
three-scene storyboarding

the introductory scheme-of-work

The Career-learning CAFÉ

This handbook sets out in detail a scheme enabling students to use storyboarding in their learning experience. It sets it up as a process which they can engage in all further schemes - and in any experiences where they can learn for their lives

The scheme progresses in four phases - each running for a couple of hours, and each leading to the next. It can be adapted for shorter periods. And some of it can be taken away for students to work on personally.

The sequence is set out in two columns:

on the left are learning processes - written in a teacher voice and signposting key ideas. Aims and outcomes for each phase are set in the contents (following page).

In all four phases of the scheme the start-up says how this learning can be useful in students' lives. The resolution of each phase is to ask how else students can use this learning. These two features enable transfer-of-learning - it locates the learning in the life.

on the right the column signposts useful resources and key ideas.

1. The facsimiles are of material which you can download from the urls given under each. Some are handouts, but some are better projected onto a whiteboard - so that students can, during full-group work, come and write-and-draw in new ideas.
2. The call-outs show questions for a conversation about what it is going on - they are not a script - because students will pose their own questions. They are a scaffold for monitoring how questioning is developing and how where it might be supported.

Which and how much of this you use depends on how your students usefully shape their own learning.

*storyboarding overview - www.hihohiho.com/storyboarding/sboverview.pdf
curriculum thinking - www.hihohiho.com/storyboarding/sbcurriculum.pdf
outcomes of learning - www.hihohiho.com/storyboarding/sboverview.pdf - page 10
classroom material - www.hihohiho.com/storyboarding/sbcurriculum.html
questioning narrative - www.hihohiho.com/storyboarding/sboverview.pdf - page 9
twelve worked examples- www.hihohiho.com/storyboarding/sbnarrative.pdf*

contents

	page number
making your story interesting	1
learning what: scene - episode - turning-point - character - points-of-view - locations	
learning how: to link these features into a recounted narrative	
remembering what matters	3
learning what: big scene - opening scene - following scene - dialogue - voice-over - inner-life - lead role	
learning how: to select key features in an episode - to sequence them into a narrative	
showing so that people understand	5
learning what: remembering - showing - futuring	
learning how: to observe another person's story - to reflect on your own story	
futuring that makes things happen	7
learning what: places to go - people to talk to - plans to make - learning outcomes - outcomes of learning	
learning how: to say what you want - to say why - to get what you need to say and do into useful shape	

detail - www.hihohiho.com/storyboarding/sboutline.pdf

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

making your story interesting

why do this now: so that, with people you know, and people want to know better, you can say what you know and what you want to do about it

whole-group: We all need to do make our stories interesting to other people. Stories have **scenes** and **episodes**. An interesting episode is where you make up your mind or changed your mind about something important - might even change your life. Could be somebody you met, something you did, some place you went. It is a **turning-point** - something makes an impression on you... maybe surprises you. That's always interesting. You are going to set it out as though it were a **film** of your life - told so that people will want to come and see it.

personal: Try it out on another person's story. That person will be the **leading character** in your film. A film needs a storyboard - with people, places, talk, and so on. Like this.

Your film could be about somebody you admire, or who you know, or you've read about, or seen on tv or in the news.

The turning-point is the **big scene** in the middle of the episode. What might be the big scene in your film? Before is an **opening scene**, afterwards is a **following scene**.

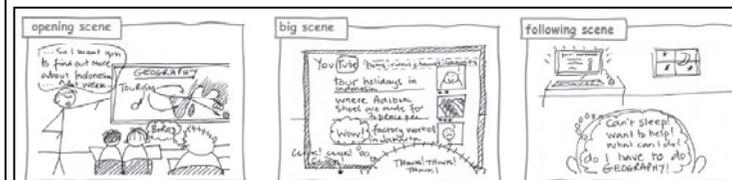
Use the blank version to make notes and sketches for what needs to be in your film's big scene. Work on this first, because it is the turning-point in the story). Then work on the opening and following scenes.

