



Bill Law's

# career-learning *café*

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

last update - 23rd March 2007



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We don't know what sort of careers there will be as little as ten years ahead. And some of our students will work into the twenty-second century. There can be no script for that.

Careers education must enable students in their imagination of possible selves in possible futures. And it must do that for a long-life life-long pursuit. But it can't be a collection of things to learn, it is – rather – for enabling students to take their own command of learning processes. It is therefore expressed not in pre-scripted nouns but in learning verbs.

Students are engaged in process at three levels:

<b>learning-to learn</b>	students getting into a learning frame-of-mind, by interrogating what they encounter – to find out, sort out, check out, and work out what they need to know;
<b>making progress</b>	students moving through each piece of learning aware of a step-by-step progression - from where they are now, through how they see that, to what they will do about it;
<b>transferring learning</b>	students bringing that learning into their lives, by setting up credible life-relevant markers for how this learning helps in that life – not a demand to be endured, help for a life.

At the heart of process is progression.

### Progression

Progression establishes a learning sequence - showing what best comes earlier and what later. It shows how:

- > some processes are basic, some are developed;
- > good basic learning lays the foundations for later developed learning;
- > where basic learning gets neglected or distorted and is left unchallenged, later learning can seriously mislead.

### Stages

In career development progression has four broad learning stages.

- |                          |  |
|--------------------------|--|
| <b>a. sensing:</b>       | finding out - getting enough to go on;                 |
| <b>b. sifting:</b>       | sorting out - putting things into useful order;        |
| <b>c. focusing:</b>      | checking out - settling on what needs to be probed;    |
| <b>d. understanding:</b> | working out - grasping how one thing leads to another. |

No stage is ever finished with, but each stage can only be begun when some background earlier work has been done.

Much useful early learning can be enabled in primary education. Indeed if youngsters have not been helped enough by the time they are 10, then - in high school - teachers must help them recover lost learning opportunities.

It all needs imagination in designing learning schemes.

### In more detail

An account of progression, in eight steps, is set out on the following page. It is a framework for enabling students to scrutinise and interrogate their own and other people's learning experiences.

And it can do this for both formal and informal learning.

*stepping stones for learning progression*

<b>a.</b>	<b>SENSING</b> getting enough to go on	1.	<b>gathering information:</b> noticing what happens - in their own lives and in working life - what is done, by whom, what the self and others are like, what they use, where they do it, what they say, how they feel;
		2.	<b>framing impressions:</b> setting out these impressions in descriptions, maps, diagrams and stories;
<b>b.</b>	<b>SIFTING</b> putting things in useful order	3.	<b>making comparisons:</b> comparing 'this' and 'that', 'now' and 'then', 'there' and 'somewhere else' - as well as how it is seen by different people, in different groups, from different places;
		4.	<b>using concepts:</b> learning useful classifying words - e.g. 'skill', 'interest', 'qualification', 'sunrise industries', 'economy', 'equal opportunities' and 'work-life balance';
<b>c.</b>	<b>FOCUSING</b> settling on what needs to be probed	5.	<b>dealing with points-of-view:</b> seeing work, role and self through other eyes - peers, people-at-home, friends, community contacts, social networking – and working with both the thoughts and feelings these differences provoke;
		6.	<b>taking one's own view:</b> probing and checking one's view - on what is 'foreground' and 'background' for me, in terms of what I like (and don't like), what is like me (and not), and what is readily achievable for me (or needs big push);
<b>d.</b>	<b>UNDERSTANDING</b> grasping how one thing leads to another	7.	<b>developing explanations:</b> asking 'why like this...?' leading to try-outs, arguments, hunches and hypotheses about what is going on in work, role and self - past causes of present effects;
		8.	<b>anticipating consequences:</b> working out and refining solutions and decisions for what a person can do about things - present causes of future effects - asking 'what more can be possible?'.

Any programme needs, to take account of learning needs in this sequence. Each stage builds on prior learning: it is a step-by-step sequence, each step depending upon the sure-footed placement of the last. This is learning progression.

However, any particular programme may need to concentrate on some of these processes more than others.

