



Bill Law's

career-learning *café*

supporting careers education, guidance, pshe, personal and economic well-being, citizenship and Connexions - all aspects of careers work

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Bill Law

The Career-learning CAFÉ

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what the handbook does

People learn from stories. Throughout recorded history myths, legends and parables have claimed to set out thought worth entertaining and action worth considering. But all stories set out experience - and learning from experience is part of our hold on survival. We are set up to use the recounting of experience as a basis for dealing with the challenges we must deal with and the dilemmas we must resolve. And all that experience can only be set out as narrative.

And, now, it seems, people are as-much-as-ever likely to act on what they learn from narrated experience as from expert analysis. Recounting how one thing seems to lead to another is a compelling teacher. It is also, sometimes, a misleading one.

how does the handbook help? Anyone concerned with education needs to know what to do about this. This is a handbook on the uses of storytelling. It works on how to probe a misleading story and how to construct a useful one. The method is called 'storyboarding'.

Storyboarding engages students in setting out stories - first other people's, and then their own. The process is used to enable them to take care of their own well-being and the well-being of others. It is therefore about what some people call 'emotional intelligence' - all stories are emotionally driven. But storyboarding sets action in a social context, it sees both thought and feeling as part of one experience of life, and it calls up events that students can recognise as credible. On these bases storyboarding enables students to take command each of her and his own story.

where does it fit? The handbook is for teachers, advisers and mentors. It helps students to work on issues that come from all aspects of personal-and-social learning. But it makes no assumptions that this work must be done in specialist lessons. All teachers know about storytelling, and all have useful stories to work on.

The handbook sets out a series of worked-through examples of how we learn from stories. What it suggests can be used in face-to-face work - students and their helpers working together in a personally-shared space. But it absolutely requires some form of curriculum. This is because getting to grips with narrative needs more time and space - where students can learn to probe their own stories. In curriculum they can become partners with each other, and with a teacher, in that step-by-step process.

what stories? All kinds of stories are useful - including factual stories that, nonetheless, give a false impression, and fictional stories that, still, tell a truth. The process starts with other people's stories - fact and fiction - which can give us each a clue to our own.

The attraction of stories is undeniable . Soap operas, reality-tv, celebrity-bios, gossip, blogs and game-boxes are all narrative forms. Part of their attraction is that they pose variations on the deepest issues for the human condition:

'what's going on?'
and
'what can we do about it?'

continued/...

.../continued

why now? There was never a time when people more needed to know what is going on and what they can do about it. Our students need to learn how to make useful sense of scattered experience - of both formal and informal learning. And they need to understand the consequences of all that experience for their well-being.

And the stories are powerful - the sheer power of narrated experience means that people are not only informed by stories they are sometimes manipulated by them - led up garden paths and into blind alleys. A strong narrative can drive a good person to do bad things. The internet is broadening the scope for that kind of enticement and flattery. It is because stories are so powerful that we must not ignore them. Knowing how to probe, interrogate and scrutinise a story has become a critical part of education. All teachers, advisers and mentors need to work on this - now.

the vision. Storyboarding is learning for well-being. That means personal well-being, but it also means physical, social, economic, civil, spiritual, and environmental well-being. There are many views about how these aspects of learning are best managed. All kinds of people seek a say on how such purposes are best served: professionals, politicians, students, families, business people. cultural affiliations and other stakeholders have what they like to call their 'vision'. Some are represented below, on the left.

each aspect of well-being needs its own specialist provision...	...each person is managing one life - and what they do about any aspect of well-being affects all
well-being is helped and hindered by how far personal intellectual, practical and emotional skills are developed...	...people manage their lives in relation to the meaning they give to social attachments and cultural allegiances
programmes based on excellence show how it excels and becomes a model of success for us all...	...everybody needs to deal - in some degree - with the stresses, tensions and conflicts which seriously damage some people's life chances
a good learning programme is a product delivered by trained and qualified expert...	...learning is a journey made in partnership with many different sources of formal help and informal experience
the end-point is useful knowledge, skill and attitude - these are learning outcomes...	...people need to anticipate how they intend to use their learning in their life - these are outcomes of learning
the indicators of success are effective individual problem-solving and well-informed decision-making...	...moving-on in life is the feeling-laden management of holding-on to some aspects of the past and letting-go of others
well-being is a matter of knowing what is required - and measuring up to it...	...people need, as much as anything, to be able usefully to probe what is credible and question who can be trusted
the best hope for well-being is for competitive positioning in a demanding global economy...	...everybody succeeds only if other people, other communities, other creatures, and other life also succeed

Storyboarding expands the vision to the right. The handbook is signposted to help you find your own way into these possibilities. The layout (following page) helps you first to find what you most want to know, and then to find yet more.

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whys and wherefores of storyboarding

Where does storyboarding fit into teaching and learning? There is, first of all, a question for the value of narrative.

(a) seeing where storyboarding fits in

Whenever any teacher or adviser works with students on what they can do about their own well-being, three sets of ideas are called up. To start with, we have ideas based on our own expertise. But we also need to know what is going on in the lives of our students. Then we can work out how best to engage these students in this learning. There are, then, ideas for (1) the *development* of well-being, (2) the *management* of well being, and (3) the *enablement* of students for well-being.

1. **development** of well-being is set out in the facts, factors and trends which influence people's chances of finding well-being. That expertise draws on aspects of economics, and on the 'ologies'-and-'onomies'-of-behaviour. But, often enough, fully understanding well-being also needs the science of causes-and-effects, the history of origins, the geography of distribution, the mathematics of probability, and the literature of experience. This not Mickey-Mouse stuff: it needs bright and knowledgeable people.
2. **management** of well-being is found in how students take this kind of knowledge on board and the sense they make of it. We need to know how our expertise relates to their experience, and we need to appreciate what they are in a position to do about it. This means understanding, especially, how this goes in the neighbourhood and on the street - because that is where the decisive action is found. Appreciating how well-being is actually managed in experience is different from having facts-and-factors expertise.
3. **enablement** of well-being is worked out by framing what we do with students, and how we talk with them. We need ways of working which link what we know to what they know. If we can't do that, the facts and factors will not be seen as useful and interesting and - importantly - they will not fire-up minds for active enquiry. Most of all, learning for well-being means that students must see how they will use the learning in their lives. This needs working out in every classroom and consulting room. It also needs working out in every planning meeting and every piece of scheme-development. And it needs working out differently in every different neighbourhoods.

Plenty to think about here - no wonder we get so tired.

The point is this: no one of these sets of ideas can do any good without the other two. There are no shortcuts from expertise to enabling learning. If there were, you would just be able to tell them what you know and then they would know, wouldn't they? It doesn't work like that.

So, we are asking variations on three questions:

- (1) *'what are the significant features in this situation?'*,
- (2) *'what sense are these people making of it?'*, and
- (3) *'what does this mean we should do to help?'*.

Storyboarding assumes that you are expert enough on some aspect of question one - or that you find an expert to help in your work. But storyboarding is mainly an enabling technique which links question two to question three. It will help you to see what is going on in your students' lives. But, even more importantly, it will help them to see that - and to work out what they can do about it.

(b) recognising how it extends our thinking

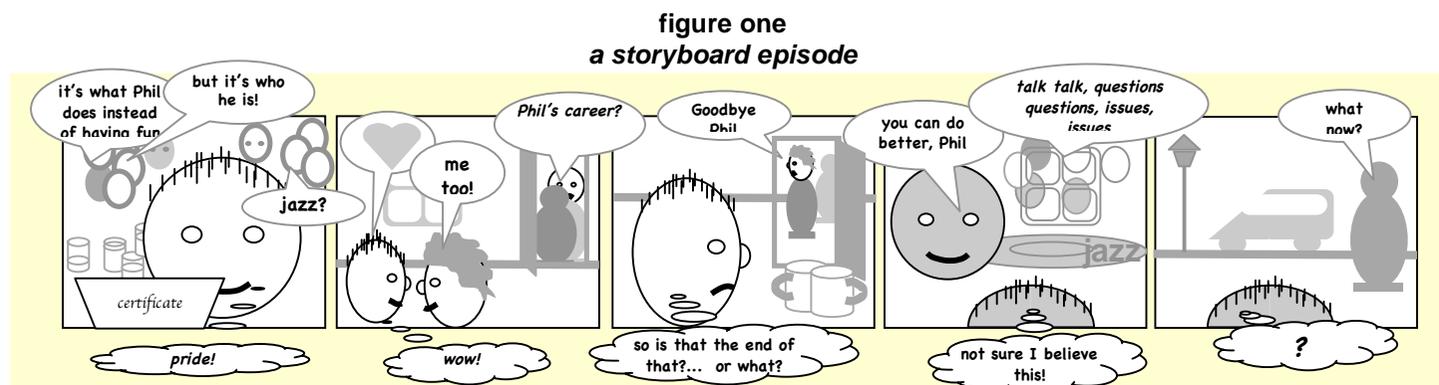
We can link narrative to our work from two directions. We might start with our own literature, looking for overlap between what we already do and story-telling. Daniel Goleman's (1996) work on 'emotional intelligence' is influential in our field. However, though expert on the neurology of emotions, it says little on how that links to experience in a narrated life. But Mark Sarvickas's (1995) work, based on constructivist psychology, sets out how our search for meaning features in our experience of well-being. His work on the reflective contemplation of memory makes strong links with narrative thinking.

Nonetheless, storyboarding starts from the another place - not theories of learning but thinking about narrative. That starting point takes you through the special features of stories – 'people', 'places', 'talk', 'events' and 'meanings'. You will find an account of these features in *Fewer Lists, More Stories* (Bill Law, 2006). This handbook now moves on, to show how a well-rounded story invites an examination of some of the most significant features in learning from experience - 'sequence', 'point-of-view' and - in particular - 'turning-points' and 'change-of-mind'.

Since *Lists and Stories* was published more useful material has become available - particularly in cultural-theory and brain-psychology. These new ideas are incorporated here, and are linked to summaries of that new thinking. You'll find them among the supporting appendices [page 42].

(c) getting started with storyboarding

An experienced teacher or adviser will have little difficulty with storyboarding. The elements and features resemble a movie storyboard - as in the figure. It is not unlike a cartoon. The example in figure one is how things go, scene-by-scene, in a career-management episode [you'll find the notes on page 4]. But a storyboard can also probe a story from literature [page 31] or any other narrated experience which students find it useful to scrutinise - including their own [pages 10-11].



In storyboarding the scenes form an episode. An episode is a short sequence of scenes. It might cover an event that needs revisiting, or a learning experience that needs unravelling. And that might be part of a school or college programme, where it would be a form of review. But storyboarding looks for an episode where something significant happens - something that could change things. Storyboarding pays special attention to turning-points and the possibility of change-of-mind [pages 26-29].

The episode can be in another life, or in one's own. Your student is supported in settling on an episode that will help with an appreciation of how things got to be the way they are. Using storyboarding means that the episode can be interrogated - '*why this?*', '*why her?*', '*why now?*'. The method is best used first on other people's stories. But the purpose is to enable students to probe a story. And *to do* that to the point where they are able to take control of their own story. And to do *that* in a useful, fulfilling and sustainable way.

But episodes can be not only past-to-present, they can also be present-to-future. There are the-story-so-far episodes set out in the handbook. They show how things have come to be the way they are. They answer the question '*what's going on?*'. And there are also 'what-happens-next' episodes. These are anticipated episodes - they show what can now happen. They answer the question '*what can I do about it?*'.

Storyboarding therefore sets out past causes of present effects. And it does this as a basis for setting up present causes of future effects. And that leads directly to action planning [\[more about this on pages 35-41\]](#).

(d) appreciating how graphics help

Storyboarding uses graphics - with icons for people, places and talk. Like a movie those images can, scene-by-scene, express changing atmosphere, feelings, events, responses and relationships. And that can lead to an appreciation of how turning-points and change-of-mind drive events. Graphic methods also offer ways of creating stories to people for whom - in one way or another - sentences and paragraphs just don't work very well.

A notable commentator on the neurology of biographical memory, Antonio Damasio (1999, & appendix 1), observes that our 'feeling of what happens' in life comes to us as though it were 'a movie in the brain'. Graphics can symbolise more of that total representation - impressions of a range of sensory, mental and feeling-laden experience. And, coincidentally, many of the elements and features of storyboarding are represented in Robert McKee's useful account of screenwriting (1999, & appendix 2).

Graphics can also be readily re-organised and moved around - elements and features can be dismantled and re-assembled. So, in reflective mode, storyboarding can be used to produce trial-and-alternative versions of any story. Indeed, there are possibilities for using digital versions of the imagery, capable of copy-and-paste into different layouts of a re-worked story [\[more on page 9\]](#).

Storyboard graphics take into account the complexity of well-being - thoughts and feelings, social and cultural settings, causes and their effects. The graphics acknowledge that learning for well-being is not a quick-and-easy matter. It calls up issues as dynamic and demanding as any in curriculum. Indeed, it is the very complexity which is the resource for living: evolution is always in the direction of complexity, because the greater complexity of an organism equips it with a wider repertoire for action. That is not to say that complexity is invariably a good thing. But it is to say that the more options we want, then the greater complexity we must learn to process. And we can [\[more on this on page 33-34\]](#).

looking at case notes - notes for a life

But first we need a story - to test how storyboarding can work. That story might come first as 'case-study' notes: what you might jot down following an informal chat or a formal interview.

figure two case notes

Phil - 5th May

Loving family in a 'low-rent' postcode and in daily touch with extended family. Mostly drivers - bus, taxi and train. Lively arguments about sport and celebrities - 'I love it!'.

Few friends. All male, in-and-out of work as retail and service staff. Hang together on street and in clubs. Talk about sport, look for girls, have a laugh.

Family and friends puzzled by Phil's liking for jazz, tv documentaries and heavy newspapers - 'it's what Phil does, instead of enjoying himself'. One friend, Barry, sticks up for him - 'not his fault, he can't help being who he is!'.

Phil recently qualifies to a good-grade school-leaving standard. Looking for work in retail or transport management. Might become an uncle's or friend's boss! But no resentment of that.

A new lover - Julia - from speed-dating. Single and with parents - in a 'posh' post-code. They share interests. Good sex. Getting serious.

Her parents curious about Phil. Talk about careers plans. Suggest going for a degree leading to work in something like journalism - which he's never even considered.

1

Julia's own plans for IT-professional work impress Phil.

Visits to her home bring a different kind of conversation - different experiences and surprising points-of-view. Family friends become his friends.

After more than a year Julia finds someone new - ends it with Phil. Phil stays in touch with her family and friends. But it's hard meeting-up with Julia.

One new friend in particular - Martin - a high-flying lawyer. They share interests in music. Martin's not about having a laugh - he's about interesting questions, serious-issues, and close attention. Phil enjoys that.

Martin says Phil should aim higher than trainee manager - but neither of them can say what. Phil has found only short-lived routine service-sector jobs - for more than a year now.

On his own patch, Phil spots his former tutor - 'I don't want to talk to him!'. The tutor spots Phil - 'what are your plans now?'. Phil can hold back the tear - but he locks-up in trying to answer the question.