You'll be asked, but not compelled, to share your storyboard in a small group later. But you have your own way of putting things into words and pictures. And you can add to it and change things round later on.

why do you need to be able to do this?

what sort of things would a person need to remember?

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



www.hihohiho.com/storyboarding/sbshowing.jpg



www.hihohiho.com/storyboarding/sbshowingformat.jpg

*what happens before?
are things any better after?
if this were your friend and he asked for your advice...?*

small-group: Explain to the others who your character is and why the scenes are important. Help each other see how any of the stories can be made more interesting. This is making you good at working out what you need to know, if you really want to understand a story - or to tell one.

whole-group: Listen to examples of what the small groups talked about. Look for different views. One of the most important features of a story is different **points-of-view**. Scenes, episodes, turning-points, characters and points-of-view are all important when you come to tell your own story.

Big scenes don't have to be full of noise and action. Sometimes you would hardly notice that something big is going on - it's inside the person. People pick up ideas for what they can do from all kinds of experiences. Knowing about this gives you **locations** for the scene. Which of these do we already have. Could we have more?

personal: You agree with some of what others are saying, but some you will see differently. That is what is interesting about you.

What do you now want to add to your story. You can start again on a new blank if you like.

whole-group: what is important about a story? Which is the most and least important? - compare ideas. Do we disagree about everything? Before-and-after poll.

why do this again: Learning how to tell other people's stories helps to you to be able to tell your own - you can use storyboarding in your life

*what do you most agree about?
and disagree about?*

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

*where do people get ideas for what they want to do in
life?*

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

www.hihohiho.com/storyboarding/sblocations.jpg

what we know about interesting stories

scenes / episodes / turning-points
big scenes / opening scenes / following scenes.
characters / points-of-view / locations

www.hihohiho.com/storyboarding/sbinteresting.jpg

*what makes stories most interesting?
which most feel-good?
are they the same?*

*how else can you use what you know about stories?
where? / who with? / for what?
could this help this person in her or his life?*

The process moves on in three stages:

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

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

remembering what matters

why do this now: so that, with recruitment and selection people - talking to them and filling in their forms - you have your ideas already sorted.

whole-group: If this is a big scene somebody is changing her or his mind. So something is going on, but it's hard to say what it is. We need to know what goes in the blank 'bubbles'. What could that be?

Films are good at two kinds of talk. There's **dialogue** - people talking to each other. And **voice-over** - you can hear a person's thoughts and feelings - his or her **inner-life**. In a film the voice-over is usually the **lead role's** - the hero. We can hear to what this person is thinking and feeling. But for everybody else we only have what they say and do.

personal: Be a creative scriptwriter - decide which of the two is in the lead role. Write in what they saying. Write in what the lead role thinks and feels. Now you have the big scene. Then fill in the what you can feel would be the opening and following scenes.

small-group: Show each other your versions of the story. What different, heroes, talk, feelings and stories have you got?

whole-group: So now you're ready to start work on a version of your own three-scene episode. You already know about interesting stories. And now you know how important dialogue and inner life are to understanding points-o-view.

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

why do you need to be able to do this?



www.hihohiho.com/storyboarding/sbambiguous.jpg

*what are these people saying
what are they thinking?
what are they feeling?*

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

*what difference does knowing about thoughts and
feelings make?*

*do we disagree?
why?*

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

personal: So try it out on an episode in your life. You won't have to show it to anybody else. Just a try-out for now.

You are sorting them into a three scene sequence. Keep it safe for now.

whole-group: As your own scriptwriter you've gathered memories of all the things that belong to an episode.

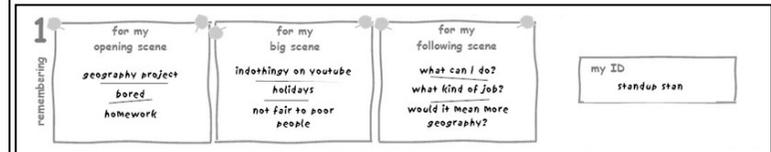
We don't remember things in the right order - they need sorting out like this.