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**More help on learning processes** (also see page 18)

The original account of this progression is set out as career-learning theory in:

Bill Law (1996). 'A career-learning theory', in A G Watts, Bill Law, John Killeen, Jennifer M Kidd and Ruth Hawthorn: *Rethinking Careers Education and Guidance - Theory, Policy and Practice*. London: Routledge.

You can download an account of how this theory fits to a post-DOTS model for careers work:

Bill Law (2005). *CPI - The processes – learning verbs*.  
Website:  
[www.hihohiho.com/moving on/CPI Txt&Map/cafcpi prjctmp.html](http://www.hihohiho.com/moving%20on/CPI%20Text&Map/cafcpi%20prjctmp.html)

**Design possibilities**

The following pages are a collection of learning activities following the eight footsteps of progression. The result is illustrative, it is not meant to be an entire or coherent programme. But it will help you to see what kinds of learning activity are possible at each stage.

Your programme may need to emphasise some stages of learning more than others.

Use the collection to choose, adapt and design activity which takes your students on - from gathering impressions, to knowing what they can usefully do about things.

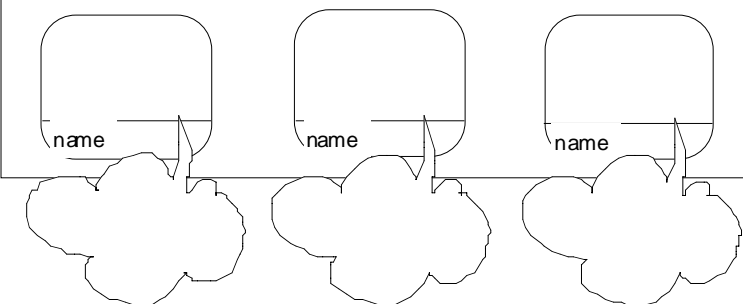
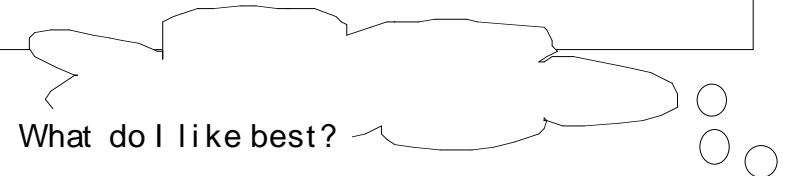
### *Sensing - gathering information*

This is a process of gathering information - such as comes from a visit.

The sheet uses writing and graphics. The graphics can be hand-drawn, photographed or cut-and-pasted from printed material.

The sheet can be used in as many as four stages. Learners make a new version at each stage - keeping the last for their portfolios:

1. It can be used before a visit as a basis for a class discussion - "Has anybody been in a place like this?", "Who will be there?", "What will they be doing?", "Will they say, 'I am happy here' or something else?". The "What do they do?" section can be written or set down as a map or a cross-section. Suitable magazine and press pictures to cut and paste might be useful.
2. A new blank sheet can be used on the visit as a clip-board "note-taking" aid.
3. Completed sheets can form a collage for the follow-up. A careers adviser or other visitor might join in discussion about "Who was there?", "Who did what?" and - when the learners are ready - to "What was most important?" ...and "Why?".
4. The "What do I like best?" section is left blank until a final version becomes part of each learner's portfolio.

<b>WHAT</b> _____ my name _____	<b>LEARNED ON MY VISIT</b>
Where did I go?	
Who did I meet ?	
	
What did they say?	
What do they do?	
	

### Sensing - gathering and framing impressions

The learning outcomes are still for gathering information - but now in a narrative sequence.

Narrative means that a basis of understanding can be built - of relationships, of turning points and of causes and effects. Narratives do this by posing questions - e.g. "Why did he do that?".

Learners can get the basic material from:

- visits (see page 3);
- stories in mainstream subjects;
- visitors to the "classroom" (see page 13);
- home and neighbourhood;
- tv "soaps";
- work experience.