2

Phil's life will, throughout this handbook, be a test of how storyboarding helps. You can also test it on some other story you know well.

frameworks for curiosity

(a) working with lists and stories

People get satisfaction from seeing how things fit together - we are a pattern-seeking species. Our patterns provide us with framework for working with what is going on...

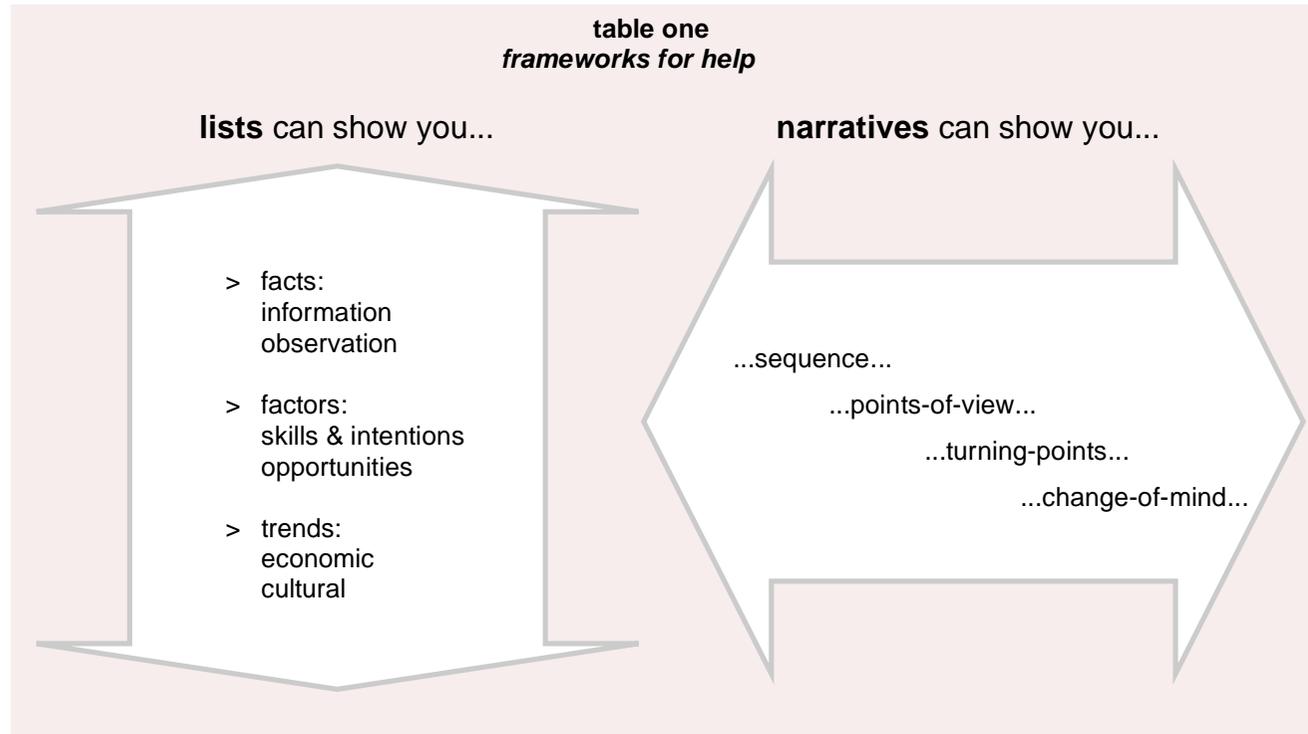
*...this belongs with that,
...that is different from these,
...there is this kind of category and
...that kind of sequence.*

Frameworks give our thinking shape. But narrative does this differently from analysis. Analytical thinking, about facts and factors, produces frameworks which resemble lists. Narrative thinking, about sequences and turning points, produces frameworks that resemble stories.

There is no argument here that the one is better than the other. But different frameworks serve different purposes:

>	lists are analyses	...which are more systematic, with clear categories for sorting out factors...	...but are weak on representing how those factors are experienced
>	stories are sequences	...which show how one thing leads to another, in experience...	...but do so in a fuzzy way, so that it's trickier to pick out key factors.

These are framework for curiosity. They give us ideas about what would be worth asking about. Table one (following page) lays out some of the features of each.



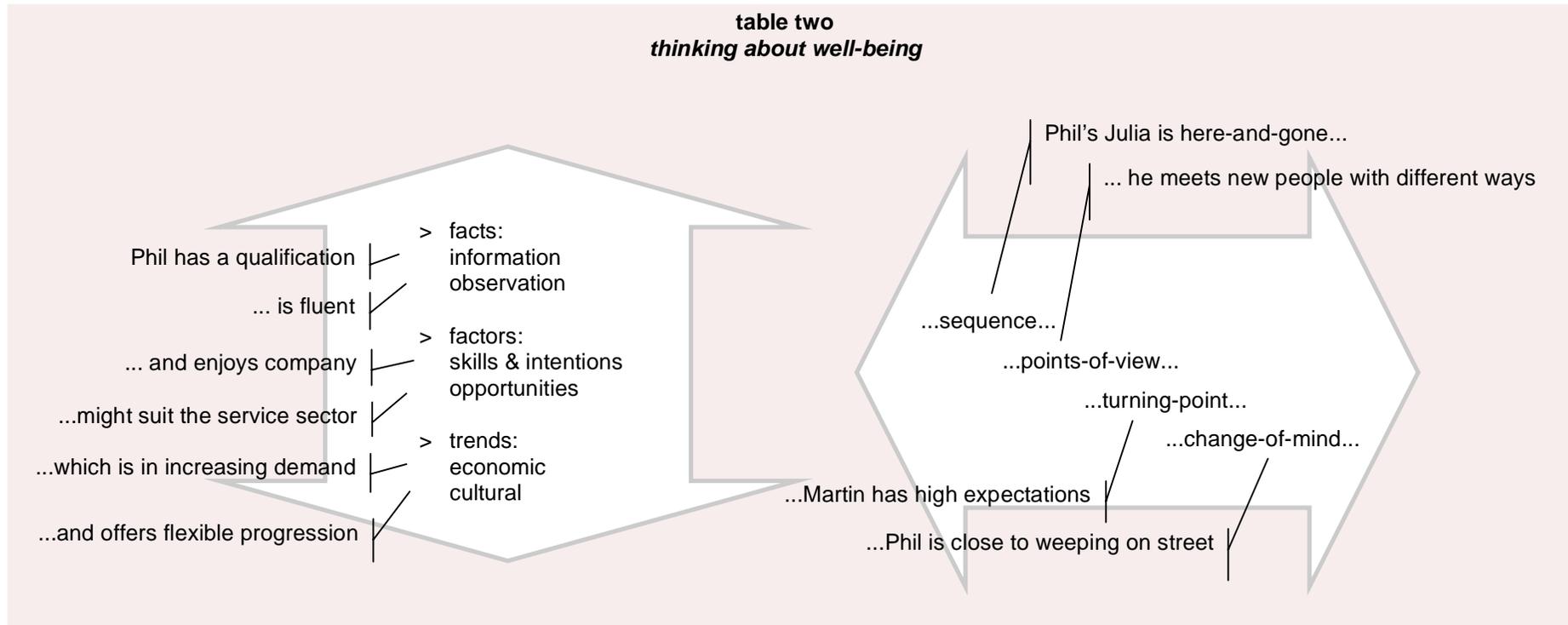
Brain-psychology now gives us a three-way account of what is going on here (Sarah-Jayne Blakemore & Uta Frith, 2005, & appendix 3). Observation of how the brain fires-up shows that we have many different ways of learning. Three demand attention:

- ... **semantic learning** is good for assembling facts-and-factors into categories – it is much of what we do in a curriculum which is thought of as for ‘academic’ achievement;
- ... **procedural learning** is good for ‘how-to-do’ processes and rehearsals – the most basic forms are craft skills and technical skills, like keyboarding - it links to the broader range of learning that we call a ‘skill-based’ or vocational curriculum;
- ... **episodic learning** is good for remembering what is affectively-laden and significant in an episode from experience – this seems to be the learning that we most need for what we are now thinking of as a curriculum for well-being.

We most remember affectively-laden learning: episodic learning gives us the most embedded of our memories. And this is despite the fact that timetables give most space to semantic learning.

(b) appreciating these ways-of-seeing

Different frameworks present us with different ways-of-seeing Phil's situation. Returning to the two-fold account: lists and stories suggest different ways of noting what is important.



The two different patterns differently shape our thinking. Each does a lot of things: they both sort out the information, direct our attention to what might be important, identify gaps in our knowledge, and focus our thinking on anything unusual. And so the frameworks we use set us up for what we...

- > **expect** to find – and are comfortable with;
- > **don't expect** to find – and are surprised by;
- > **seek** because we know it should be there - but we haven't found it yet.

We can, then, choose to work with a framework that we find familiar and comfortable. Or we can work with another because we know it might come up with something new and surprising,... or because we find it intriguing,... or because it evokes our curiosity. And so might our students. Important choices for us - and for them [\[more about developing the features of narrative on page 13\]](#).

narrative forms and what they can do

There's more than one way of conveying a story. And of getting students used to working with its key features.

(a) scanning the range

telling. A common phrase is to 'tell a story'. Students can hear stories of protests in (say) Woodie Guthrie lyrics, and they can learn to hear experiences worth relating of a mentor. Both are authentic narrative forms.

writing. Writing is to be read: your students might be used to the family-zone conflicts in (say) Jacqueline Wilson novels. And at some stage they may be ready to compare them with the war-zone conflicts of soldier blogs. All speak of what is going on - and what a person can do about it.

showing. Storyboarding uses other narrative forms (set out in graphic form in table three - following page). They are mostly filmic - they visualise the story. Would your student's get anything out of (say) *Gone with the Wind*? They might be more familiar with (say) *The Simpsons*. But what about imagining the episode (it's bound to come) where Rhett Butler tells Marge Simpson what she's got over Scarlett O'Hara. And what about imagining Marge's voice-over telling how she feels about Rhett's advances.

mapping. Telling, writing, and showing get things in sequence - a key feature of narrative. There are other ways of patterning stories. Another key feature is points-of-view. And that can be conveyed in a map showing where different people are. A critical time in an organisation can be set out with characters and dialogue set out in (say) a cross-section of the organisation. A cross-section is a vertical map. But it can also be done on a location map - one showing where things happen. Table three sketches in some possibilities.

mind mapping. And then there is abstract mind-mapping - not so much about where things are on the ground or in the building, more about where they are in your head. Take *Hamlet*, a story about what might be going on and what the prince might, or might not, do about it. The big scene is a turning point - 'to be or not to be' - but the backstory is a lot of people, with different points-of-view, putting on a lot pressure. That can be mind-mapped into who stands where on what [\[a graphic method for doing this is worked out on pages 31-32\]](#).

Sequence, points-of-view, turning-points and change-of-mind are critical features in any narrative form. So they might well appear in a well-written lyric or a conversation with a mentor, as well as in a novel, a film or a tv-soap. All can be examined in terms of where somebody's well-being is best served. And that might first engage students in the examination of other people's stories. And that will set your students on the way usefully to telling their own.

(b) using graphics

Table three sketches in the graphics in three general groups. The lower two are used in storyboarding. But you can use any in engaging students in interrogating narrative. And any first-row telling can also be recounted in second- and third-row graphics.

Second-row showing resembles a cartoon - the graphics can get something of setting, expressions, postures and gestures. The third-row maps sketch-in a cross-section, a ground-map and a mind-map. All storyboarding includes words in speech bubbles (for Rhett's come-on) and thought bubbles (for Marge's response).

The cut-and-paste icons are simple. Your students and clients can do better. Some will prefer to use free-hand drawing. But we'll use a very simple version of cut-and-paste graphics in Phil's story, later in this handbook. But these icons can be improved: a colleague has just reminded me of how many different responses Wallace and Gromit can convey with no more than subtly repositioned eyebrows.

table three
telling, showing and mapping

... **telling:**
writing, speaking - and some forms of playing and performing;

... **showing:**
setting down features in storyboards, timelines or cartoons - along with some other forms of role-playing and performing;

... **mapping:**
locating and sorting features on a cross-section, an area map, or a mind-map.

The diagram illustrates three types of graphics: telling, showing, and mapping. The 'telling' row shows five tilted boxes with text: 'day in the life', 'song lyric and novel', 'diary and podcas', 'biography and auto-bio', 'gossip and blog', and 'game box'. The 'showing' row shows a sequence of five panels: a person with a speech bubble, a house with a person, a car with a speech bubble, a person with a thought bubble, and a person with a speech bubble. The 'mapping' row shows three panels: a house with a person, a person with a speech bubble, and a person with a speech bubble and a thought bubble.

All students have listened to at least one form of narrative - which is get-this-off-my-chest gossip. Indeed, a test of the effectiveness of storyboarding is whether students want to go on talking about these stories with each other, after they finish talking about them with us. We could call that 'gossipability'. And probing gossip with well-honed questions is one of the most useful of narrative skills.

other people's stories

Learning from narrative means working both with other people's stories and my own – with both what I find in their experience and what I recall in my own. Table four sets out some of the possibilities.

Whether on a library shelf or on the street, a good biography calls on demanding skills. A biographer is both a researcher – asking 'what?'. And a theorist - asking 'why?'. Some think of these as specialised skills; but we all share them; and we certainly all need them. Biography poses both questions:

*what is going on in that life?
and how did it get that way?*

And so does autobiography:

*what is going on in my life?
and does it have to be like this?*

table four
sources of narrative

found stories probing other people's stories - biography	recalled stories taking command of my own story - autobiography
family memories mentoring conversations experience-of-work encounters 'soap' and 'reality'-tv narratives narrative curriculum - such as 'lit', 'hist' & 're'	information and impressions - what's going on? encounters – and the feedback and models they bring attachment – and the support they offer allegiances – and the expectations they set up inner life - what sense do I make of it?

Students are used to working with these forms - if not in the library, then on the street.

(a) searching curriculum

Literature, history, drama and religious education are prominent among the narrative subjects in the library. But schooling does not necessarily help students to see how its stories can help them. Not all teachers are as interested in finding living usefulness as they are in developing academic elegance.

But storyboarding can usefully draw on 'academic' narrative. And some teachers are interested in unravelling narratives in new ways. They may also be interested in linking that learning to their students' lives. Storyboarding is based on that idea: other people's stories can give us each a clue to our own. The Bard might agree: he didn't write his plays so that students could

resemble literary critics (and, like-so, pass their exams). More likely he wrote them because we are all looking for all the help we can get in understanding the human condition.

All curriculum narrative is rooted in something like that thought. Take a look at the QCA website (QCA, 2008) to find where the National Curriculum sets out useful narratives. Use your knowledge of your colleagues to work out who is looking for a challenge - and might welcome a chance to work with you on this.

(b) looking on the street

Gossip is a lot of different things: idle curiosity, empty posturing - sometimes scandal mongering. But it is also a way of finding out what is going on - and working out what can be done about it. Even one end of a mobile-phone conversation can intrigue...

'...he did what? - why?'..., 'Is that what he said! so, what did you say?'..., 'well, what else could you say!, and what will you do now?...', 'but will they just stand for that?'..., 'I know what I would do?'... .

