaffolded interrogation	minimal teacher suggestions about possible directions for interrogation - a 'socratic' method

a scheme-of-work

Three-scene storyboarding engages students in working on how they will move on - from a remembered past to an imagined future. The following pages set out a scheme enabling them to take their own control of that process. The aim is well-being - finding the hope, taking on the tasks, getting fired-up for the journey,

framework: The following two pages compact the scheme into basic questions:

resources:	what will students use?
processes:	how will they use it in the classroom?
learning-outcomes:	what will they learn?
outcomes-of-learning:	how will they use that learning in their lives?

These questions are useful to everybody - especially students - who need to know what students are being invited to do - and why it is worthwhile.

outcomes of learning: Outcomes-of-learning refer to how learning is transferred from classroom to where it is to be used in life. Achieving transfer-of-learning is one of the most challenging tasks for education. It is, of course, an essential feature of learning for life. However well students do in assessments, if they do not go on to use the learning, then what we are doing is not working.

It is different from a learning outcome, which is what students can be observed to have taken on board, as an immediate result of the process. An outcome of learning is represented in storyboarding by the 'futuring' section, asking 'with learning from this experience in mind - where will you go, 'who will you talk with?' and what will you do?'. But it can be developed further - especially in action planning. You'll find suggestions in the storyboarding stock cupboard.

processes: Process is conversation, and cannot be scripted. The scheme explains what you are inviting students to do. These map questioning-and-learning processes, but they are not an exact script for what should be said - not by teachers, nor by students. The text in the scheme is intended only to signpost a direction - creative classroom management will do the rest.

progression: The ensuing eight pages (viii-xv) set out the four phases in sequence - showing how each activity leads to the next. Key concepts are in bold - you can get more on these in the 'overview' (pages 1-11).

questions: In the ensuing scheme the right-hand column lists resources, but it also lists possible questions that students can pose to themselves and to each other. No question can be useful unless it is recognised by students to be useful. They may spontaneously do all of the questioning that is necessary. But their questioning may need some scaffolding - cues that it is okay to question, and nudges along possible lines of questioning.

Classroom management is the skill of listening to their questions and scaffolding the process where necessary. An explanation of why these possible questions are thought to be important to narrative is given on pages (xv-xvi).

	resources	process	learning-outcomes	outcomes-of-learning
filming an interesting story	<p>time: 120 minutes (or 60 minutes with personalised work as homework)</p> <p>people students for reciprocal feedback teacher to facilitate</p> <p>equipment moveable furniture whiteboard</p> <p>material: 'completed three-scene showing' handout 'locations' handout</p>	<p>whole-group: remembering scenes and episodes and turning points</p> <p>personalised: trying it out</p> <p>small-group: compare approaches</p> <p>whole-group: find points-of-view</p> <p>small-group: examining locations</p> <p>whole-group: re- examining locations</p> <p>personalised: examining a three-scene scenario</p> <p>small-group: comparing accounts</p> <p>whole-group: probing different explanations</p>	<p>knowing what: key features if a story:</p> <ul style="list-style-type: none"> > scene > episode > turning-point > character > points-of-view > locations <p>knowing how:</p> <ul style="list-style-type: none"> > to link these features into a recounted narrative 	<p>knowing where and with whom: so that when you are at home, with friends...</p> <p>knowing why: ...you can take on..</p> <ul style="list-style-type: none"> > being interesting in telling others about people you admire > and doing this in your own special way
the art of remembering	<p>time: 120 minutes (or 60 minutes with personalised work as homework)</p> <p>people students for reciprocal feedback teacher to facilitate</p> <p>equipment moveable furniture whiteboard</p> <p>material: 'ambiguous scene' handout 'area-one' handout</p>	<p>whole-group: seeing how a scriptwriter sets out a scene</p> <p>personalised: creating an authentic 'big scene'</p> <p>personalised: 'creating an opening scene'</p> <p>personalised: 'creating a following scene'</p> <p>small group: comparing versions of the story.</p> <p>whole-group: examining the features of a turning point</p> <p>personalised: gathering memories of all the things that belong to an episode.</p>	<p>knowing what: key features of a story:</p> <ul style="list-style-type: none"> > big scene > dialogue > voice-over > inner-life > the lead role > opening scene > following scene <p>knowing how:</p> <ul style="list-style-type: none"> > to select key features > to sequence them into a narrative 	<p>knowing where and with whom: so that wit when you are seeking help from people or on the net..</p> <p>knowing why: ...you can take on..</p> <ul style="list-style-type: none"> > questioning what they say about how things work out > seeing if what they say does or does not apply to your life