Learning methods include:

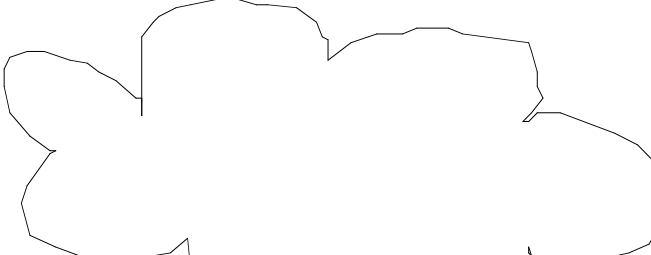
- enquiring - asking questions about working life;
- team work - making a collaged mural of working life in the district;
- individual activity - developing a version of these observations for the portfolio;
- discussion - comparing different stories by different learners ;
- writing or other autobiography - "A Day in the Life of Me!" .

### A DAY In THE LIFE OF

name \_\_\_\_\_

When                      Where                      What                      Saying

7.30 AM		GET CHILDREN UP MAKE BREAKFAST TAKE CHILDREN TO SCHOOL	I LISTEN TO THE RADIO
9.30 AM		FRONT ROOM WORK ON PROGRAM FOR JANE	THIS TIME GOES BY QUICKLY
2.30 PM		TAKE PROGRAM TO JANE GET CHILDREN FROM SCHOOL	THIS TIME I CAN TALK TO OTHER PEOPLE - LIKE MUMS AND DADS AT THE SCHOOL
4.30 PM		IN HIS FLAT COOK TEA WATCH TV WITH CHILDREN SEE GIRL FRIEND GO OUT IF HE CAN GET SITTER	I OFTEN THINK ABOUT NEW IDEAS FOR JANE WHEN I AM INDOORS IN THE EVENING
11.30 PM			



What is the best time of this day?

## Sensing - framing impressions (making comparisons)

Like the technique on page 4, this develops a timeline. The learning outcomes are for framing impressions of both work and self. This version is more explicit about seeking a basis for deeper understanding:

- inviting accounts with turning-points;
- looking for thoughts as well sayings and for feelings as well as facts;
- showing how one role depends on another;
- posing questions about who-does-what - and why.

The technique is best used on short - easily scannable - events. Change-over-time is the focus; provoking comparisons between what is thought and felt in the beginnings, middles and ends of episodes.

It is here used to portray a school-leaving experience; but it can be used to portray *any* curricular, extra-curricular or out-of-school experience - including work experience. It can go into a portfolio.

Learners who have shared the same experience - and their contacts in the community - can work together on this to compare:

- what I expected and what happened?
- your account with mine?
- what you learned and what I learned.

Write a strip cartoon of a special experience. Show where and when it happened, what you did and the beginning, middle and end of the experience. It could be a one-week or one-hour story; you decide!

Put in people you were with.

Use speech bubbles to show what was said - especially what was said about you and your work. Use thought bubbles to show what was going on in your head - especially what you thought about people around you.



What are the main things you've gained from this experience?

- 
- 
-

## Sensing - framing impressions

To frame an impression is to set it in your head, so that you can convey it to other people – or work on it yourself. It is, then, a progressive stepping-stone - linking gathering information (pages 3-5) to sifting it into useful order (pages 6-7).

Setting out what people know about career is done in a number of ways. There are of course written and spoken accounts – some with pictures. They appear as blogs or biographies. And ‘visiting speakers’ set out what they want to say in these terms.