This **remembering** must include all the things that people need to understand if they are really going to understand this episode in your life - and therefore understand you.

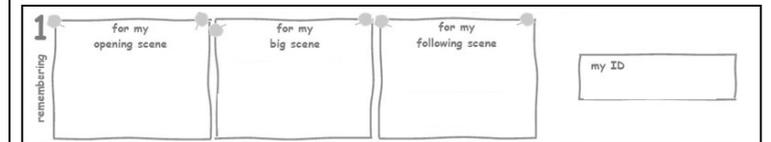
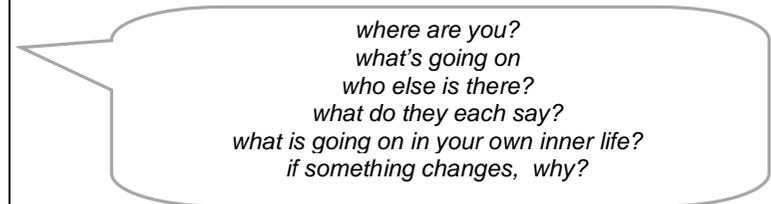
This is what we've learned about a three-scene sequence of memories. You can change what you have done and keep it for future use. Or you can decide on a whole new episode.

You will not be compelled to show your scenes to anybody else. Keep them safe.

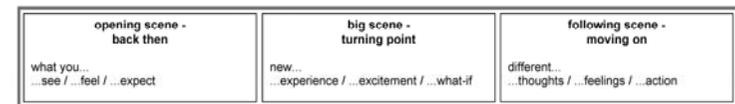
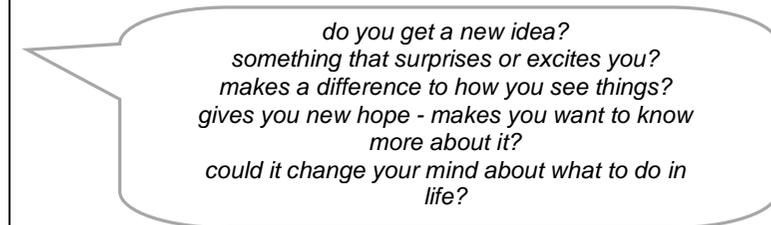
why do this again?: learning how to tell other people's stories has helped to you to be able to do justice to your own



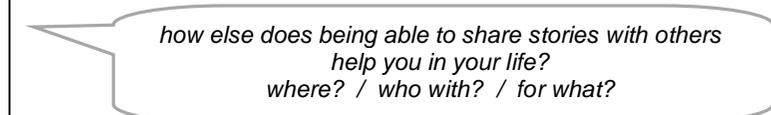
www.hihohiho.com/storyboarding/sbremembering.jpg



www.hihohiho.com/storyboarding/sbrememberingformat.jpg



www.hihohiho.com/storyboarding/sbthreesceneframework.jpg



showing so that people understand: This is where the three scenes are set out in area-two. Storyboarding is designed to be used with free-hand words and graphics on paper. There are other possibilities: (1) also on paper, it can be set down wholly as a text script; (2) with the 'scenes from my life' jpg loaded into a computer, images can be copy-and-pasted from screen-shots of jpgs or students' own images.