Hard to ignore. But there are also more discreet drawing-room versions. But gossip can do something important: through variations on gossip we work out, if push should come to shove, who we can count on for support. It's easy to dismiss gossip. But we are attracted - because, as philosopher Robin Dunbar (2004) argues, it has survival value.

Soap opera and gossip interweave. One reason why soap is important is because people talk about it - and we need not to be left out of that talk? Soap and gossip are everyday narratives. They - with the e-mailing, social networking, texting and blogging that assemble around them - have been called a new kind of literacy by social commentator Nick Barham (2004).

As a species we are pretty good at sensing their intricacies - alliances, rivalries, pretences, conflicts and compromises. So are chimpanzees and bonobos; but we are better - we have language. It is true that such talk is often enjoyed as entertainment; and so neither chimpanzees nor people may actually be aware that they are learning. But they are. And it is better if people are aware of how they learn for their own well-being. Phil could do with some of that kind of help. It is the sort of talk that appears as an element in storyboarding [\[as you can see on page 20\]](#).

In literary terms soaps are usually 'comedies' [\[more about this on page 24\]](#). That doesn't mean that they are always funny, but it does mean that some are written and acted with depth and insight. And so, in a classroom, pausing a dvd of an episode at a turning-point [\[pages 26-29\]](#), and trying out some of those gossipy questions, and discussing how anybody could know who has any kind of grip on this situation... and how we could know that. And getting groups to storyboard how it goes and how it might go on - which gets them started on this method. And then restarting the dvd, to see how it plays out, and wondering which scriptwriter got it right... You and your students could still be learning from each other when the bell rings.

They might even go on talking about it on the street. Which would be a test of the usefulness of what we do.

useful stories with awkward questions

However they are set out and wherever they come from, some stories are better than others at enabling learning. This section looks more closely at the elements and features of a good story - and shows how they appear in storyboarding.

(a) rounding-out a story

The most useful stories are dynamic and layered. The term is 'rounded'; because there is more to know than, at first sight, appears. There are relationships in all stories, but in rounded stories they are ambiguous and changing. She may be trying to persuade him about something, but in rounded stories it's far from obvious what he should do. He may express feelings, but she needs clues about whether that is an impulse or a deeply-held commitment. Things may not be what they seem - you must look closer. In a written story it's called 'reading between the lines'.

A dynamic story 'moves along' - sometimes with do-it-now-or-lose-the-chance urgency. But urgency can bounce you into blind alleys or entice you up garden paths. And in good story it's not easy to tell which is which. Nor is it easy to tell which of the characters is pointing in anything like the right direction.

A layered story invites you to look beneath the surface: its heroes are not all-knowing; the 'goodies' are not perfect; and the 'baddies' have their good points. So people's motives may not be what - at first - they seem. And that calls up a would-I-wouldn't-I edginess. That edginess gives a story an argumentative gossipability - with plenty of room for awkward questions.

Contrast all of this with 'straight-line' stories. They do not divert your gaze, or raise any doubts, or provoke any awkward questions - well, not intentionally anyway. 'Celebrity'-biogs and 'misery memoirs' too-often move from an unambiguous start, through a plainly-portrayed middle, to a more-or-less expected end. This can be very satisfying (which means it sells well). But after you've said 'she's cool' or 'he's wonderful' you can quickly run out of anything that is worth saying.

Straight-line stories can carry you along, but rounded stories also draw you in.

In a few pages on [16-25] you'll find whether storyboarding can draw you into Phil's story. It would need to show that there is a lot going on, and any of it might be significant. And it would also need to show that edgy trouble-some-ness - and in ways that provoke thought. Not just your thought, Phil's. Because disturbance like this is the beginning of learning.

Table five (following page) picks out key features for a rounded story. They can give Phil's story its 'moving-along' dynamics, and its 'will-he-won't-he' layers.

(b) mapping the features

Not all of this is going to come across to your students and clients in one take. It needs learning time - for a process which takes students to where they can usefully work on their own stories. This needs teachers who understand the potential in the process [you will find an examination of this potential on pages 16-35, which systematically set out the elements and features of storyboarding].

Meanwhile, this and the following page lay out background thinking for that coming work. The current pages show how rounded stories need certain features (table five, below). They also show how those feature depend on certain elements (table six, following page).

The dynamics, layers and edginess of a rounded story need certain features (first set out in tables one and two on pages 6-7). And the edgiest feature of all is change-of-mind. As psychologists Carol Tavris and Elliot Aronson (2008) illustrate, we are a species that will go to amazing lengths to hold onto the familiar, to avoid awkward questioning and to stay in our comfort zone. You don't learn much that is new in your comfort zone. Its re-assuring - re-assuring - and that's counter learning. The storyboarding features in table five challenge that counter-learning tendency.

table five
looking for the features in a rounded story

sequence one thing leading to another	points-of-view different ways of looking at the same thing	turning-points things that might go on as a before but that might not	change-of-mind challenging habits-of-mind and thinking again
facing up to how things got this way	taking on how different people see things differently	getting stopped in your tracks	letting go of old ways of seeing things
wondering what could happen next	seeing that you could look at this in another way	realising that you could - and might - change direction	moving on to something new

All worth talking about when students engage in storyboarding the next episode of a soap [page 11]. But no story can give them these table-five features unless it has at least some of the table-six elements.

(c) mapping the elements

We've been looking at four features of a rounded story: (1) a sequence can be reviewed, (2) points-of-view can be appreciated (3) turning-points can be identified, and - so - (4) the possibility of change-of-mind comes into view.

There are underlying requirements for all of this. They are called, in, table six, the elements of a rounded story: (i) who is around, (ii) where they meet up, (iii) what they say and think, (iv) what happens, and (v) how they see all this. Where these five elements are built into the story, then the audience can pick up on those four features.

table six
building the elements into a rounded story

people you, other people, groups	on-going relationships - some maybe going back to before the story begins new encounters - that may take you by surprise
places old and new	familiar places - where you feel 'at home' unfamiliar places - with different ways of doing things
talk listening to yourself and other people	inside you – your own thoughts and feelings exchange – things you say, things said, and things you can't ignore or forget
events stuff happens	usual routines - the way things always 'go on' stand-out experiences – luck, surprise, shock, eye-openers
meanings what is worth doing, who is worth listening to	in dealing with disappointments in reaching for hopes

When too many elements are missing, the story fails to engage. They allow us to appreciate the dynamics, layers, ambiguity, awkward questions and edginess in other stories. You'll find these elements of narrative described in detail in *Fewer Lists, More Stories* (Bill Law, 2006).

It is that edginess that draws us into a story. There is a possibility of change - something unexpected. Will Phil hold on to where he has been? And what would he need to let go in order to move on? That kind of edginess means that nothing is inevitable. It draws us into his story - we want to know what is going to happen.

It can also draw us into our own story - because nothing is inevitable there either.

(d) using storyboarding graphics

what's going on? To review, storyboarding enables students to learn from their own stories. That learning takes in...

- > *the people - especially people who influence you, or try...*
- > *where this goes on - and how that makes things easier and harder to deal with...*
- > *who says what, and what you say, think and feel - especially where there's conflict...*
- > *how one thing leads to another - moving you on in some ways, pulling you back in others...*
- > *what you make of it - how you see it, feel it, and give it meaning.*

In storyboarding all this thinking-and-feeling calls on the graphics in table seven

	<p style="text-align: center;">table seven storyboarding graphics</p> <ul style="list-style-type: none">> people: you, them – and versions of self;> places: scenes, locations – and roles;> talk: communication, conversation - and soliloquy;> events: an episode in scenes - with significance;> meaning: turning-points – with possibilities for a new starts.
--	--

what can I do about it? Those same five elements - re-ordered - equip Phil for working out what he will now do:

- > *what I am going to hold onto and what I will let go...*
- > *what new causes-and-effects do I need to set up...*
- > *whom do I need to talk with and what do I need to say...*
- > *where will I need to be in order to deal with this...*
- > *who can help me.*

The first of these lists tells the story so far, the second takes command of it [more about how on pages 35-38].

There are still questions about why Phil chooses this episode to probe [they are addressed on pages 26-29]. But, first, the handbook examines the five elements in more detail.

working with the story elements

1. people - me, you, them... and versions of self

Your story is never wholly your own. Though some celeb- and misery-biogs try: *'I suffered...'*, *'I did my thing...'*, *'just look at me now'*.

(i) straight-line stories

This kind of egocentricity is one of the elements that flatten a straight-line story: other characters are foils to the central character, just parts of the scenery - barely recognisable as human. Furthermore, there is unlikely to be any hint that the self who did it then, is not approved by the self who tells it now - *'I did it my way'* or *'non, je ne regrette rien'*. There is one self, and one version of that self. It is, in more than one sense, a first-person story. Flat!

Literary critic James Wood (2008, & appendix 4) details why this all-knowing character fails to interest or convince. Nonetheless, some students may be attracted. This storyboarding element equips them for interrogating flat stories and for making a more useful job of recounting their own.

(ii) first, second and third persons

It means wondering about who else is around - and whether they rate more acknowledgement than a hero might want to give them. A credible narrative depends not just on first-person, but on second and third - 'I', 'thou', and 'her'. And, in life and rounded stories, people appear in the singular and the plural - 'we', 'you' and 'them'. In panel one (following page) Phil can set down and reflect on characters important to him. Sometimes they are singular attachments, sometimes allegiances to a group. Both attachments and allegiances influence how we manage our well-being.

As, scene-by-scene, the story moves on characters and groups come into view. As they do, you know that something is going to change: characters shape stories. To sideline any is to change the story - and what can happen next. Phil's well-being depends on who he lets into his story and how he sees them. Sometimes they help, sometimes hinder. In both cases they need more acknowledgement than simple praise or blame.

(iii) subjective and predicated self

Panel one has two versions of Phil. He can see things from two perspectives: *'how did I see it then?'*, and *'how do I see it now?'*. There is the self who was *then* in the story, and the self who *now* looks back at the story. The first Phil sees himself as the *subject* - *an* 'I'. That 'I' says what he says, knows what he believes, feels what he values, trusts whom he pays attention to, and does what he can do. This is a subjective self, engaged in its own here-and-nowness. It is where the comfort-zone is to be found.

But there is also self as an examined 'me' - a *predicated* self, under scrutiny. And so, Phil asks whether Phil believes what Phil said, how Phil really feels about that, who is seeking a say in his life. It all leads to Phil asking why Phil does what Phil has been doing. If he can ask that he can also ask whether this is what Phil wants to amount to? Awkward question. Uncomfortable.

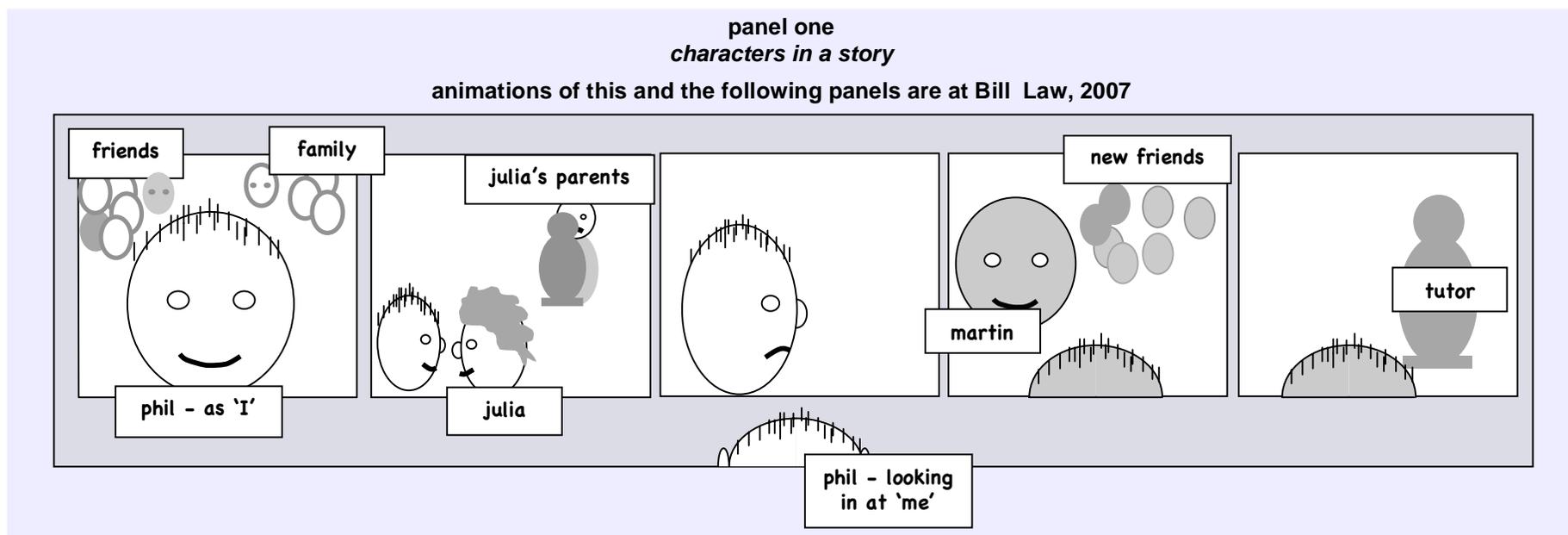
Self-awareness can be recounted, then, as an account of feel-do-and-say performance – a subjective self, which in a straight-line story, is unproblematically portrayed. But it can also be recounted as reflective commentary – a predicated self emerging from Phil being a witness to his own life. That self may well be more inwardly conflicted: the recounted experience of a subjective self does not hold up under scrutiny - not for Phil, not for any of us. It is not usually a comfort zone.

As you can see, storyboarding portrays that Phil, reviewing his own predicated self, positioned outside the episode - and re-running his own movie-in-the-brain.

Your students may have some experience - perhaps in social networking - of trying-out alternative identities. Each of those identities will all remain wholly here-and-now subjective. They will remain subjective, that is, until one of them decides to start asking awkward questions about one of the others. Unlikely! Because that awkward questioning would be between alternative identities, or - more likely - between how I see things from outside any of the convenient fictions I have constructed for myself.

That kind of predicated mindfulness is less comfortable, but that reflective person is more capable of change-of-mind [on page 34 you will find the different of levels of self-predication that storyboarding can call up].

Change-of-mind is not compulsory, and storyboarding is not set up to force the issue. But the possibility of change-of-mind means that things need not go on as they have been. And somewhere in Phil's re-running of his movie - including his life with other people - may give him a clue to how that can be so



2. places – scenes in locations... with roles

Stories have settings. Literary critic James Wood (2008, & appendix 4) is also good on how scene-setting offers clues to what is going on in a story. Those clues may be in the general atmosphere or in specific detail.

(i) location

Scenes in films and tv-soaps often open with a location shot, sometimes positioning a detail that the story-teller wants you to notice. Novels say where things happen - not just as scenery but as part of the story. In all cases it might be the landscape, the weather, the house, its furnishing, what a character is wearing, or something about the person's posture or expression - maybe down to what his eyebrows are doing. All can tell you something about a character's position in the story, and all can wind you up for what might happen now. All can also suggest how a person does not belong in that setting - and that she probably has no idea of what to expect. A person in a location has its own dynamics.