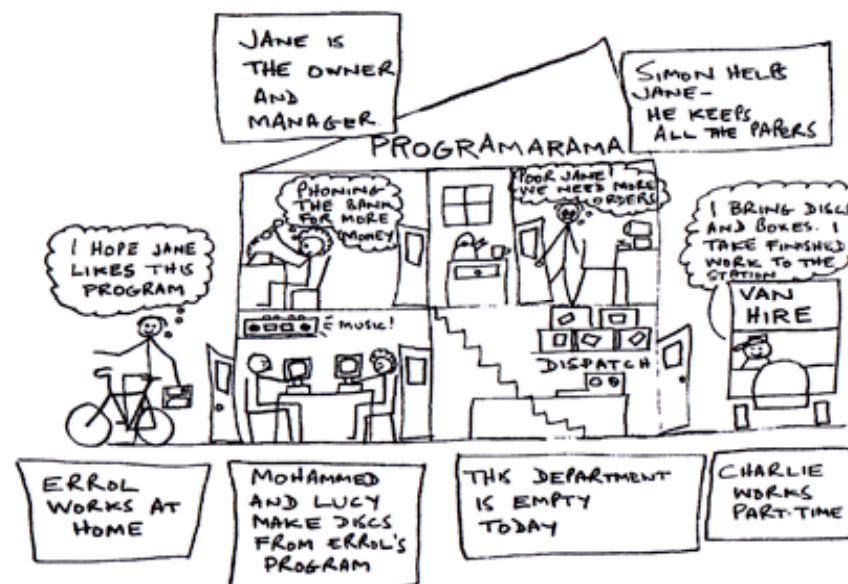
This material looks to how students engage in their own framing of what they find out about careers:

<b>lists and analyses</b>	show pros-and-cons, or analyses into categories - for example of ‘needs’ or ‘abilities’;	page 16
<b>maps and sections</b>	show what happens at a location or in an organisation;	this page
<b>mind-maps</b>	show how things or organised in a person’s head - with links and separations;	page 7
<b>storyboards</b>	show scene-by-scene episodes - with turning points in a life.	page 11

The section of a building (below) could be where your students have made a research visit or engaged in an experience of work. (An account of some of Errol’s story appears on page 4.)

It is useful to compare how different students each see a place they all know. The section provides for that – they could be posted up side-by-side on the wall.

Lots usefully to report and share here.





## Sifting - making comparisons

The learning outcomes here relate to being able to make and use comparisons. Comparison is the basis for concept formation. It is possible to begin work on this with materials and methods suggested on pages 4 and 5; but here comparison is made more explicitly and formally.

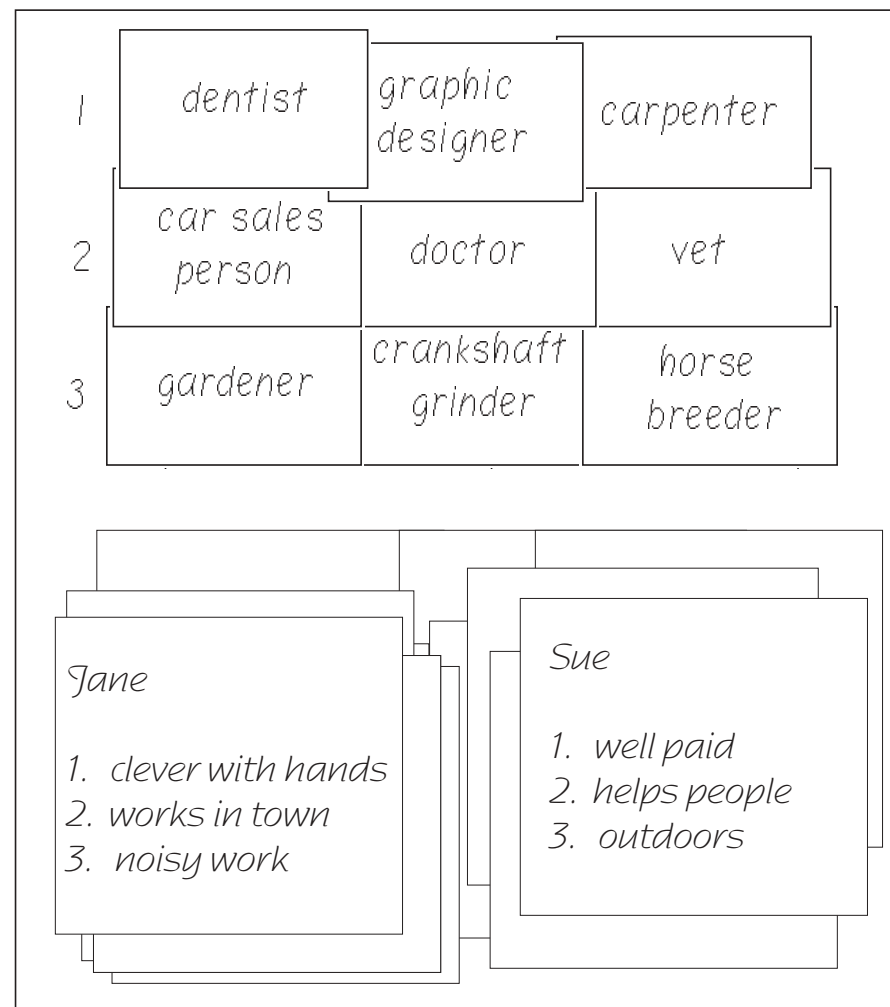
The method moves in 4 stages:

1. Interesting job titles - taken from a general group discussion - are displayed in groups of three. They can be in words or pictures.
2. Learners, working alone on their own sheets, say why any two in each three are alike - and unlike the third. This gives them each their own list of a classification criteria ("these two are nearby", "...you use tools", "...dirty", "...you need to be brainy", "...I like!").
3. In small groups they compare their classifications of work ("I didn't know that was well paid - how do you know?").
4. Each makes her or his own list of the most important things to know about the three most attractive work opportunities.

There are not necessarily any right answers to these questions. Where things are plainly and verifiably incorrect they can be discussed and checked out. But learner' responses here reveal mostly the way in which they organise ideas about work - point of view. No two people do it exactly alike.

This process finds, then, personal ideas about work. And so a listening teacher can begin to gain an impression of how thinking in the group is progressing. (For example "women's work" is a classification criteria which you may want to discuss.)

The group's classifications can be pooled, so that they form the basis for further enquiries into work. For example the class's own interview schedule might contain questions based on their own ideas ("Do you have to be clever with your hands...?" ....brainy?", and so on.)



### ***Sifting – making comparisons and focusing***

While page 6 sifts comparison of pairs of work-features - side-by-side - this page puts comparisons onto a mind-map. Mind-maps show how many different thoughts and feelings stand in relation to each other. Mind-maps come closer, therefore, to how we each experience inner life - and how we develop bases for our own action.

On the right is a loosely assembled map for tracking the carbon footprint of work. All jobs have carbon footprints - splashing out environmental effects.

The comparisons are between 'big', 'medium' and 'small' causes. And between 'close-up', 'other people', and 'spread out' effects - that is effects on me-and-mine, or other people or all living species. Any job which causes big trouble is a 'b' splash, reaching out to the 'spread-out' circle.

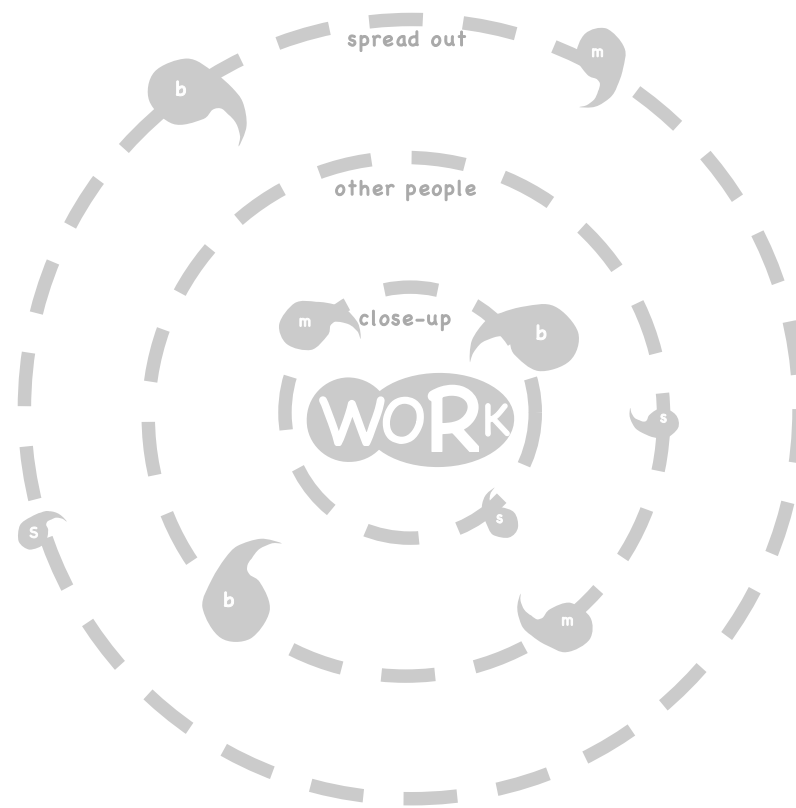
The first thing could be to discuss a worked example on a white-board projection of the map - say of 'beautician'.