	resources	process	learning outcomes	outcomes of learning
the art of telling others	<p>time: 120 minutes (or 60 minutes with personalised work as homework)</p> <p>people students for reciprocal feedback teacher to facilitate</p> <p>equipment moveable furniture whiteboard</p> <p>material: 'completed' format 'area-two' observed 'area-two' format 'futuring' format'</p>	<p>whole-group: practising 'remembering', 'showing', and 'futuring'</p> <p>personalised: questioning another person's episode</p> <p>mixed-group: comparing different ways of seeing another person's story</p> <p>personalised work: reflecting on how students own stories are developing</p>	<p>knowing what: key features of a story: > remembering > showing > futuring</p> <p>knowing how: > to observe another person's story > to reflect on your own story</p>	<p>knowing where and with whom: so that, wherever you are and whoever you are with</p> <p>knowing why: ...you can take on.. > helping other people to know you better > in the ways that you need them to know you > with a real sense of how you see-think-feel what's happening</p>
the art of making things happen	<p>time: 120 minutes (or 60 minutes with personalised work as homework)</p> <p>people students for reciprocal feedback teacher to facilitate</p> <p>equipment moveable furniture whiteboard</p> <p>material: white-board drawing 'futuring' format 'scenes-in-my-life' format</p>	<p>role-play: observing what helps in recounting experience</p> <p>whole-group: noticing key features of stories</p> <p>full-group: linking present to future</p> <p>personalised: using 'scenes in-my-life' page</p> <p>whole group: testing its usefulness</p>	<p>knowing what: key features of 'futuring': > places to go > people to talk to > plans to make > learning outcomes > outcomes of learning e</p> <p>knowing how: > to say what you want > to say why > to get what you have to say into useful shape</p>	<p>knowing where and with whom: so that, when you are with people who can help you realise your plan - helpers and recruiters</p> <p>knowing why: ...you can take on.. > saying what you seek > staying why you seek it > saying how you know</p>

making a story interesting: This is pump-priming - getting people used to what a story can show, and how it can be set down. No pressure.

making a story interesting

why do this now: so that, with friends, family, mentors, people you know and want to know better, you can say - in your own special way - what you admire and what you would like to do about it

whole-group: This is about making a story interesting, so that people want to know about it. Later on you will do that for your own life. It will have **scenes** from your life, which you will write and direct. It means remembering an **episode** where you made up your mind or changed your mind about something that could change your life - somebody you met, something you did, some place you went That is a **turning point** - it is something that makes an impression on you, maybe surprises you. It is what make your story interesting

personalised: Try it out on another person's story. That will be the **lead character** for your film - somebody you know well-enough to admire, maybe who you know personally, maybe somebody you read about, or have seen on tv or in the news.

The turning point is the big scene in the episode. Make some drawings and notes for what needs to be included in that scene.

small-group: Tell the others who your character is and explain your drawings and notes. Help them with their stories

whole-group: This is helping you to work out what you need to know, if you really want to understand a story.

Hear some stories. One of the most important features of a story is different **points-of-view**. Scenes, episodes, turning-points, characters and points-of-view are all important when you come to tell your own story.

personalised: Some of what other says you will agree with, some you will see in your own special way. It is your special way which makes the story interesting. Decide how you want to set this turning point scene in this person's life. It is the **big scene**.

why do you need to be able to do this?

what sort of things would you need to remember?

*think of something that happens which means a big change in life?
what happens? / how do people feel? / what do they say? / what do they do?*

*do people always agree about what is important in a story?
does it matter?*

mixed-group: Big scenes don't have to be full of noise and action. Sometimes you would hardly notice that something big is going on - it's inside a person. People pick up ideas for what they can do from all kinds of experiences

whole-group: These give you the **locations** for the scene. Which are the most likely and the least likely? - compare ideas. Before-and-after poll.

personalised: Take a look at the this person's big scene - and also what lead up to it, and what led on from it.

mixed-group: Tell the others about your view of the scene, Ask them what they want to tell you about theirs.