Even the rudimentary form of storyboarding, in panel two (following page), can do this with simple graphics.

(ii) roles

Long before brain-psychology and literary-theory got going, one of the most important terms for understanding well-being was invented by the theatre. The term is 'role': originally the scroll on which a script was written. It is now a sociological term, but in both uses, it locates an actor, among other actors, engaged in the action.

In sociology a role is person in a position - that means being in relationship with other people, each with their own roles, and all having some part to play. The part to play may be a task to take on, like *nurse* Florence Nightingale, a problem to solve, like *detective* Sherlock Holmes, or an improvement to other people's lives, like *child-of-the-gentry* Emma Woodhouse. In sociology *nurse*, *detective* and *child-of-the-gentry* are roles.

Phil has more familiar roles: *son*, *friend*, *lover*, *guest*, *student* and *worker*. Other people's roles in Phil's story include *father*, *parent*, *lover*, *teacher* and *friend*. In every position Phil has a place to be, people to be with and a task to take on. For example...

what role? - guest:

being where? - Julia's house;

with whom? - her mum and dad;

doing what? - getting to know them, and looking right for Julia.

Stories unfold as people move into settings - 'being there', 'with those people' and 'with that task to take on'. Each scene has its role-related dynamics - a role suggests what behaviour is thought appropriate by the character, and what behaviour is hoped for, and watched for, by others [[find more on page 40 about how the idea of role also helps in taking the story forward](#)]. What Phil will do, say and feel as a guest in a posh-post-code house might well be different from what he will get up to as a mate down the pub - or somewhere else with Julia. But it's all Phil, being Phil.

(iii) multiple roles

Everybody occupies more than one role: Phil is first a *son*, then a *mate*, now a *lover* and sometime a *student*. Different roles stir up different dynamics. And so, to follow a person through different scenes, in different roles, is to realise different aspects of self. And there are tensions - what you *want* in one role may conflict with what you *need* in another.

Alternative selves, on the net, are said to be alternative identities. Doubtful: some powerful experiences and some deep predispositions will, somehow, inhabit every identity we try to create. Seeing one's self in different roles is a more promising way of imagining alternative selves - in different places, with different people, experiencing different feelings.

-
- ... places **where** things happen – home, club, street, work, college, or somewhere else?

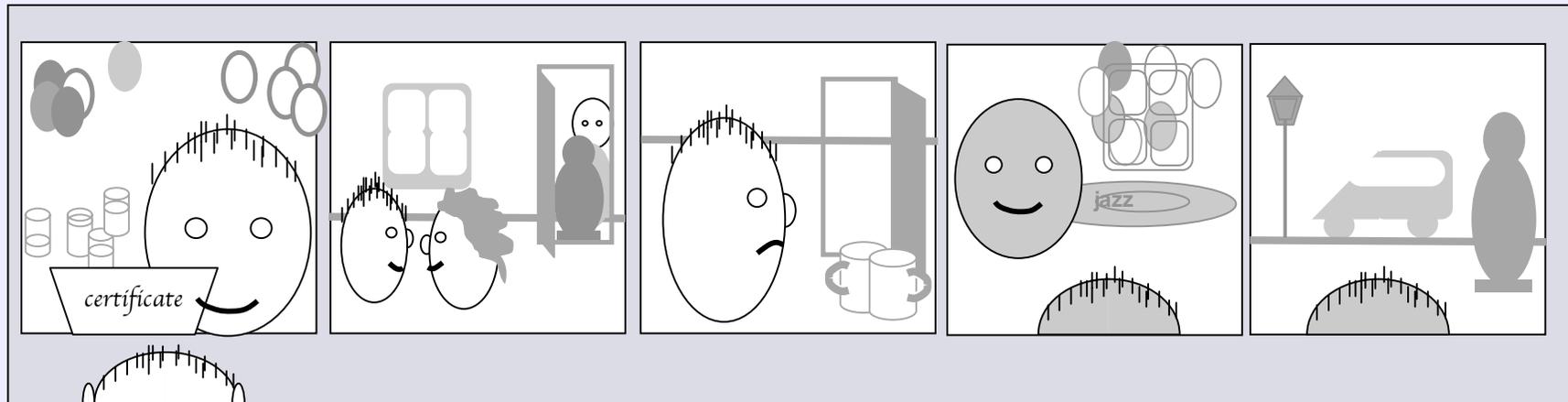
 - ... **roles** – ‘son-or-daughter’, ‘long-standing friend’, ‘lover’, ‘guest’, ‘student’, ‘candidate’, ‘worker’, ‘new friend’ or other?

 - ... people with **whom** things are done - ‘parents’, ‘new friends’, ‘colleagues’, ‘tutor’, others?

 - ... how this make you **feel** – in-touch? confident? outsider? at-a-loss? good? interested? or what?

More chances here for working toward the realisation that things can be changed - that nothing is inevitable.

panel two
locations for a story



-
- ... so, suppose you **change** the role that urges you on – place, relationship, expectation... what then?

We realise well-being in role - the more roles we take into account the more ways we have of realising well-being. Whether for economic, civil, environmental or any other well-being, we seek well-being. And we do it as worker, citizen, consumer or in some other role. They will be in tension, but it is that tension that helps us to recognise all that we can become. Phil, becoming Phil.

3. talk – communication, conversation... and soliloquy

The role unwinds a script - setting out people talking, listening and thinking.

(i) communication

We think of talk as communication. In curriculum, communication appears as a list of 'skills' - often set out as important for working life. But talk is more than that kind of communication. We've been considering gossip [page 11] as a narrative form. It is more prevalent than the accurate, clear and correct exchange of information. Even in workplaces.

And, as social networking on the net illustrates, what gossip might tell you about being at work can be at least as interesting and useful as what expert information can tell you about its gateways and requirements. Not so much labour-market information as labour-market experience.

(ii) conversation

Gossip stands in human behaviour, where mutual-grooming stands in the behaviour of other primates. Both help us to sense where we are in relation to others. It offers clues as to what is and is not acceptable in the group. It connects us to our companions. Deep down we enjoy it - it has survival value.

And, looked at that way, some forms of gossip are not so different from careers-work interviews (rather clumsily called 'information, advice and guidance'). These are also conversations, where who-said-what-about-what can crop up a lot. Indeed, counselling psychologists Charles Truax and Robert Carkhuff (1967) long-ago showed how such skilful careers conversation provides a model to the student of how issues for well-being can constructively be worked through. Gossip, then, can become a street-level version of counselling - and IAG can also usefully mean 'information advice and gossip'.

(iii) soliloquy

But conversation is not the most prevalent use of talk: we are all engaged in a constant talking-exchange with ourselves:

*'why does he do that',
' why do I care',
'I wish she wouldn't',
'so shall I,... or not?'*

Like Hamlet, we soliloquise.

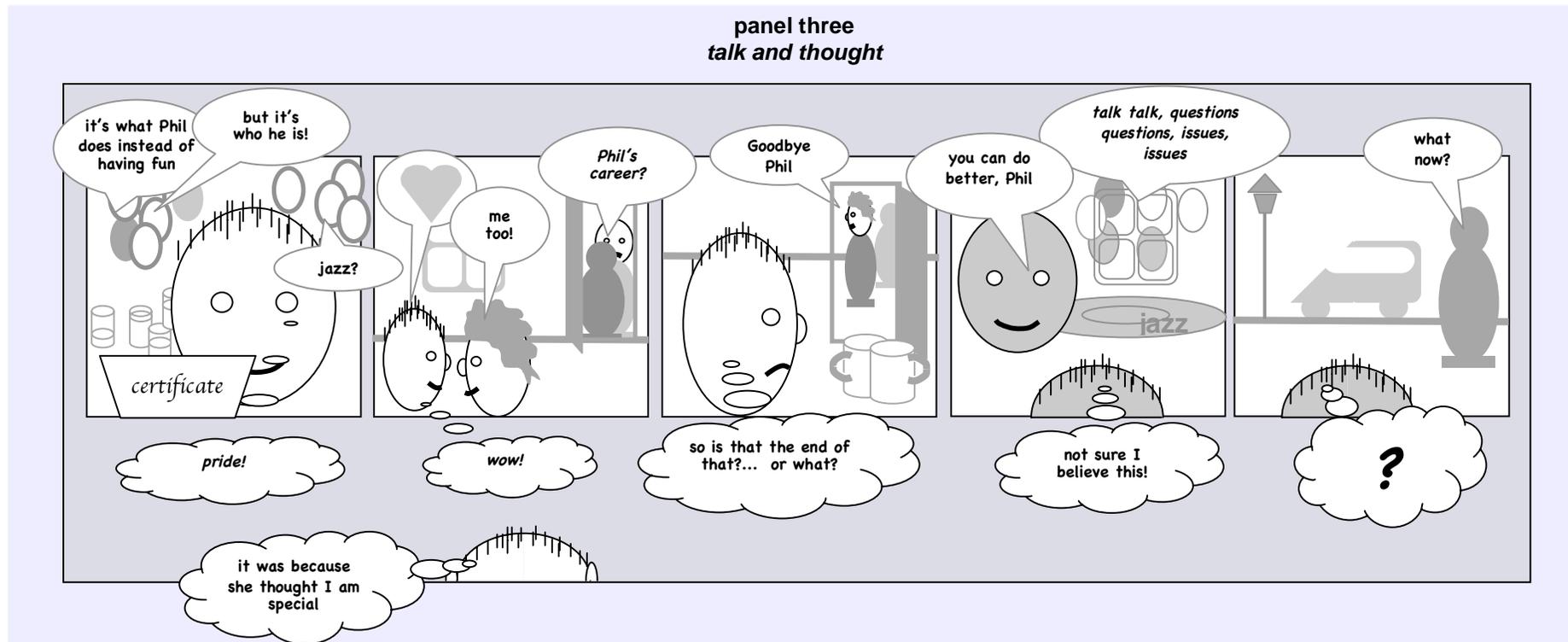
Indeed our ability to use language in that way is part of our finger-hold on survival. Evolutionary psychologist Steven Pinker (2007) shows how being able to symbolise experience in words and images enables us to organise in our heads what we will do in our lives. It has practical value. But we can also think of it as inner life.

(iv) thinking aloud

A soliloquy is part of a subjective here-and-now story. But when it becomes part of a reflective looking-back at a predicated self - especially in consultation with a helper - we need another term: thinking aloud. This also has survival value - particularly where it poses so-far unforeseen possibilities. It is then, part of a deepening inner life [find more on predicated self on pages 33-34].

Storyboarding (panel three) sets out talk in speech and thought bubbles. Lots for Phil to reflect on here. He is gaining control of his story - through understanding how he can listen for what can help him move on. And for what might hold him back:

- > **communication** - Phil and others clearly reporting and explaining;
- > **gossip** - Phil and others excitedly recounting and hunching;
- > **soliloquy** - Phil immediately feeling and wondering;
- > **thinking aloud** - Phil mindfully reflecting and consulting.



This is critical to learning for well-being: an early step towards getting what you want, is saying what you want. The uses of narrative widen that repertoire. And 'emotional intelligence' can be sterile without it, because recounted experience sets how we feel in a social context - where that 'intelligence' is to be used.

When persuaders seek to influence your students, a first target is the language. Cultural imperialism, advertising and public relations all rely on grabbing the best words and manipulating their meaning. Your students need to be aware of that.

Because Steven Pinker is right: language is a spring for action. It does not just convey information, it voices questions, nourishes imagination and signposts possibilities.

4. events – an episode in scenes... *with significance*

Storyboarding sets down an account of what a student needs to talk about. So this is not a whole-life story, it is an episode - but a special episode. Working with episodes leads us to one of the distinctive features of storyboarding - turning-points [pages 26-29]. A turning-point offers new ways of seeing things.

(i) turning points

A turning point can stop a person in her tracks. It can be where he realises he could change direction. Indeed, where she thinks she might. A person might become unexpectedly curious, surprised, shocked - even, like Phil, seriously shaken-up. But turning-points are not necessarily bad news. And it is not the intensity of the drama that carries the narrative freight, it is the new ways of seeing that they suggest.

Turning-points are, in this sense, 'big scenes'. They are significant because you know that things need not be the same again - in other people's stories or in your own.

So, if there is a turning point in Phil's story, it is when he realises that things need not go on as before. But Phil's is quite a story - full of event. Any of the scenes in panel three (previous page) could be a turning-point. But which offers a worthwhile new way of seeing?

(ii) episodes

Storyboarding sets out episodes - in scenes. The story unfolds scene-by-scene –

'what is worth telling of the beginning?', '...and then?', '...and after that?', '...and later?', '...what then?', '...and now?'

The length of the episode will depend on how those events start-up and wind-up. Stories unfold - each in its own way.

Phil's episode has been set out here in five scenes. Five-to-seven scenes seem to be useful for scanning an episode. We can see:

- > something worth talking about has happened;
- > there are scenes which, together, make up that episode;
- > it is a sequence, showing one thing leading to another;
- > with a turning point - suggesting that what comes after this was not anticipated by what came before.

This is a catalyst for reflection. The question we are moving toward might be...

'is there a turning-point here - and which scene has it?'

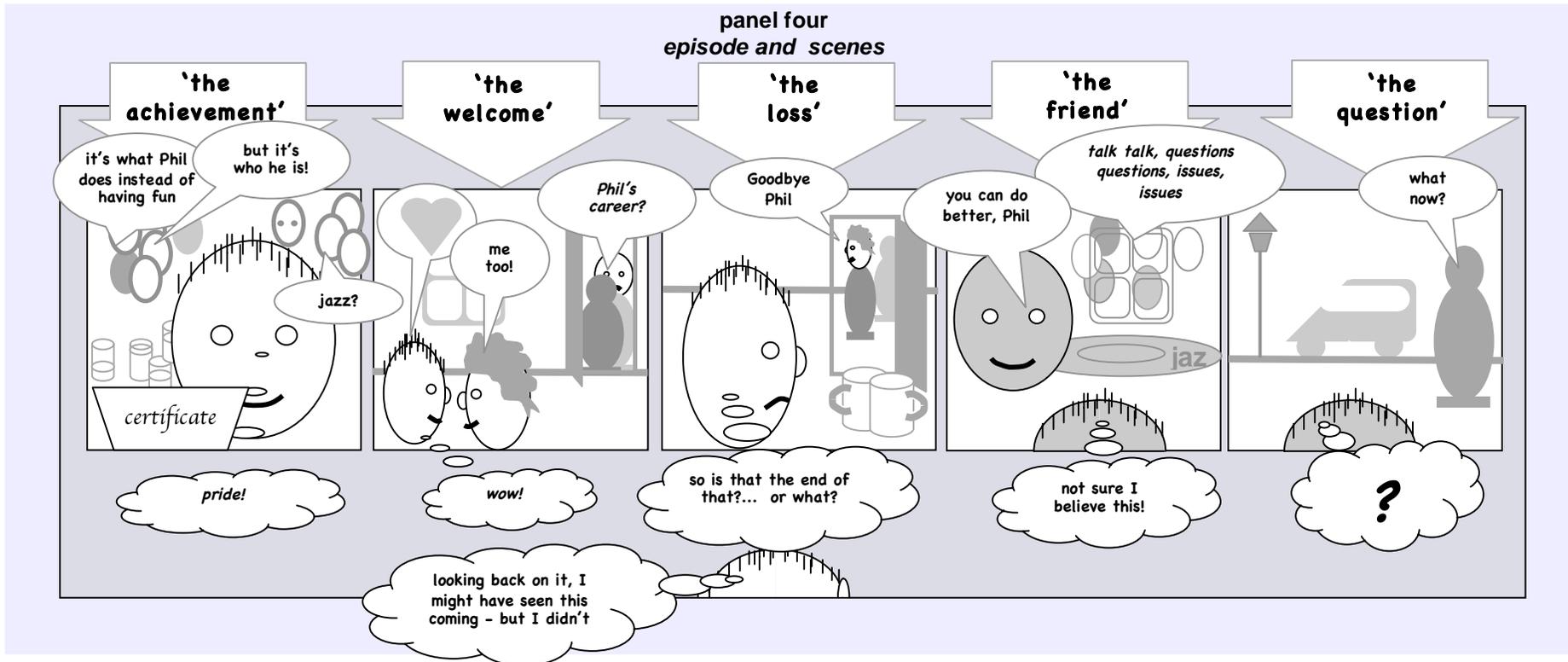
But we could usefully do so something else first.