showing so that people understand

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

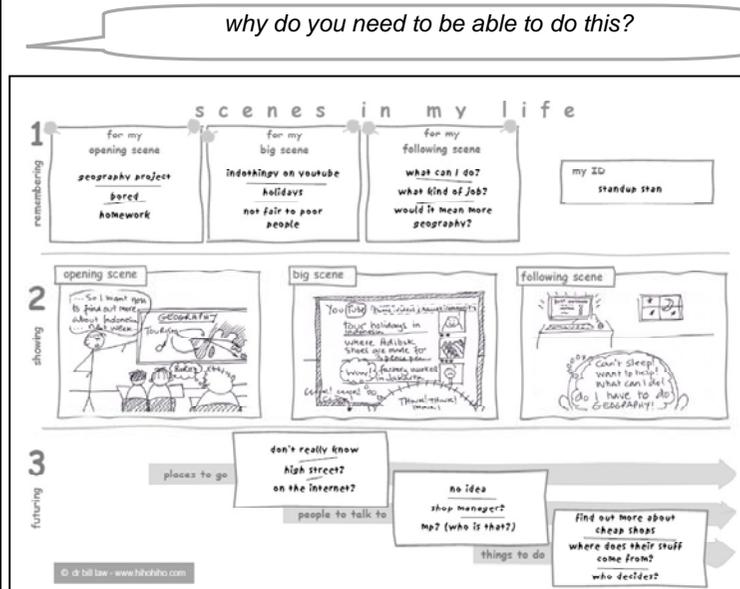
whole-group: Your work on this film goes into a scenes-in-my-life page. With your special id. Where you plan how to tell your story. Something to keep, put into your laptop, and maybe - when you are sure about it and think it can help you - to show to others.

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

Stand up stan's big scene is something that happened at school. We need to see what he is trying to get across. Because, when it comes to talking with other people about his future plans, it will help him to be as clear as he can be about what is going on here.

personal: You've got stan's page - including his notes and how he has transferred them into his scenes.

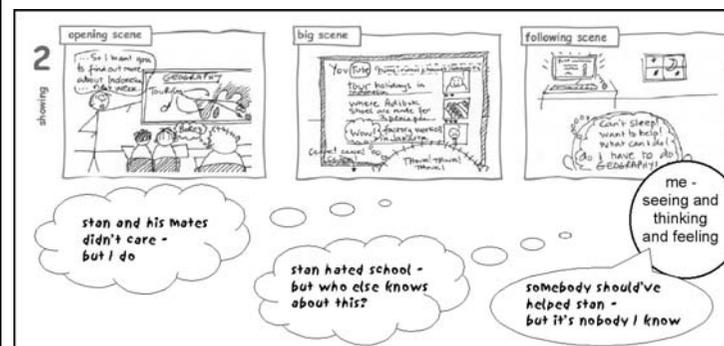
Here is another way of looking at stan's episode. It helps to look at it as though we were in the audience for his film. Suppose you were doing that, use the 'bubbles' to react with your thoughts and feelings about stan's story, and what would you would say about them?



why do you need to be able to do this?

www.hihohiho.com/storyboarding/sbthreescenes.jpg

can you see why this person feels this way?
do you need to know more?
what questions would you ask?



www.hihohiho.com/storyboarding/sbareatwo.jpg

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

personal: Now for your own story. You will not have to show it to anybody else - unless you choose to.

Stand up stan's big scene was at school. But your big scene can be based on an of the locations we've thought about.

You've got your remembering notes in area-one in a safe place, and you know how to transfer what they say into area-two - showing as words and images.

Using this three-scene showing format, work on the words and images you want to use in this episode.

Then, as you did with stan, observe your own film as if it were about somebody else. What can you tell yourself about how this story now looks and feels to you.

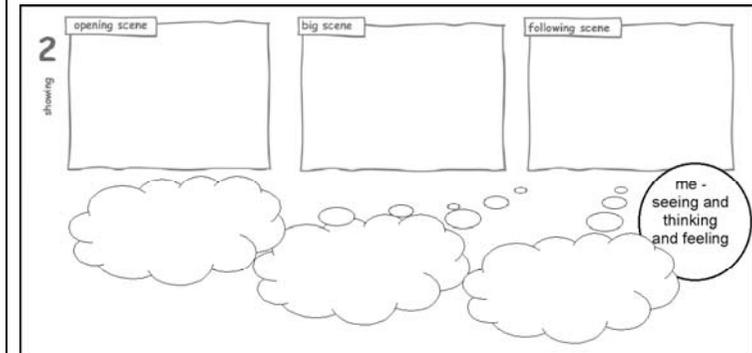
You can have as many copies of the format as you want to re-work the episode until it is as you need it to be. You can also use it on other episode in your life.

whole group: You've now made versions for two of the three areas in 'scenes-in-my-life' - remembering and showing. It is for an episode in a film of your life. You are its main character. You are also its writer and director.