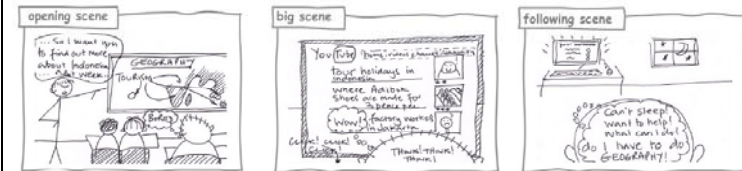
whole-group: How do we each see that episode?

why do this again: learning how to tell other people's stories helps to you to be able to tell your own

where do people get ideas about working life?

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

'locations' handout - from storyboard stock-cupboard



'showing' - from storyboard stock-cupboard

*what happens before?
are things any better after?
if this were your friend what might you say about it?*

what did you most agree and disagree about?

*are there different versions of this story?
which is the most interesting?
which is the most hopeful?*

*in what other ways does being able to tell
interesting stories help you in your life?
where? / who with? / for what?*

The process moves on in three stages:

1. **remembering** - collecting and sorting recollections for each of three scenes in my life;
2. **showing** - setting that episode down in words and images;
3. **futuring** - figuring where this can take me on and how that can be made to happen.

the art of remembering: This moves the process on to gathering and organising what is recalled into a useful sequence. It starts with how that can be done on another person's story. And it leads to how students can make an area-one account of an episode in their own lives

the art of remembering

why do this now: so that with recruitment and selection people - talking to them and filling in their forms - you have already sorted out your ideas about why you are moving on this in this way

whole-group: What have we, so far, not talked about? Here's a big clue in a big scene. Something's going on, but it's hard to say what it is?

Films are good at talk. Most have **dialogue**. Some have a **voice-over** - as if you can get inside a character and hear the thoughts and feelings in that person's **inner-life**. In a film that person is usually in **the lead role**.

personalised: Be a creative scriptwriter - decide who is in the lead role and what is going on. With those ideas in mind write in what people said and felt.

personalised: Something happened before in this episode - that is the **opening scene**. Imagine what could happen before.

personalised: The scene that shows what difference the big scene makes is the **following scene**. Imagine what could happen then.

why do you need to be able to do this?



'ambiguous scene' - from storyboard stock-cupboard

*who's got a guess about what's going on?
why do we disagree? - what's missing?*

*does listening to what people say make a difference?
know what people think and feel?
whv?*

*what led up to this?
back then who is there? / what are they saying?
what is lead role thinking and feeling?*

*what followed on from this?
then who is there? / what are they saying?
what is lead role thinking and feeling?
does her or she feel better? / more hopeful?*

mixed group: Show each other your versions of the story. You'll disagree.

whole-group: Any story can be told in a lot of different ways - some are more interesting than others.

So now you're ready to start work on a version of your own three-scene episode. Not only are you the writer and director - you are in the lead role. You know what can be included in one or more of the three scenes - turning-points, locations, action, characters, dialogue, thoughts and feelings,

Not everything makes a difference; but some things do. Making your film means not missing what is really important. Learning to do it for another person's story helps you to do it for your own.

personalised: As your own scriptwriter you'll gather memories of all the things that belong to an episode - as in this example. But it must include all the things that people need to understand if they are really going to understand you. Making notes helps you to sort all these things into a three-scene sequence.

So try it out on an episode in your life

This is for you alone - you don't have to show it to anybody else. You may want to later - when you have done some more work on it. So keep it safe for now.

why do this again?: learning how to tell other people's stories helps to you to be able to tell your own

*does that mean that some people are right?
so that others are wrong?*

*where are you?
what's going on
who else is there?
what do they each say?
what is going on in your own inner life?
if something changes, why?*



'remembering' - from storyboard stock-cupboard

*do you get a new idea?
something that surprises or excites you?
makes a difference to how you see things?
gives you new hope - makes you want to know more about it?
could it change your mind about what to do in*

opening scene - back then. what you... see / feel / expect	following scene - moving on different... thoughts / feelings / action	big scene - turning point. new... experience / excitement / what-if
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three-scene handout' - from storyboard stock-cupboard

*in what other ways does being able to share stories with others help you in your life?
where? / who with? / for what*

the art of telling others: This is where the three scenes are set out in area-two - in preparation for the 'my-scene-page'. Storyboarding is designed to be completed on paper - in free-hand words and graphics. But there are other possibilities: (1) also on paper, a storyboard can be wholly text-descriptions of locations and characters as dialogue, thoughts and feelings; (2) with the file loaded into a computer, photographic images can be pasted in as screen shots or jogs; and (3) also on a computer, it may be possible to paste in students' own digital images.