(iii) scenes

Phil needs to get a tighter fix on the episode - scene-by scene. In panel four he is giving them titles. You could ask your students...

*'suppose this were a film,
and you wanted to put on the screen those titles, one before each up-coming scene -
what five titles would you use?'*

Phil's titles are in the pointers. As you can see he is predicating himself in a new way - because he is seeing a turning-point now, that before he had put to one side. And that has shifted his predicated attention [see all the layers on pages 33-34]. He is moving focus away from his exam success and away from meeting new people... to losing Julia. Is Phil's future going to turn on that loss? Maybe it will... but it needn't.



Things do not have to go on in the future as they have in the past. Whether the turning point is an achievement, some nice surprise or some big shock, Phil is looking for a way forward.

So he needs a new way of seeing things. One that will take him to where this episode can be extended forward, into a further episode - the imagination of a new story. Another possible self in a possible future [the extension is worked out on pages 35-38].

5. meaning – significance and new-start possibilities

We expect a story to have a point: the resolution of a novel, the moral of a fable, the punch-line of a joke, all carry significance - or, as we say it, a 'point'. Getting the point causes a person to see things in a new way.

But that doesn't mean that every story has a point. Our life stories have only the meaning we give them. In storyboarding the clue is in a turning-point. However, that is not worked out for you by some expert. Neither can a counsellor, adviser or mentor give you a meaning for your life. Though some so-called gurus might try. The sharper reality is that the meaning of a life is worked out by the person whose story it is. People construct all kinds of narrative meaning for their lives - with variations on surviving, on finding fulfilment and on making a worthwhile difference. Sadly, some people make that a fiction that they can most comfortably live with.

But not Phil. Taking responsibility for his own life requires nothing less of him - of any of us.

(i) plot

The narrative term which speaks of how a story unfolds is 'plot'. Plot and meaning are entwined: to ask 'what's the plot', or remark 'he's lost the plot', is to speak of how somebody grasps the significance of what's going on.

Cultural theorist Christopher Booker (2004, & appendix 5) argues that plot-lines play a more significant part in our lives than we may realise. He also claims that, at root, there are not very many plots - seven, actually. Here are five of the seven, any of which could give Phil's story a meaning. But which?

- > **quest**: a person, with his own distinctive abilities, must manage a demanding task covering challenging ground and resisting all diversionary temptations;
- > **voyage and return**: events move a person into another way of living - unfamiliar and exciting, yet also strange and threatening - so that getting back to where you were before is always kept in mind;
- > **divided self**: a many-sided character, though unsure that she or he should do this, takes on a reckless course, pushing aside other possibilities, so that step-by-step, he or she is separated from the people who can help avoid tragedy;
- > **comedy**: a (not necessarily funny) series of exchanges between a range of characters, all with different points-of-view, but - despite deceptions, misunderstandings and distractions - the muddle can get sorted;
- > **mystery**: a person is puzzled, curious or intrigued by what is going on - and wonders how things got to be this way - and what might be done about them.

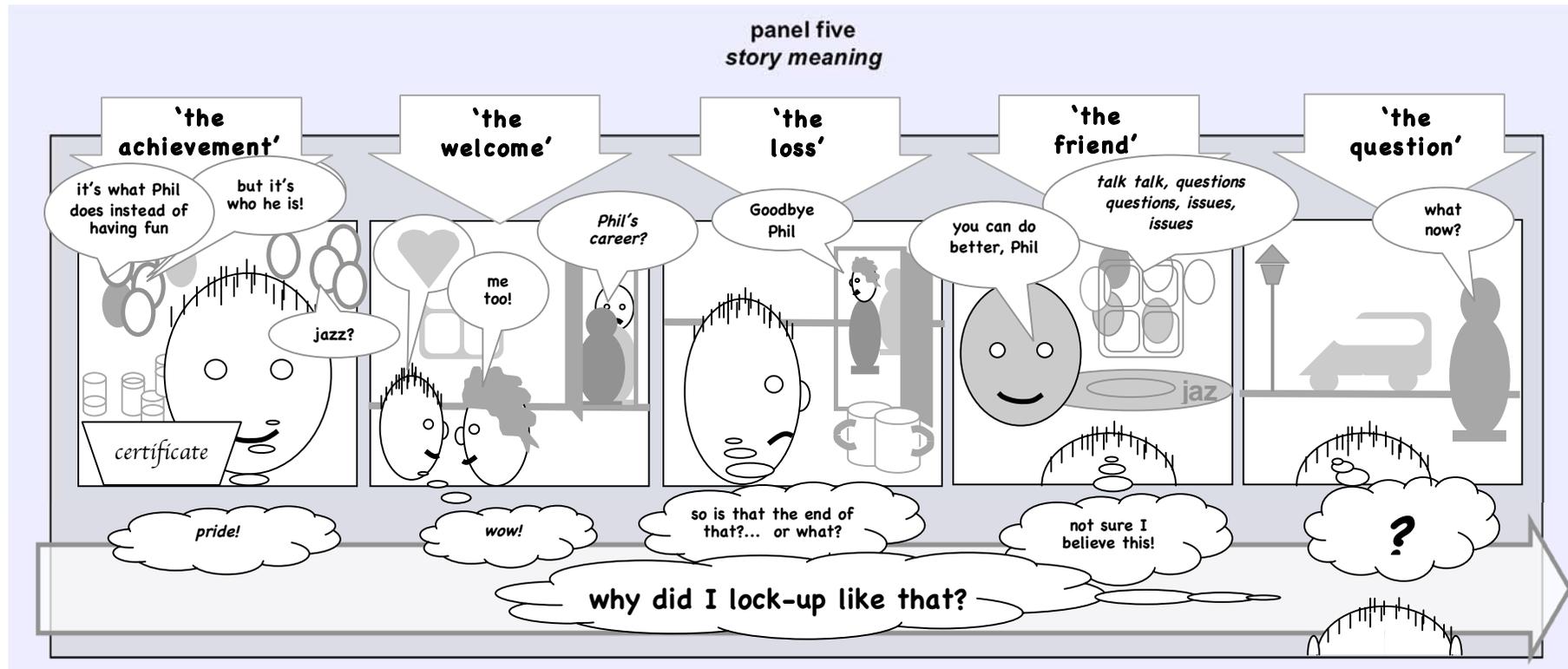
These are literary terms. You could pose the question to students in other terms:

'what genre would a movie of your life be - action? chase? thriller? soap? noir?... or what?'

(ii) meaning and meanings

In storyboarding the turning-point moves the story towards its resolution. It is where people start to take control of their own story. It enables them to give their lives meaning, significance - a point. And there is always more than one way of doing that.

Phil does it in panel five. In previous panels we've found him gazing at scenes one-to-three - 'the achievement', 'the welcome' and 'the loss'. But, when it comes to meaning, nothing is fixed. And now he is thinking a lot about scene five - 'the question'. In all these ways Phil is deepening his awareness of his predicated self [for more see pages 33-34]. He is finding different ways of seeing himself - in different roles, with different people, taking on different tasks, in different settings. And, now, Phil finds himself examining a mystery to be solved.



(iii) moving on

The 'why-did-I...?' right-arrow suggests an extended story - a way to move on. An episode is not an extended story. But storyboarding can portray a story of any length - an episode, but also a chapter, a life-story, or a family saga. It might even set out features of the world-wide and historic backstory - which all our stories have. But you wouldn't know where to go with any of *that*, unless you had first assigned some meaning to *this* episode.

And we don't have to get that meaning irrevocably fixed in our minds. Storyboarding allows Phil to move his attention to another scene. On the importance of that flexibility, we've already given Daniel Dennett a nod of acknowledgement [page 3]. Daniel points out how, like all evolving species, we move towards more complex and - therefore - more flexible ways of finding survival and well-being (Daniel Dennett, 2003, & appendix 6). He shows that an expanded repertoire means, for us, that nothing is inevitable.

While Phil can see things in another way, he need never be trapped.

using storyboarding

Panels one-to-five (previous pages) set out elements and features of storyboarding. They develop ideas for building discussion with your students - about how they can use narrative as a way of understanding their lives. Each of the five panels points to far-reaching issues for how we know what is going on, and how we can work out what to do about it. There is nothing more necessary to the work of enabling learning for well-being.

(a) setting storyboarding in a programme. The scope of these ideas needs plenty of curriculum space. It can also be incorporated into some face-to-face work. In both cases you can work on this in partnership with others - other teachers and other people in the community.

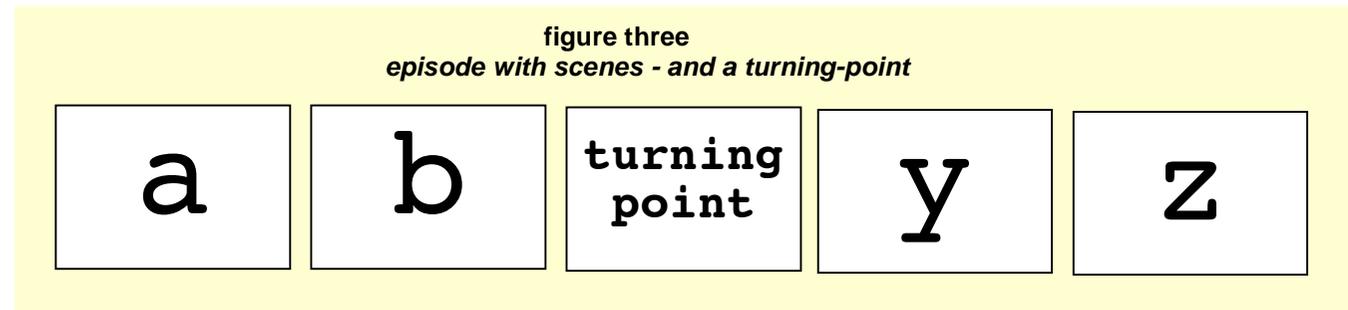
- > **in curriculum:** But storyboarding will not fit to conventionally understood personal, social and health education (pshe) - which offers too little time or space to engage in this exploratory work. Indeed it may well be that work at this depth also needs other-than-pshe teachers. Teachers of narrative subjects (such as religious education, history, drama and literature) may well be interested. They will be interested if they are in command of their subject and looking for a challenge. They will be helpful if they can also fire up your students' curiosity about what's going on. All of these areas of curriculum can usefully be storyboarded. And all can enhance the spiritual, social, and personal well-being of their students. Radical curriculum restructuring, for establishing new partnerships-for-learning like these, is set out in *Repositioning Careers Work in Curriculum* (Bill Law, 2008).
- > **in face-to-face work:** Some aspects of storyboarding will fit to one-off counselling interviews - as a conversation around 'let's sketch this out and talk about it as we go'. But the potential of storyboarding would need a series of face-to-face (individual or small-group) contacts, working on an episode-by-episode telling of stories - past, present and future.

The endpoint in all cases is the students usefully understanding their own stories. But programmes can helpfully be developed by bringing in stories recounted by mentors, experience-of-work contacts and other people engaged in community-linked projects. One telling of a story can usefully be compared with another. In these ways working with other people's stories becomes a basis for taking command of your own.

(b) working with scenes, episodes and turning points. Panels four and five focus key elements and features of storyboarding for well-being.

- > **an episode** is a series of scenes, which - as they unfold - are significant because they contain a turning-point;
- > **each scene** is a particular location where something happens - something is said and-or thought, and-or felt, and-or done - and you need to know about this, if you are to understand the whole episode;
- > **the turning-point** is the pivotal moment - the 'big scene' - for, because of it, you now know that things need not be the same again.

Storyboarding hinges on the turning-point. And finding it is where constructing the story begins. Take an episode of (say) five scenes...



Whether in classroom or face-to-face, you need open questions that will call up that episode. Any familiar opening question in face-to-face work can do that. Variations on *'how can I help you?'* or *'what's on your mind?'* or - as things unfold - *'what gave you the idea of doing that?'* - all of these will often call up an episode. In class-work questions like these become...

'think of a time when you...' (or another person whose story you are reviewing)...

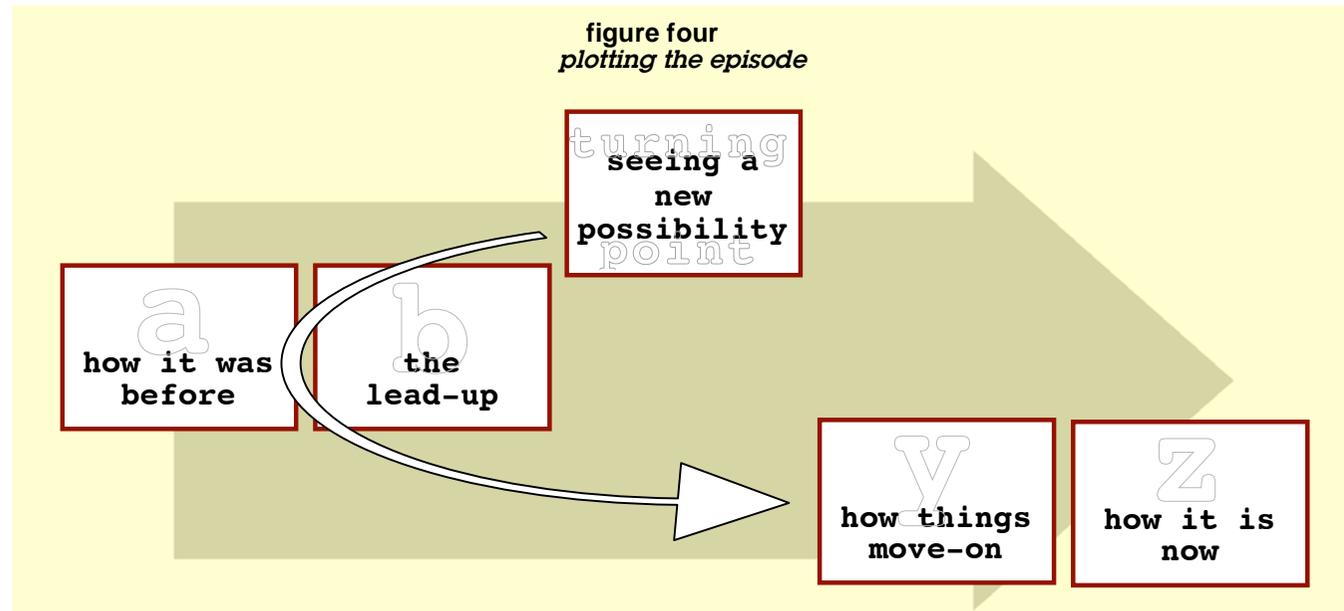
- '... needed help';*
- '... had a lot on your mind';*
- '... got a new idea about what you might do';*

And, in Phil's story, supplementary questions might, then, focus a turning point - *'was that a time when...'*

- '... you changed your mind?';*
- '... you knew you needed to move on?';*
- '... you felt that you must let go - of something or of somebody?';*
- '... you sensed that things would not go on in the same way?';*

A turning-point can then become the middle scene. It's up to the story-teller. At this stage nothing is fixed. The process can find other turning-points. But other scenes then show what led up to it ('a' and 'b' in figure two) and what came out of it ('y' and 'z'). Five or seven scenes provide that mid-point with enough space for the lead-up and lead-on scenes. But five or seven scenes are not compulsory. Some stories need more, or fewer.