*'Is travelling to work a 's' or 'm' splash?'*  
*'What size splash is a container brought in from SE Asia?'*  
*'And with how wide an effect?'*

The map develops by writing words on the splashes - such as 'travelling', 'chemicals', 'packaging', 'deliveries', 'by-products' and 'waste'. Students know something about this - and how much damage it causes. They also have some idea of how much they affect the beautician's life, the life of other people, and the whole world.

So no need to challenge hard - they will challenge each other. But, mainly, they are learning a process for sorting out what any understanding of carbon footprint means. Stuff to think and feel.

The main task is for each student to research a job she or he really needs to know about. Any number of splashes reaching as far as they can see those effects will reach.



But a job of work can also help the environment. So each student could do two maps - red and green. This is because professionals can be sensitive to impact and can influence suppliers. It all provokes thought about what good any person can do in thinking about work like this.

Living has other 'red' and 'green' footprints - especially in shopping and voting.

### *Focusing - dealing with point of view*

The learning outcomes here are for decision-making. Any decision can be examined - in history, literature, tv or other media, or in a situation learners have actually encountered.

The method acknowledges the importance of "significant others" in the process of decision-making - thus building upon the "points-of-view" material set up in the method on pages 6 and 7.

The process is to involve learners in mapping features in such a situation on a worksheet, and then imagining, considering, discussing and acting out what could happen.

If tv is used as a source, a "freeze-frame" use of the event would be graphic: "This is what we said might happen... and (un-pause) this is what actually happened, and how it came out".

The big question are around "Why did she do that?". It is here that point-of-view is found.

Eventually the same format can be used on a decision that the learner him or herself needs to make - thus learning how to find and articulate her or his own point-of-view.

Much of the work is done by individual learners working with their own worksheet. But group-work can be built around comparing approaches with other people working on similar decisions - and perhaps on acting out some of the scenarios that are envisaged. This last activity begins to build towards an understanding of causes and effects - "suppose we do this, what would happen?"

**WHAT WILL** **DO?** name

**Might do this** **Might do this**

**Who else wants this done?** **Who else wants this done?**

name name

**So what will** **do?** name

**What would I do?**

## Focusing - dealing with points of view and taking one's own view

This enables learners to move towards learning outcomes at several developed levels in progression:

Dealing with points-of-view:

- appreciating different points-of-view on work, role and self - e.g. in disagreements;
- acknowledging and managing feelings - e.g. anger, elation, disappointment;
- appreciating how different viewpoints can change plans - e.g. in imagining new possibilities.

Taking one's own view:

- understanding who and what has influenced one's own present view of things;
- seeing self - e.g. experience, abilities, personality, motivation - as changing and as valuable;
- developing own view of life roles - e.g. their importance, value and attractions;
- imagining self - with own viewpoint - moving into and between various roles and relationships.