the art of telling others

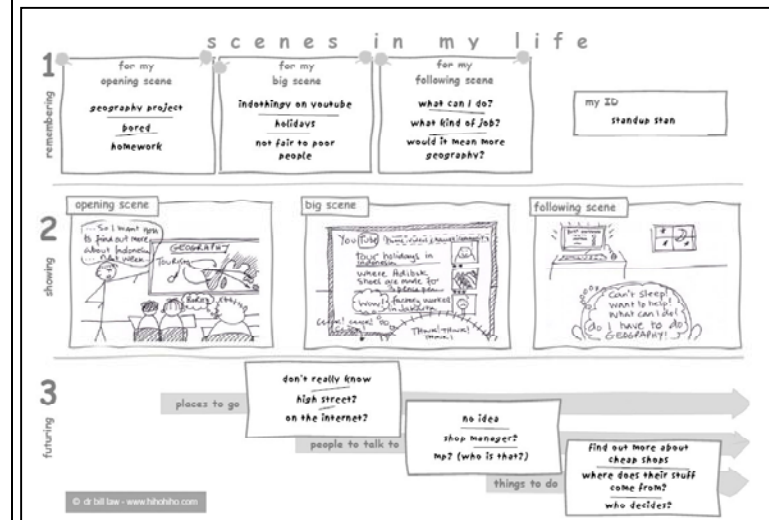
why do this now: so that, wherever you are and whoever you are with, you can help other people to know you in the ways that you need them to know you - the real seeing-thinking-feeling you

full-group: Your work on this film is going into scenes-in-my-life page - where you can plan how you work out how to tell your story - attaching your special id.

There are three areas: (1) for recalling what goes on, in area-one **remembering**, (2) for designing what you want to get across, in area-two **showing**, and (3) for saying why this story is important, in area three **futuring**.

You know how to work in area-one, and you can now see how this person has transferred area-one notes into area-two - as words and images.

why do you need to be able to do this?



'completed format' - from storyboard stock-cupboard

*who sees why the person feels this way?
who needs to know more?
what question would you ask this person?*

personalised: You have your own way of seeing what this person. Suppose you were observing this 'film' of this persons' attitude - what thoughts and feeling would you have, and what would you say about it?

mixed-group: Show the others as much as you want of your observations about how you see this story. Don't worry about disagreements - it is questioning other people's stories that helps you to know your own in your own way.

personalised: Now for your own story. Take another look at your area-one - and see how you want to sort show memories you've now recalled. Observe your own film as if it were somebody else - what can you tell yourself how the story now looks and feels to you.

You've made two-thirds of a 'scenes-in-my-life sheet' - which is special to you. You've got a version of remembering and showing. It is for an episode in a film of your life. You are its main character. You are also its writer and director.

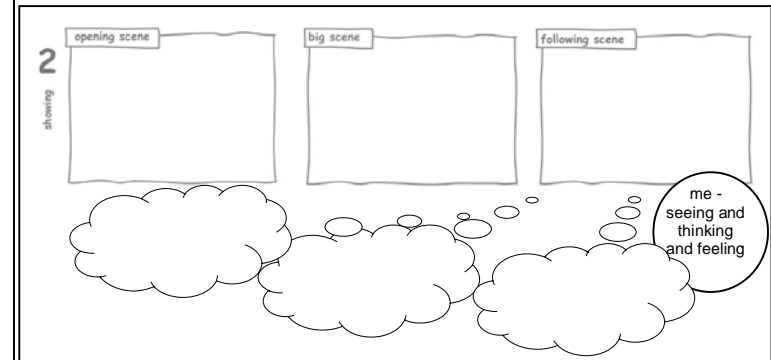
why do this again?: learning how to tell other people's stories helps to you to be able to tell your own



'area-two observed' - from storyboard stock-cupboard

*how do you feel about what is going on here?
how do you think things will work out?
if this were your friend what would you say?*

*what is making a difference to this person's life?
what changes the person's mind?
how will it work out?
how do you know that?*



'area-two format' - from storyboard stock-cupboard

*can I say more about the real me?
can I make the scenes clearer?
how can I use this?*