(c) sequencing the episode. The sequence is arranged, then, around a turning-point. Turning-point answers start with: *I need to understand this - it can change things for me...*. The 'a'-'b' scenes then show what leads to the turning-point: *'before that it was like this...'*. The 'y'-'z' scenes set out what happened then: *'...and, after that, I felt I could...'*. The grey arrow in figure four is how the story will be recounted. But the sweeping arrow shows the order in which your students can usefully construct the scenes - working first from a turning-point, back to *'how it was'*, and on to *'how it is now'*.



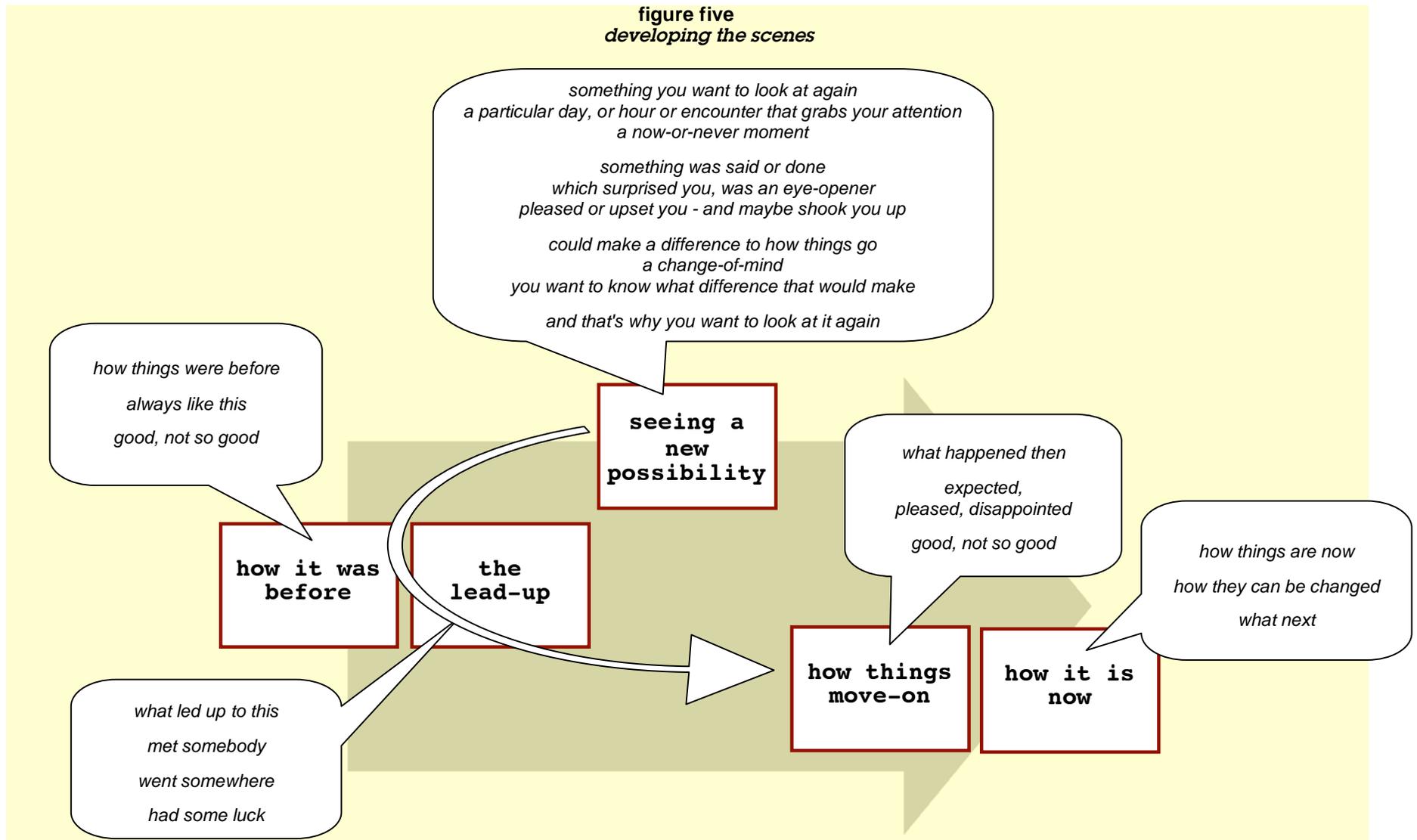
There are no questions posed here that experienced counsellors and a good many teachers are unused to posing and managing.

(d) getting down to detail. But a fruitful process needs more detail. Figure five (following page) suggests some of the more detailed questions that you might put to Phil. They are organised on a scene-by-scene basis.

Your students will need practice with this process. That is why other people's found stories are useful [page 10]. And it is also why working with the students on the elements and features of a story [panels one to five, pages 16-25] is useful. It is a form of what some people call 'emotional intelligence' - and it works on that in a social context which students can readily recognise as belonging to their lives. And which, with your help, they can immediately begin to apply to their lives.

But there is a difference between found stories and recalled stores. In other people's stories the turning-point may be irrevocable: what is done is done. Although, if you were using a dvd of an episode from a found story, you could freeze at the turning-point, and then ask - *'so what can she do?'*. Then, after discussion, play what she actually does. Lots of learning talk there.

figure five
developing the scenes



The point of storyboarding is this: in the student's recalled story no turning-point is irrevocable - whatever has been done is undo-able. Phil is working on something that can be changed - so that what looks as though it might happen, needn't happen [more about this on pages 30-34].

educating for autonomy

Whatever the story, there is always more than one way of telling it. In panel five [\[page 25\]](#) Phil is puzzled: he has reacted to his tutor in an unexpected way, and he doesn't know why. So the story leads him to a realisation that he has some finding-out to do. This could become a kind of detective story [\[page 24\]](#).

But not necessarily. There are other possibilities.

(a) possible selves in possible futures. It needn't be like that - finding another turning-point would give Phil another take on the story - suggesting another meaning. Things would then move on in another way. Everything depends on how Phil puts it together - how he locates Julia and Martin..., college tutors and old friends..., family and new friends... .

There are five scenes - and any of them could be a turning-point?

scene 1: **achievement** - *'I passed my exams - so what does that fit me for?'*

or

scene 2: **welcome** - *'my new friends remain my friends, I enjoy their company - so why make a fuss about anything else?'*

or

scene 3: **loss** - *'I never really believed that I was good enough for Julia, maybe she also had her doubts - I might have seen it coming?'*

or

scene 4: **friend** - *'Martin does believe in me and wants better things for me - is that a clue to something?'*

or

scene 5: **question** - *'why do I do get so emotional about all that college stuff - is there something going on in my head that I need to face up to?'*

As Bruce Jackson's account of story-telling shows (2007, & appendix 7) any happening can be recounted in any number of ways. It is what makes stories - whether for good and for ill - so powerful in our lives.

And so, much depends on how Phil moves these things around: different turning-point - different story. It is why Daniel Dennett sees this capacity in positive term: in this fully-human behaviour nothing is inevitable (2003, & appendix 6). Daniel's assertion is that this is the most distinctive feature of our humanity - and what gives us 'free will'. The capacity to see things in different ways gives us the means to liberate ourselves from what would otherwise be inevitable.

We are talking here about the predication of self at new levels. But it means moving things around in our heads. That is what opens our eyes to other possible selves in other possible futures [\[more on layers of predication on pages 33-34\]](#).

(b) reshaping the story. Storyboarding graphics are designed to be moved around. Assembling storyboard graphics with cut-and-paste computer formats allows this. But there really is no need to get more geeky than scissors, a glue-stick and a photocopier might suggest. And free-hand graphics will also go onto moveable stickies - which come with the possibility of colour coding. The point is that storyboard graphics invite the ready re-positioning of one thing in relation to another. And they can do this in a way that cut-and-paste text cannot.

One possibility is to reorganise the scenes so that they move up to, and on from a differently-realised turning-point [as on page 28]. That might well mean repositioning and reframing other scenes.

Moving things around also means that people can entirely change the format. The graphics can be moved into a location-map, a cross-section or a mind-map [look at table six, page 9]. Changing the format can also change the story.

The mind-map in panel six (following page) moves the graphics into a new format - another way of looking at Phil's story. It sets out five directions for possible action - could be more, or fewer. They set out how each source of influence suggests to Phil a different action. His well-being depends, as much as anything, on what he now makes of these influences. By locating where different people stand in relation to possible action, a mind-map sets Phil up for an interrogation of the story...

'... why did she say that?';
'... does he really mean this?';
'... should I be paying attention to anybody here?';
'... if so who?'

This is Phil mindfully re-running his own predicated story; and now at some depth [pages 33-34].

Your students can first work this through on a found story [page 9]. Suppose it were Hamlet's - with another dad's, another mentors', another girlfriend's, other friend's and other points-of-view? There would be another turning-point:

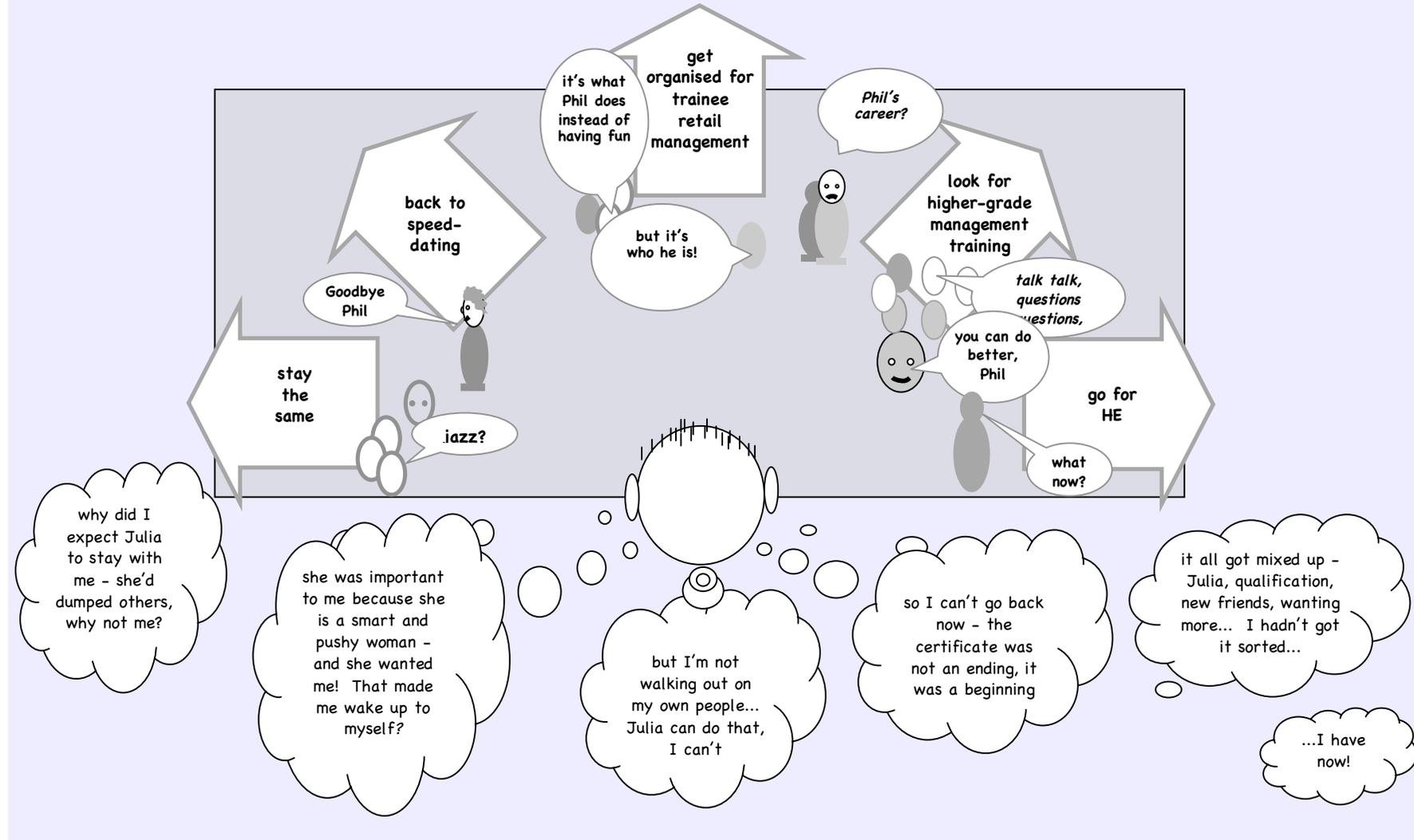
'to be or not to be?'

But in those events our prince gets accidentally trapped into 'not to be'. There are some circumstances from which not even Daniel Dennett's account of evolution can save us. There is no perfect circumstantial freedom. But there is mindfully-learned autonomy.

And Phil is working on it. The mind-map has arrows to suggest directions for moving on - each gives his future story its meaning. Phil writes them in. And, as you can see, all of the storyboard graphics can then be moved into this new format. They remind Phil of who and what he is paying attention to when he ascribes that meaning.

We are moving toward action planning; Phil falls into no circumstantial traps; and he is autonomous enough to go for 'to be' - in HE.

panel six
mind-mapping moving-on



(c) sharing experience. The assumption here is that students, like Phil, will work on the storyboarding process with help from other people. Some well-developed **curriculum** programmes allow for a close and interactive look at how the elements and features of stories work, and how they provoke useful questions.

In a well-resourced programme an **adviser** could usefully be involved in that programme. For example, once Phil has started to set down his own story, an advisers could look with him at how it is unfolding.