Next time we will do a complete 'scenes in my life' page. If you do not want to use your own story in that discussion, wok on somebody else's. Could be about somebody you admire, or who you know, or you've read about, or seen on tv or in the news. You can take a blank areas one and two and work on the story between now and next time

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

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



www.hihohiho.com/storyboarding/sbareatwoformat.jpg

*what can you see makes a difference to a person's life?
and changes that person's mind?
what do you notice that tells you that?*

*in what other ways can you use being able to show what is going on in your life?
where? / who with? / for what?*

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

futuring that makes things happen

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

role-play groups: We are going to take a look at some of the episodes that we have been working on. You can use your own story - it might mean that you will get some useful help on it.

If you prefer you can use another person's story. You will need to 'be' that person - thinking and feeling as he or she does - then you will say and act as he or she does. It will help you to see what is important in getting a story across.

Groups of three, in a round of three 10-minute role-plays. Each takes a different role, in each time. In one session you are the 'lead character' in your scene; in another you are a 'helper' to that character; in the other your 'observe' what the other two say and do. At the end of each role-play the observer tells the others what were the most useful things they say and do, when they are talking with each other

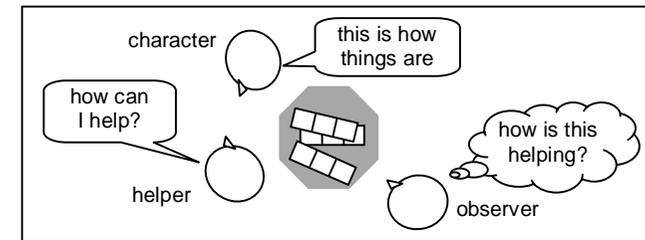
whole-group: Any observers say if they notice something good. The other two roles in that round say whether and why they agree. How far do we all agree about: (1) what is hardest to get across, and (2) what most helps in doing that. Make lists - take a poll.

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

This how stan did his.

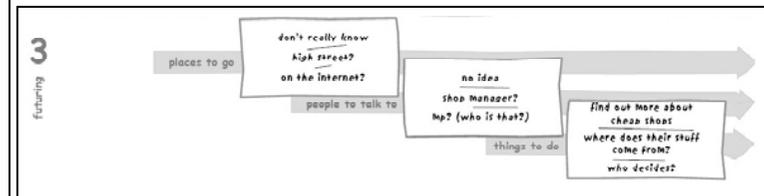
It can mean (1) **places to go:** visits to make, experiences to enjoy, confidence to build; (2) **people to talk with:** people who know you and want the best for you, who can show you new things, like you've never met before; (3) things to do - **plans to make:** work to do, action to try out, problems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

why do you need to be able to do this?



www.hihohiho.com/storyboarding/sbroleplaytriad.jpg

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



www.hihohiho.com/storyboarding/sbfuturing.jpg

*what else to go and see?
what other people to get to know
what different tasks to take on*

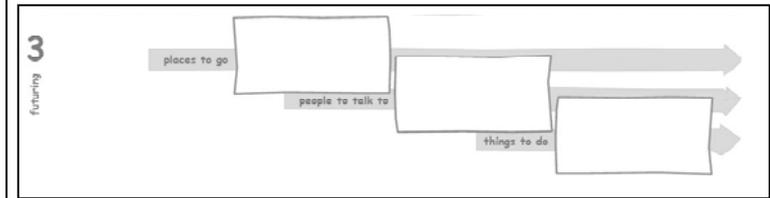
personal: Make a version of the futuring are for your episode - you have the remembering and showing areas to work on. And you have ideas from other people about how best to work on what you've already done.

You can have more than one handout to work on - unit you get this the way you think it should be. If this is your own story it is how you intend to make this experience work for you.