*in what other ways does being able to tell your own story help you in your life?
where? / who with? / for what?*

the art of making it happen: The previous phase brought students to a three-scene episode of a turning-point in their lives. This moves on to sharing personal narratives. If students feel uneasy about this an alternative is to use scenes from other lives, so that students work on them as if they are those other people. The whole phase moves from 'showing' to 'futuring'. Futuring give the story its point - 'this is what I am going to do about it'.

the art of making it happen

why do this now: so that when you are with people who can help you realise plans - teachers, advisers, selectors and recruiters - you have something to say, and maybe, show about what you mean to do and why it important to you.

role-play groups: Three, each with their own episode, in each group. Each takes a different role, in each of three 10-minute sessions. In one you will be the 'observe' observing what the other two say and do; in another you will take the role of the 'character' in your scene; in the other you will try to be a 'helper' for that character. At the end of each round the observer tells the others what good things they say and do, when they are talking with each other

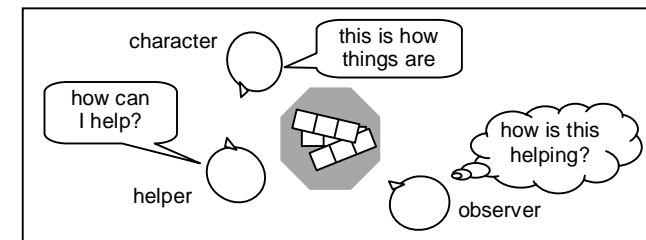
full-group: Any observers say if they notice something good - the other two characters in that round say whether and why they agree. How far do we all agree about (1) what is hardest to get across, and (2) what most helps in doing that. Make lists - take a poll.

full-group: Do any of the 'characters' or 'advisers' talk about what the episode means for the future. This is futuring - figuring-out what a person can now do to make things happen.

That can mean (1) **places to go:** visits to make, experiences to enjoy, confidence to build; (2) **people to talk with:** people who know you and want the best for you, who can show you new things; like you've never met before; (3) things to do - **plans to make:** work to do, action to try out, problems to solve.

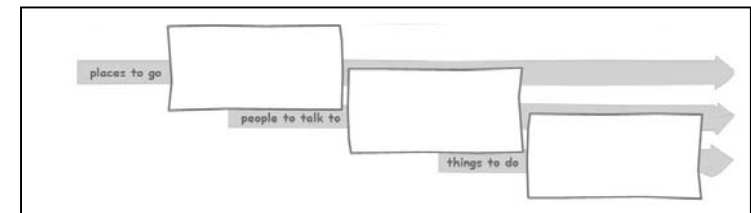
This is not just a **learning outcome**, it is an **outcome of learning**

why do you need to be able to do this?



white-board drawing

*what is hardest to get across? - why?
what is a really good thing to say? - why?
what most helps to see what to do - why?
does anybody change their mind? - why?*



'futuring format' - from storyboard stock-cupboard

*what to go and see? - different places to go?
what people to get to know? - new people to meet?
what takes to take on? - fresh plans to make?*

personalised: You can get all of your ideas for remembering, showing and futuring onto your 'scenes-in-my-life page'. You have a version of each, and you have a lot of ideas from other people about how to work on what you've already done.

The format has space for all three things that you have been working on - with a space for your own special id. You can use it to set down a version you would like to keep - and, if you will, show to others.

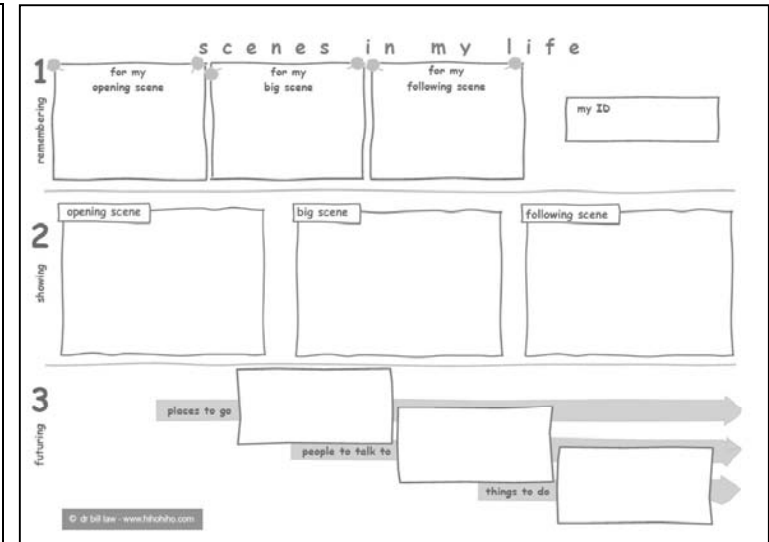
If you show it to others do it, at first, with people who know you and want the best for you. Then you can decide whether to take it to an interview or put in your portfolio.