But narrative is an experience-based format - a story is always an account of experience. Expertise usually comes in other-than-narrative formats [see them on pages 5-7]. But, in a community-linked programme, informal **mentors** and other community contacts could be engaging with Phil in comparing their experience with his. This is not so that Phil will do what they do, but so that he can see that there is always more than one thing to take into account. So, as and when Phil feels confident enough about what he is doing, it might well help him to share some version of his story with others - including teachers and advisers as well as mentors.

But there are other **people who know him well and want the best for him**. And that might include people at home in the neighbourhood, and among his new contacts. Phil has clearly got some time for his Dad. He is aware that one or two of his friends are interested. Martin has become important to him. He could - if he would - usefully discuss his storyboard with any of them. That would, of course, be up to him.

And then there are **other students** - in the class where Phil is learning storyboarding. An issue for classroom disclosure is that you never know what people on the other side of the room are making of what you are trying to say - or what they are going to make of it later, maybe on the street. So there would need for trust. Winning trust is a necessary pre-condition for face-to-face work. Classroom trust must be built by stages - first-of-all working through small-groups and, then, the whole-class. It is a progression. At an early stage versions of other people's stories are not too risky to share. When students can make parallel storyboards of an episode from a shared experience (say an experience-of-work) then their curiosity about how they see things differently can overcome the hesitancy of disclosure. There is also protection in *'I'll show you mine, if you'll show me yours'*. But interaction of these kinds always needs clear and fair 'rules of engagement', which everybody agrees - and where everybody holds everybody to account.

So versions of a storyboard might be shared in different ways at various stages. Storyboarding relies absolutely on establishing such partnerships for learning. And there is more to come - some versions of which it would be more important, and perhaps easier, to show to other people [they are on pages 38-41].

Underlying all of this is a critical factor for any emotional intelligence - and for all our well-being. In all these ways students learn, not only how other people influence them, but how they influence other people. Only the most egocentric misery-memoirs deny how we all provoke in others the actions for which we then want to blame them - *'not me miss, him!'*. Rising above that denial has another meaning: our well-being is not just the effect of other people's causes, we all have it in us to be the causes of our own well-being. Actually, for most of us, it's probably our best hope.

(d) progressive predication. Daniel Dennett's work [pages 25,30 & 31] is concerned most basically with human consciousness. This does not mean just being 'awake', rather than 'asleep'; or 'alert', more than 'inattentive'; or even 'aware', rather than 'out-of-touch'. These are all states-of-mind that we share with our animal inheritance. And we all take refuge in 'asleep', 'inattentive' and 'out-of-touch' - for at least some of the time. But 'awake', 'alert', and 'aware' together amount to what teachers look for in interested students. It is the baseline condition for learning.

But Daniel Dennett (2003, & appendix 6) is looking for something that more-impressively lifts our humanity into its best moments. And he finds it in the expanding range of ways in which we can reflect upon our own awareness. We are each

capable of becoming witnesses to our own lives - scrutinising what storyboarding calls 'a predicated self'. It is a special case of consciousness. The expansion of that capacity equips us to deal with the traps that inner impulse and outer circumstance lay for us. It is our autonomy.

Storyboarding works on that ability; and it does so through the idea of a predicated self. Predication is a person mindfully examining his or her own story. We have been signposting how that is so through much of this handbook. It is progressively layered.

'... <i>this is interesting - I want to know more</i> '...	baseline
'... <i>I am a witness to my life - posing questions about what I said, how I felt, and what I did</i> '...	[page 16]
'... <i>it is seeing now how people and groups influence me - helping me on and holding me back</i> '...	[page 17]
'... <i>that watchfulness deepens inner life - calling up different feelings to what I felt at the time</i> '..	[page 20]
'... <i>it is also finding turning points - which can mean that I don't have to be now who I was then</i> '..	[page 23]
'... <i>and it is seeing that there can be more than one possible "me" - in other possible futures</i> '...	[page 24]
'... <i>so I can retell my own story to realise those new possibilities</i> '...	[page 30]
'... <i>and I can see not just what other people do to me, but what I can do for myself</i> '.	[page 33]

(e) learning beyond awareness. The progression does something new to the thinking which characterise learning as raised awareness. In this field that earlier idea crops up, for example, as 'opportunity awareness' (say, of knowing what is available) and 'self awareness' (such as knowing what I can do). This is learning right enough, but at the level of information and skill to be acquired - and to be assessed. It is a necessary feature of education, but not a sufficient one. There is more to you and your students than being aware of what experts can help you to know. The idea of the predicated self - the self as a witness to his of her own life - moves beyond that. It calls upon a more layered and dynamic - but less-easily assessable - inner life.

This is an important focus in the coverage-processes-influence (CPI) framework for the management of well-being (appendix 8). CPI owes something to Daniel Dennett's understanding of the necessity for levels of pragmatic complexity [pages 25,30 & 31]. CPI is a framework for managing well-being through learning for autonomous action. It is also an extension of the earlier awareness-based model for careers work. That extension requires uses of narrative - and, in particular, the idea of an inner life.

And so, we are moving on in Phil's life. That story was *then*, this reflection is *now*. That was *subjective* self doing what Phil did; this is a *predicated* self wondering about what else might be. The idea of a new Phil is possible. There is no more powerful validation of any idea than making that action work. We move on to how Phil sets about remaking Phil.

making it happen

Panels one-to-five [pages 16-25] show Phil looking back: his storyboard sets out how past causes have brought about present effects. Panel six [pages 30-32] finds a turning-point. The turning-point catalyses a change-of-mind, and gives the story a new direction. It turns Phil round so that he is now looking forward: now his storyboard can point to how present causes can bring about future effects.

(a) planning action. All narrative calls up memories. And Harriett Harvey Wood with A S Byatt (2008, & appendix 9) set out an anthology on memory which strikingly points out that the converse of memory (thinking back) is anticipation (thinking forward). The use of words and images, of memory can be used, not just to recover a past, but creatively to imagine a future. In Christopher Booker's terms the story then becomes one of 'rebirth' (2004, & appendix 5). The story is now not so much about 'what's going on?' as 'what can I do about it?'. Panel seven [page 38] shows Phil doing that.

So, where are you now Phil?

' it's looking like I'm going to try for HE'...
'... that moving-on will mean some letting-go'...
'... and, so, my biggest questions are about my friends and family'...
'... and I can't just walk away from all they mean to me'...
'... I know that the recruiters and selectors will have other questions for me'...
'... and at some point I'll need expert help on details like this - and I'll find it'...
'... but not yet - I've got other stuff to settle first'.'

If that's it, then it's a process of working out what to hold-onto and how to let-go. It's career-management Phil; but it maybe not as careers specialists know it. It does not fit to the expert analyses used for working on how to manage a career [pages 5-7]. We can hardly call it 'rational choice'; but neither is it silly. And so, few would lose interest in it because it fails to conform to some template of a 'proper' career decision. Or because it doesn't yet call on expert-led career awareness.

Literary folk might call the coming episode 'rebirth' but, in our field, more people call it 'action planning'. And there are career-development issues: if Phil were ever to go for (say) medicine, or the law, it would be a good idea to allow that to shape his choice of course now. On the other hand, Phil is going to enter undergraduate work as a mature students - and that will find some easement on selection criteria. His tutor should know this. A career adviser will. Martin will know enough to tell Phil to get it covered. But it is all further down-the-track for Phil. He has other plans to make - at quite another level in his life.

And if he can't get these deeper issues resolved the way he needs them, then recruiters and selectors are not going to get a look in. Maybe not even expert careers advisers. What would be the point?

(b) metaphors for learning. Phil is getting the plot [panel 4, page 23] and extending it into the future [panel 7, page 38]. He needs to know what sort of story this is going to be. Telling the story of a life can hardly avoid calling on some metaphor or other - is it like a 'quest'? a 'voyage'? or what?. George Lakoff (2003, & appendix 10) examines the way metaphor assembles the complexities and confusion of life into a concrete imagery. He points out that our choice of metaphor influences how we see things and what we do about them. More than that: he points out that we use metaphors without being fully aware that we are using metaphors. There is sneaky quality about how a metaphor can shape your thinking - and without you realising it.

Ideas of 'positioning' and 'journeying' are recurrent metaphors in the way in which we think about learning for well-being.

- (i) **learning for position.** For some people making life-plans like Phil's is a natural extension of what has been going on in their lives for years - at school and at home. In some cases big family adjustments have been made on the basis of how well they support their children's prospects. You could have been getting ready for this since you were a toddler.

So, when you start to talk about the work you want, your people are not surprised. Some may have, themselves, done something similar. They would know what to look out for and how to avoid the pitfalls. They might be able to anticipate what any gatekeepers are likely to ask, and they can help you rehearse how to reply - say - to recruiters or selectors. Things are more-or-less as expected - they feel natural. Whatever issues come up, somebody not far away will know what it means, why it is important, and how it can be dealt with. The only help students in a situation like this might ask for is information, advice and guidance on how to get through the gate.

In Christopher Booker's terms [page 24] this is a 'quest' - people know what they are aiming for. A similar, but more exact metaphor in our work, might be to say they are in a 'race'. The challenge is to get a result, now. Your people are rooting for you. If they can they will manoeuvre you onto an inside track. Your task is to look good, find appropriate coaching, focus and streamline your action, be competitive, get ahead, to be 'a winner'. (In such a culture 'loser' can be a common form of insult!) In a race everything, from the starting bang to the finishing shout, is about positioning. The word 'career' is derived from word the Romans used for 'racetrack'.

If you're assuming that it is only the well-off and well-connected who do this kind of thing, don't. Every decent family, and school looks out for their own as best they can. It is what families are for. There are some students from the developing-world for whom the whole village has rallied round for this moment in their life. The task is to justify that belief. It has to be said, however, that some well-connected middle-class British families are very good at setting their offspring up for the race - their children seem often to be able to find those inside tracks.

- (ii) **learning as a journey.** It's not like that for Phil. His family and friends know he's an odd one, and they accept that he might make it to some sort of management role. But he knows that they're going to be surprised by what more he is going to say to them now. None of them has been anywhere near a university, they may not understand - some may not like it. Could Phil be taking too much of a risk? doubting the way he has been brought up? getting above himself? trying to be something he's not?... being disloyal? Such reactions happen, though it doesn't seem likely with the friends and family we so-far know about. But Phil is surprising himself; so he knows that his own people may not be ready to hear what he is going to say to them now.

The likes-of-Phil most need our help with their well-being. But Phil is not asking for coaching, he needs another more exploratory kind of help. And the-likes-of-Phil may be the people least likely to seek expert help. What he needs to talk about is going to recount a longer story: every step a mystery, nothing familiar, nothing obvious, not always easy to know which way to turn. His people want to help; but how would they know what to say? So there are relationships to get sorted: attachments - to his dad, to Julia and to Martin - that he knows he can't ignore. And there are allegiances - to his friends to his family - that he just cannot walk away from. And he could still change his mind. There is no racing certainty here.

In Christopher Booker's terms this is not yet so much a 'quest' as a 'voyage'. In our work a similar more general metaphor is of a 'journey'. On a journey there can be cross-roads, detours, hold-ups, changes-of-direction. In a journey you are not so much looking ahead as looking around. Your task is to find out what might be possible. You are less aware of competitors than of companions. And the main task is not the finishing, its finding new horizons. That Latin word is also used to mean 'path'.

The journey metaphor is more basic: a journey can include a race, but a race cannot contain a journey.

Final contrast between race and journey: you don't change your mind in the middle of a race. Reason why we need to be aware of the power of metaphor: in a changing world change-of-mind is a necessary ability.

(d) rehearsing for action. People who see themselves as racing competitors may not want to go through a storyboarding process reviewing the whys-and-wherefores of what brought them here. They know what they are going to do and they know what to expect from other people. Whether they know enough, or whether there is difference between what they want and what they need is another matter.

But Phil must now deal with the consequences of past actions - what others have done to him and for him. And with future actions - what he is now going to do to them and for himself. He needs to be able to anticipate their reactions, and to be able to work out how he is going to manage that - for their well-being and his own. This kind of holding-on and letting-go is predicated career management [pages 33-34]. It is career-management in a sense wider and deeper than knowing how to gather accurate information, make a valid self-assessment, and work up a competitive application.

Panel seven (following page) sets out what Phil now knows he must take on - sometimes as son, sometimes as friend, sometimes as student. The episode is a creative scenario. And it provides a framework for rehearsing how he will manage things. Curriculum time and space might afford opportunities actually to role-play scenarios. Students will learn from each other.

But if that is not possible, Phil just imagining the scenarios - and imaginatively working through what needs to be said - will help. Because Phil has provided himself with a concrete and credible series of images to work with.

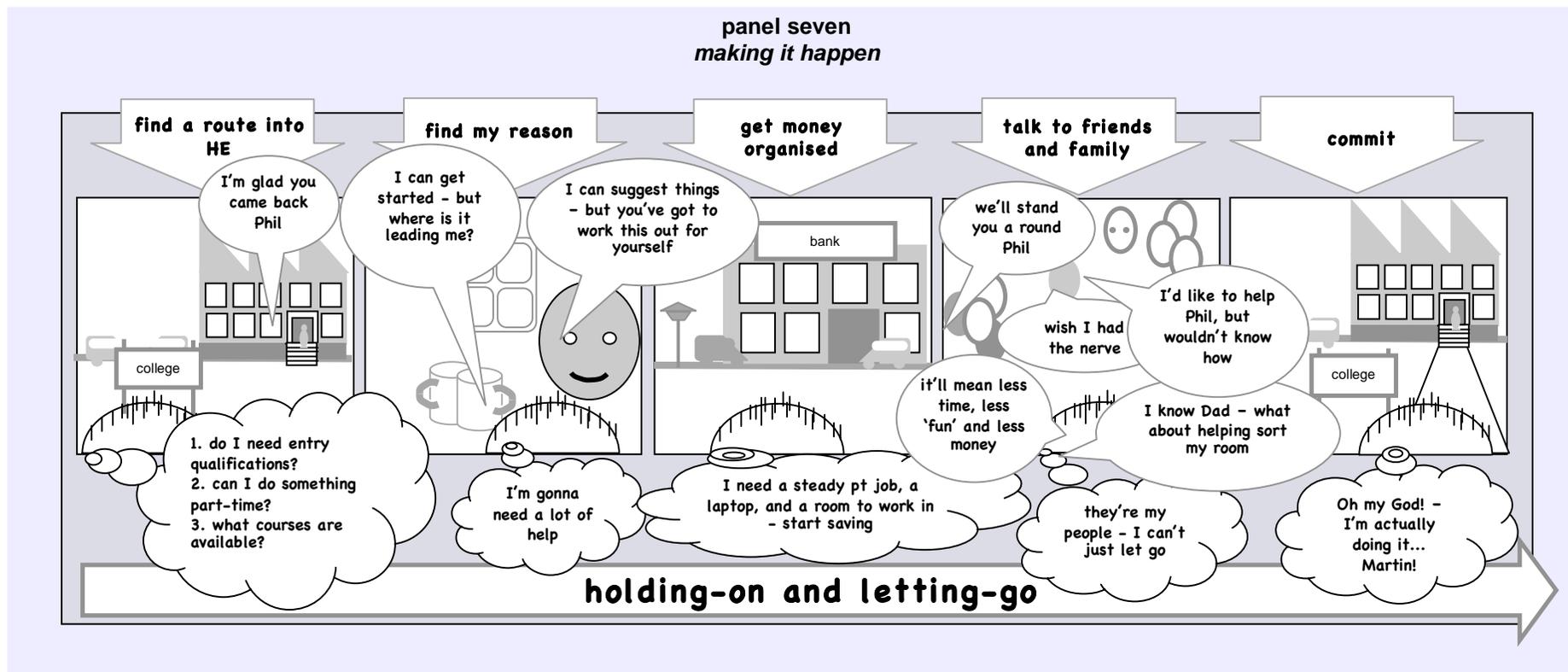
And there is also this: at some point in the now foreseeable future Phil is going to need to complete some competitive application to a graduate-recruitment programme. There will be questions concerning what gave Phil this idea..., why it is important to him..., how he sees himself in the future..., what contribution he thinks he can make.... . Dealing with questions like that calls for pretty sophisticated communication skills. It's the sort of thing that is finely honed in the experience of people who have grown used to talking about themselves in positive and confident tones. When Phil talks with his dad and with Martin about this, they're going to understand it in different terms. He'll need a different vocabulary and a flexible way of understanding what needs to be said. Working out what to say and how to say it now, will set him up for knowing what and how to say it then.