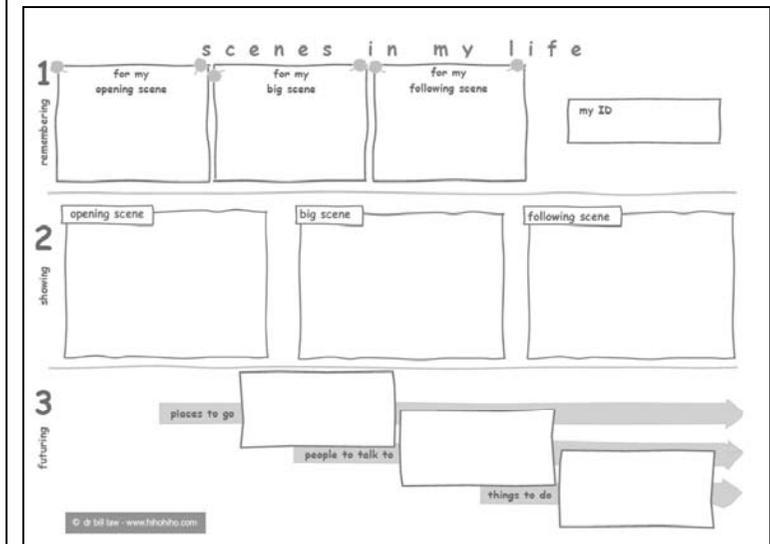
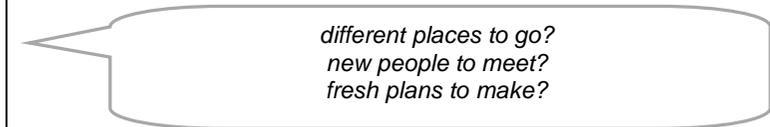
You can get your ideas for remembering, showing and futuring onto your own 'scenes-in-my-life page'.

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

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



www.hihohiho.com/storyboarding/sbfuturingformat.jpg



www.hihohiho.com/storyboarding/sbthreesceneformat.jpg

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

was it all about career and working life or was it sometimes about other things in life? Which are important. List and vote.

What have we learned? List and vote.

How can we best use what we've learned? List and vote.

What do you think I (the teacher) should have learned? List and vote.

why go on using this?: learning how to do this will help you with your school or college work, with your career planning and with any episode in your life which you know ought to make a difference - and where you want to make sure it does

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

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

in what other ways is it useful to make a collection of
scenes from your life?
where? / who with? / for what?

A completed 'my-scene-page' can usefully go into a student **portfolio**. It is designed like a webpage, and a jpg could be uploaded - with protection - onto an **internet** or **intranet** site. That makes it available for talking over - with friends and family, as well with mentors and advisers. It also prepares the way for more systematic **action planning**. At some stage it might be useful to have a version to discuss with **selection** and **recruitment** people.

This scheme of work is an extended introduction to how to use learning experiences in getting ready for that **reflecting-planning-applying** process. This scheme creates space to try out methods, to examine different versions of stories, and to grasp different ways of using learning. But, once learned, storyboarding can then become part of other schemes. It would be integral to any use made of learning space described in the curriculum handbook. Each space would then have the look-and-feel given to it by its particular tasks, with its group of students and of its team of helpers. Storyboarding would then be a method for **tracking** that distinctive learning experience - focussing on what students find it **useful to know**, and planning for what they **intend to do**.

If they are prepared to let you see what they create it would also be an opportunity for you to learn from them - part of your own **research** and **evaluation** programme.

Once learned here, these processes enable learning for **life-long** use - on any **task**, in any **experience**, at any **stage** in life.

learning space - www.hihohiho.com/storyboarding/sbcurriculum - page 7

storyboarding as research - www.hihohiho.com/storyboarding/sbresearch.pdf

storyboarding as evaluation - www.hihohiho.com/storyboarding/sbcurriculum.pdf - page 6

storyboarding and action planning - www.hihohiho.com/storyboarding/sbnarrative.pdf - pages 35-4

review and download full-size material shown here as facsimiles - www.hihohiho.com/storyboarding/sbcrrclmmtrl.html