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# *three-scene storyboarding*

the introductory scheme-of-work

*The* Career-learning CAFÉ

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

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*detail - [www.hihohiho.com/storyboarding/sboutline.pdf](http://www.hihohiho.com/storyboarding/sboutline.pdf)*

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**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**.

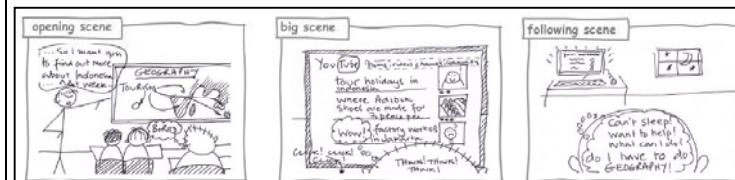
Use the blank version to make notes and sketches for what needs to be in your film's big scene. Work on this first, because it is the turning-point in the story). Then work on the opening and following scenes.

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.

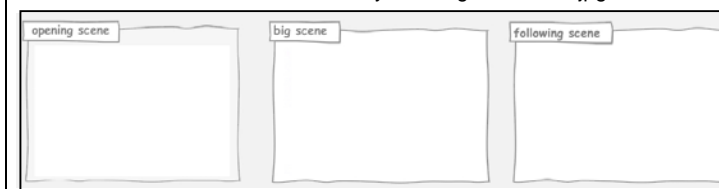
*why do you need to be able to do this?*

*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/sbreatwo.jpg](http://www.hihohiho.com/storyboarding/sbreatwo.jpg)



[www.hihohiho.com/storyboarding/sbreatwoformat.jpg](http://www.hihohiho.com/storyboarding/sbreatwoformat.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](http://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](http://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.

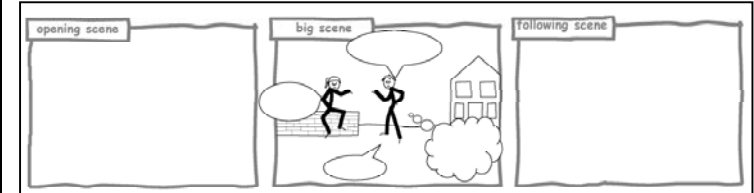
**personal:** Be a creative scriptwriter - decide which of the two is in the lead role. Write in what they saying. Write in what the lead role thinks and feels. Now you have the big scene. Then fill in the what you can feel would be the opening and following scenes.

**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](http://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.

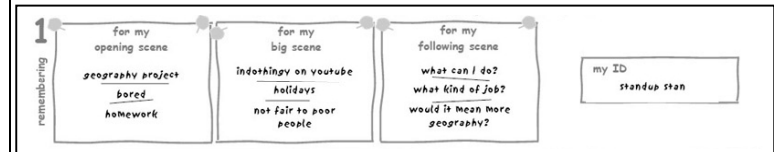
We don't remember things in the right order - they need sorting out like this.

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.

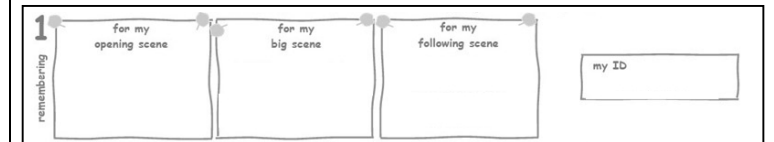
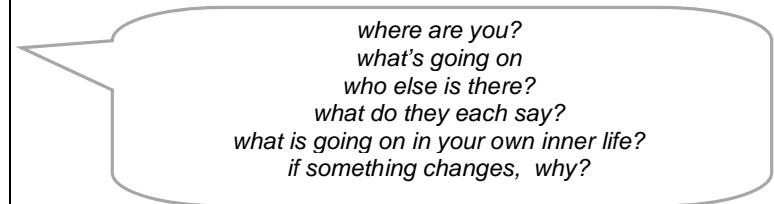
This is what we've learned about a three-scene sequence of memories. You can change what you have done and keep it for future use. Or you can decide on a whole new episode.

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

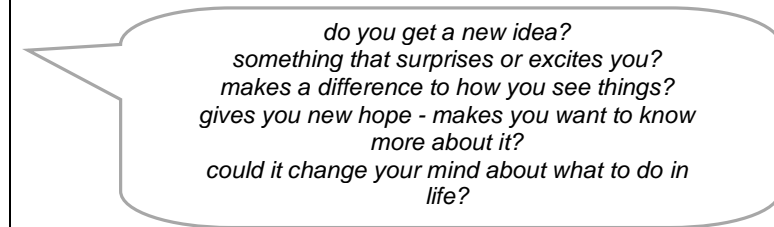
**why do this again?:** learning how to tell other people's stories has helped to you to be able to do justice to your own



[www.hihohiho.com/storyboarding/sbremembering.jpg](http://www.hihohiho.com/storyboarding/sbremembering.jpg)



[www.hihohiho.com/storyboarding/sbrememberingformat.jpg](http://www.hihohiho.com/storyboarding/sbrememberingformat.jpg)



<p><b>opening scene - back then.</b></p> <p>what you... see / feel / expect</p>	<p><b>following scene - moving on</b></p> <p>different... thoughts / feelings / action</p>	<p><b>big scene - turning point.</b></p> <p>new... experience / excitement / what-if</p>
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[www.hihohiho.com/storyboarding/sbthreesceneframework.jpg](http://www.hihohiho.com/storyboarding/sbthreesceneframework.jpg)