The journey is equipping Phil for the race.

Panel seven (following page) sets out the elements - present causes of future effects:

- ... on **meaning** – *'what do you know of where this is taking you, and why?'*
- ... on **events** – *'what must you now make happen?'*
- ... on **talk** – *'what does that mean for what you think, feel and say – to yourself and to other people?'*
- ... on **places** – *'where do you need to be in order to do this?'*
- ... on **people** – *'who can help you, and who can you involve?'*

And, right now, this is career management which responds to a more rounded account of Phil's well-being, the well-being of the people who are important to him, and the well-being of those who one day will be dependant on what he makes of his life.



This storyboard is virtual episode - a trial reality. Phil has used it to set down as much as he can about what needs to be done. A good teacher, adviser, counsellor or mentor can help.

'I'm glad you brought this up Phil. Let's go through it stage by stage'...
'yes, there are routes through FE to HE which you can discuss with Martin'...
'yes, you can get financial help - though we need to talk about whether it is at the bank'...
'yes, you need first to tell your mates and family where you're going - and why'...
'and yes, I know you need ways of saying it to them that will get their support'...
'so let's go through this one step at a time'...
'and get as clear as we can about how you can make this work'...
'so that everybody you need to be on board is on board'.

It all calls up the same features for sequence, points-of-view, turning-points and further change-of-mind. But this is not a found story, nor even in a recalled one - it is an imagined one. Actually, it is a created one.

outcomes of learning for role-related action

Storyboarding is a learning tool. And we are accustomed to the idea that people should be *assessed* on what they learn. But assessment purposes and learning purposes do not always sit easily together. What we do about assessment can actually damage learning. Those dangers are particularly present in learning for well-being.

(a) weighing up assessment. Teachers have issues with the way in which assessment schedules distort learning. The issues are identified as *'teaching to the test'* - we seek the learning that most advantageously positions the students. And - as we have seen - that may or may not be the most useful learning [pages 35-37].

The issue is deeper than at first-sight appears. Much of what we learn is, anyway, fairly quickly forgotten. As Harriett Harvey Wood and A S Byatt (2008, & appendix 9) show, the brain is as much an organ for forgetting as it is one for remembering. Learning that is not used in life, or not thought of as important in some other way, is discarded. This fact applies to what your students learn in your programmes - even when they have done well in assessments. Indeed the way our brains work may well mean that, *because* the learning is linked to assessment, it may be more likely that - when the assessment is completed - the learning is forgotten. It happens to us all - it has happened to you.

And so, unless we need the learning, or make a serious effort to remember it, we readily forget it. Indeed, if we signal to ourselves that the learning is important for one particular purpose, when that purpose has been served, it goes. This has survival value - it gets rid of useless clutter. It is deep inside us - we don't choose to do it, we just do it.

There are implications: telling students this learning is for an examination may, once the exam is over, actually activate that involuntary discarding mechanism. It is, therefore, probably not a good idea to assess learning for well-being in any way that suggests that it is learning for an examination.

But there are other ways of assessing what our students learn.

(b) assessing learning for well-being. We can mark learning for well-being in other ways. Students need most-of-all to know that the learning can be used. Where that link is made, between what is learned in a classroom and what is done in life, then we have the basis for what is called 'transfer-of-learning'.

Transfer-of-learning is learning which is gathered 'here', but used 'somewhere else'. The transfer is from the setting where the learning is gained to the setting where it is used. Transfer-of-learning is more than a *learning-outcome* - a learning outcome can be assessed in a 'classroom' framework. Transferred learning is an *outcome-of-learning* - we can see what learning can do for students in their lives. Learning outcomes can be tested in assessment, outcomes of learning are used in life. Getting transfer is, at the same time, the most needful requirement of learning for well-being, and one of the most challenging of outcomes to enable.

(i) meeting the need. If learning for well-being is not transferred into students lives then what we are trying to do is just not working. It doesn't matter how many boxes are ticked, how many observations are graded, or what can be incorporated into the record. If that learning is not used in life, then all we have is a forgettable learning-outcome, not an embedded outcome-of-learning. It is therefore essential that assessment invites students to visualise where in their lives they will use each piece of learning. Narrative can anticipate things in that way - it can look back and it can

look forward. Panel seven [page 38] illustrates how that is so. There is a more formal version of the same information in panel eight [page 41].

- (ii) **dealing with the challenge.** Transfer-of-learning is best achieved when students can recognise clear indicators - markers - for how this learning will be useful in their lives. Markers set up links between what is being learned and how it is going to be used. The more specific and concrete the marker, the better. Thinking about what he is going to do in role provides those kinds of markers for Phil. The way he is thinking about his future [page 38] conjures specific and concrete images of what he is going to do as a...

...a mate;
...a friend;
...a son;
...a debtor;
...a student.

All of these are roles. The idea of role was introduced earlier [pages 18-19] as a feature of storyboarding. And now, in role, Phil will...

be somewhere:	in the pub / at Martin's place / at home / at the bank / at college
with others:	his mates / Martin / his dad / a bank official / his tutor
have a task to take on:	gain understanding / get help / acknowledge care / develop a budget / land a place

Role is a narrative term - credible and calling up clear markers for how this virtual story will unfold. This kind of clarity makes it possible to transfer learning from the learning setting to a setting where I will do something about it. The link to life is an anti-discarding mechanism - where your learning reminds your brain of your life, in life your brain will remind you of your learning.

Phil's creative story can be transferred into an action-plan in these terms. It is set out in panel nine (following page). The left-hand side of the format summarises what Phil has learned that he must now do. The right-hand side uses a narrative sequence. The sequence closely corresponds to the format he used to rehearse it [panel eight, page 38].

Phil might hesitate to show his storyboards and mind-map to other people [panels five, six, & seven; pages 25, 32 & 38]. They are personal and disclosing - private. But the more formal framework in panel nine is a document he can show anybody - friends, family, adviser - even recruitment or selection gatekeeper. This is where Phil is going with his learning and why. They all have an interest. They all can help.

panel eight
narrative action planning for well-being

your ideas for action - the list	ID and date Phil - 8th July	making them work - the story	
<p>what needs to be done? things to do, places to go, people to talk with, other...</p> <p style="text-align: center;">talk to college tutor - get an appointment talk to Martin - at home talk to friends & family - where we meet</p>	<p>what will you do and say first how do I get into HE?</p>	<p>where & who at college with tutor</p>	<p>by when this week</p>
<p>why is this a good idea? for your life, to get help, to help others understand you, other...</p> <p style="text-align: center;">want to know what the tutor thinks don't want to lose my friends Dad knows I'm ready for a big change Martin can help - but I don't know how</p>	<p>next what can I get from it?</p>	<p style="text-align: center;">Martin</p>	<p style="text-align: center;">this week</p>
<p>who and what do you need to do this? people, time, money, space, stuff, other...</p> <p style="text-align: center;">steady job (part time) work-table and laptop in my room financial advice</p>	<p>next get financial advice</p>	<p style="text-align: center;">bank?</p>	<p style="text-align: center;">next week</p>
<p>what outfits can help you? school-or-college, employer, bank, other...</p> <p style="text-align: center;">college bank</p>	<p>next tell my people what I'm up to</p>	<p style="text-align: center;">mates & family</p>	<p style="text-align: center;">next week</p>
	<p>and then enrol at college</p>	<p style="text-align: center;">tutor at college</p>	<p style="text-align: center;">by end of month</p>
	<p>this is what I mean to achieve where will you be, what will you be doing, how will you feel? regular work / save / 6 hrs lectures and 8 in my room - every week / my mates and my Dad see I can do it / and we all feel good about it</p>		
This is the basis for the plan - now, what will you do - and in what order? >>>		you can show your plan to people who know and care about you - so that they can better understand you and help you.	

on-going work on storyboarding

(a) partnerships-for-learning. One of the most important things that happen in any learning programme is that we find out what is going on in our students' minds...

*...why they think some things are worth learning and others not,
...what happens as they take them on board, and
...how the usefulness of that knowledge can be made the basis for sustainable and fulfilling action.*

There are big issues raised by the idea of partnership for learning: learning is not a product offered to a consumer, it is partnership sharing a journey. The underlying principles for establishing partnerships-for-learning are set out in *Re-positioning Careers Work in Curriculum* (Bill Law, 2008). Current school-based consultancies on this work will lead to further reports on the possibilities

(b) storyboarding as research. A feature of partnership is reciprocal learning: teachers are helping students to learn, and students are helping teachers to learn. Any of the storyboards which can be shared with teachers - such as panels 7 & 8 - are not just assessment tools they are ways in which teachers can learn from their students.

We, especially, need to understand more about the damage to well-being caused by class-, race-, and gender- stereotyping. We really don't know how frequently, or how intensively, that kind of damage is done. Or how it is best repaired. Storyboarding can help us find out, and how better to help (appendix 11).

(c) more stories. Phil's story illustrates the principles of storyboarding well enough. But we need more (appendix 12). Julia should to tell her side of things. You may have other stories that can help - perhaps ones that test storyboarding to the point where it needs to be further adapted. If you do, let <bill@hihohiho.com> know.

(d) appendices. The on-going programme for this work will be reflected in a series of appendices - on:

1. *The Feeling of What Happens – Body, Emotion and the Making of Consciousness* (Antonio Damasio, 1999);
2. *Story* (Robert McKee, 1999).
3. *The Learning Brain - Lessons for Education* (Sara Jayne Blakemore & Uta Frith, 2005);
4. *How Fiction Works* (James Wood, 2008);
5. *The Seven Basic Plots* (Christopher Booker, 2004);
6. *Freedom Evolves* (Daniel Dennett, 2003);
7. *The Story is True* (Bruce Jackson, 2007);
8. CPI: a coverage-processes-influences model;
9. *Memory - An Anthology* (Harriett Harvey-Wood & A S Byatt, 2008);
10. *Metaphors We Live By* (George Lakoff & Mark Johnson, 2003);
11. storyboarding as research;
12. more stories.

to be alerted to these and other updates e-mail 'yes' to <bill@hihohiho.com>

why storyboarding is important

A key concept for careers work is change-of-mind. Perhaps the greatest inhibitor of career management is its converse - habit-of-mind. Stereotyping is a habit-of-mind - and, arguably, the biggest hindrance to learning for well-being. Storyboarding engages people in probing possibilities for change-of-mind. That is why it hinges on looking for turning-points [pages 26-29].

(c) turning points and change-of-mind. Nobody is arguing that Phil should have changed his mind - or that he shouldn't. The argument is that he has a right to see how and why change-of-mind is a possibility.

Apart from anything else, it is plainly the case that change-of-mind becomes necessary in a changing world: we are all engaged in recognising potential for possible selves in possible futures. It means that, whatever commitments people make, they know that they could have done something else. For that to be so we all need to be able to recognise turning-points in our lives.

And so, and to summarise this handbook, storyboarding is a graphic method for recognising possible selves in possible futures. It enables people in:

- > re-examining experience;
- > interrogating those influences;
- > challenging habits-of-mind;
- > enabling change-of-mind and possible selves;
- > imagining the resulting possible futures;
- > rehearsing what it will mean to reach them;
- > anticipating consequences.

It brings students to a realisation that nothing is inevitable. This is learning for what some people call 'emotional intelligence'. And it is certainly not tick-box learning for cut-and-paste learning.

(b) well-being and social stratification. Any concern with well-being poses questions about who gets to do what in society. What people do about personal, social, economic, civil, spiritual, physical and environmental well-being works out differently in the lives of people from different sectors in our society.

The issues are: why is it that some people seem naturally to move into some opportunities while others, with no less potential, too-easily settle for less. This is stratification: stratification is more than a layered structure of social differences, it is a social dynamic which assigns destiny on the basis of origin. Your starting point too readily predicts where you will wind up. This could easily be the case for the-likes-of-Phil.

Behind that observation is this: much of what is experienced informally - background experience setting up habits-of-mind - can entrap people. The dynamic is unfair. And it is intensifying (Robert Cassen and Geeta Kingdon, 2007).

Perhaps the most important reasons why storyboarding is important is that it works on that dynamic. In Phil's case it might be that the dynamics of a 'less posh' post-code do not automatically consign him to a restricted life. The converse case is that the dynamic's of, say, Julia's background do not consign her to a life which deprives her of a happiness that she and Phil might have found. Maybe she is racing too much and journeying too little. Nobody knows! She may not even know herself what she has missed. There is certainly entrapment in posh post-codes as well as in low-rent ones.

Our students need to know about this. Narratives unravel how things are, set them out for scrutiny and for use in future planning. Both Phil and Julia should be getting to work on that.

And so should we. It should be a central part of our research agenda - and storyboarding can help [\[appendix 11, page 42\]](#).

(c) what's our story? The idea of narrative crops up a lot in public affairs. Politicians look for a narrative which sets out their ideas for the future of society. Advertising draws heavily on story-telling techniques. People are naturally drawn to narratives. The way they show how one thing leads to another, how life has turning points, and how we should expect once-in-a-while to change direction - all of this puts narrative among the most basic ways of learning. Perhaps *the* most basic.

It is not surprising, then, to hear reports that Robert McKee's work on storytelling for script-writers has been used by public figures (1999, & appendix 2). They want to know how to tell their story.

It also calls up a possibility for our work.

Does learning for well-being have its own narrative?

Does it need one - something that can engage our stakeholders in a conversation about where we are going and why?

Should we be wondering where our turning-points now are, in that unfolding story?

And is it possible that we need to work out our own feelings for holding-on and letting-go? Do we need to ask ourselves whether the various strands of our work are in some kind of competition with each other, or whether they are companions on a shared journey. Maybe, also, we should be thinking about the differences between what has led up to this turning-point, and what will now usefully move us on.

The issues raised by questions like these are tabulated in the introduction [\[page ii\]](#). The movement to the right on that table is a kind of a journey.

Is it the story that learning for well-being now most needs?

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