whole group: What have we learned and how can we best use it. Of all the stories we've look at, which make the biggest impression. And do we agree with each other about what you need to be able to do to build a good future? List and vote.

Did any of these people think about anything more than how things work out for the in their working life. Is that all there is to think about? List and vote.

Something more for us to work on for another time.

why do this again?: learning how to tell other people's stories helps to you to be able to tell your own



'scenes in my life format' - from storyboard stock-cupboard

*which do you most remember - why?
which is most like you - in what way?
which is the one you want most to be like - why?
what are you going to do with your my-scenes-page*

*how does a person's career action work out for others?
people that you've never event met - and never will?
people who've got bigger things than career going on?*

*in what other ways does being able to make things
happen help you in your life?
where? / who with? / for what?*

The complete 'my-scene-page' can usefully go into a student portfolio. It is designed like a webpage, and may be uploaded - with protection - onto an internet or intranet site. Any of these methods might make it crvailable for talking over - with friends and family as well with mentors and advisers. All of these uses prepare the way for more systematic action planning. At some stage it might be useful to show a version of it selection and recruitment people.

interrogating narratives

Storyboarding is a tool for helping people to say what working-life means to them. There's no limit to what people can say about that - no two stories will be the same. But start with any good story, and it will fire-up curiosity for more. That doesn't mean that anybody can cut-and-paste other people's lives into our own. But it does mean that other people's stories give us each a clue to our own. So when it comes to your student's saying what they want their work to mean to them. then the more stories they encountered the more they will have to go on.

expertise and experience: There is an important distinction here, between learning from expertise and learning from experience. Expertise - whatever else it is - must be researched, reliable and credible. Experience need be none of these things - but it can be authentic, disclosing and recognisable. Expertise and experience are different bases for action. Some people can speak on the basis of the authority of expertise - specialists, advisers and counsellors do that. But some people's authority is founded in their experience - mentors, families and other working people have something useful to say about that. These are different ways of knowing. Both are good. But neither can do the other's thing.

you should be able pretty-well to generalise from expert information.

'if it is true for anybody it is likely to be true for me'

But you cannot generalise from a recounted anecdote:

'because it is like that for her does not necessarily mean that it will be like that for me'

Good expert educators know how to deliver their expertise. So how is experience best delivered?. That question puts learning from narrated experience in a special position in education. In the contemporary world one of the most important things that anybody can meta-learn is how to interrogate narratives.

learning processes: Storyboarding uses narrative in that more useful way. The helper's job is to engage students in a probing process.

The kinds of question that students may ask are, in the schemes, listed on the right. They are examples - and not all of them will be useful to your students. Where students spontaneously scrutinise stories in that way, they can take the lead. Where they need support the helper's task is to scaffold that probing.

the learning verbs: The process of probing, scrutinising and interrogating are here based on a four-fold learning-to-learn analysis. There are four generic verbs, each generating a range of more detailed learning processes.

finding out	finding, seeing, saying
sorting out	noticing, comparing, contrasting
checking out	probing, sorting, focusing,
working out	explaining, anticipating, trialing

Below are some of the storyboarding questions that come out of this analysis. All of the questions in the schemes are developments of these 20 core questions.

finding out	sorting out	checking out	working out
<i>find out 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>find out 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>find out with whom</i>	<i>compare agreements and disagreements</i>	<i>focus what is difficult or troublesome</i>	<i>anticipate resulting 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 are important</i>	<i>contrast ideas for action</i>	<i>focus what gives hope</i>	<i>trial how you to make it work</i>

You'll find in the stock-cupboard more developed arrangement of these questions, showing how the questions in the scheme relates to this analysis.

How students are helped to recall experience, how they are enabled to recount experience stories, and what they equipped use experience to do - all of these are best expressed in terms of learning verbs.