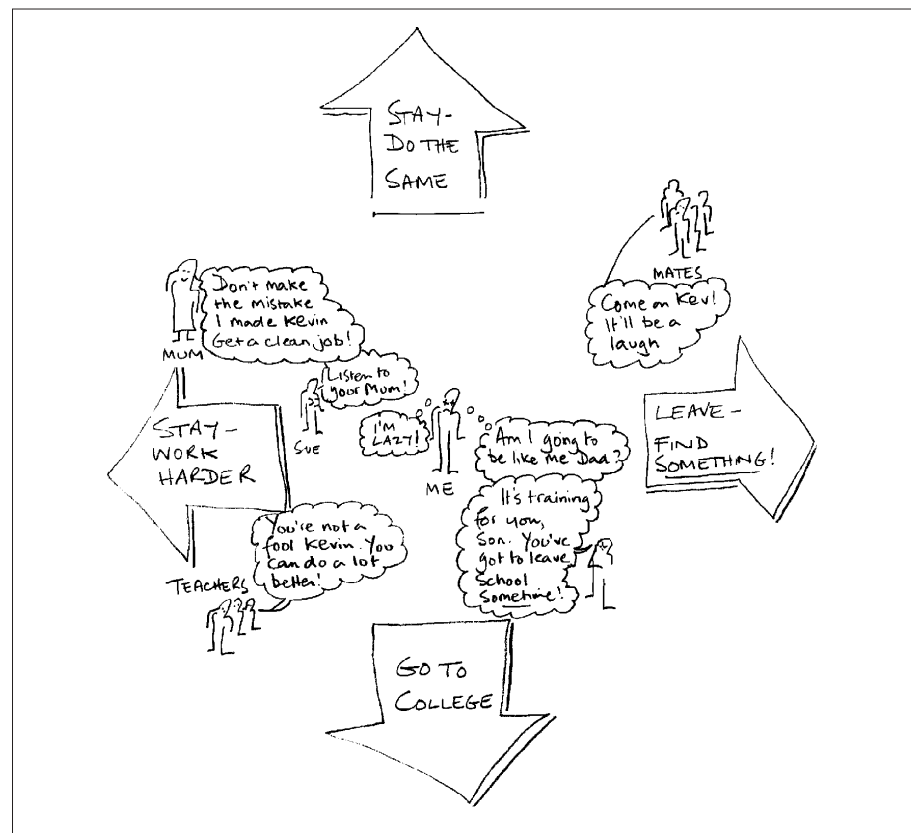
Developing explanations:

- building causes and effects into own story - e.g. "why do they do that?".

The technique can be used to portray dilemmas in many parts of life and curriculum. It is important that learners understand other people's dilemmas. Other people's stories give us each a clue to our own. Working on other people's stories can, then, help learners to set out dilemmas of their own - and how and why they might be resolvable - and with whom.

Make a map of all the people who influence you in a particular decision you face. At the centre draw a figure to represent you. Around the edge put notice-boards pointing to the different decisions you could make.

- Near to each decision draw figures to represent people or groups who might influence your decision
- In speech bubbles put in what they are saying to you.
- In thought bubbles put what they seem to want from you.
- Do speech and thought bubbles for yourself in response to each of the others.



Before you finally decide what to do about this, talk to somebody who knows you and cares about you: you could show them this map as a basis for your talk.

### Focusing - taking one's own view

This is a game, but with a clear learning outcome: that each learner is enabled to articulate and clarify her or his point-of-view on working life. The game proceeds in a range of activities:

1. Each learner identifies a "hero" from the media or other public domain, writing the name and qualities of that person on a small poster.
2. All the posters are arranged vertically on the wall and there is discussion of what they are like and what they do now.
3. Each learner also makes another poster describing desirable work (including, if appropriate, training and non-paid employment) displaying the posters across the top of the wall.
4. Again, discussion of similarities and differences is useful.

You have created a grid into which careers guidance can be written, showing why any of the people might feel right about any of the jobs;

5. Each learner, at random and avoiding his or her own two posters, offers careers guidance to a hero, connecting the name to a work opportunity, saying why this person might be attracted to - and chosen for - this work.
6. The person whose hero it is says whether and why she or he agrees.
7. The person whose work idea it is also says what she or he thinks of the guidance.
8. They talk about what anybody needs to know about people and work in order to make such links.

The point is in how far the teacher can get learners to go in articulating and clarifying what is important in the search for work. Everything is in the discussion! At the end of the lesson all make a list of what they would want to be taken into consideration before any such guidance is given to them.

	Investment brokering gets big wages and is hard work	Teaching is interesting and is with people but it makes poor wages	car mechanic work is dirty but you can make extra money in your spare time
Paul Merton is funny and looks nice			
Tony Blair is brainy and ambitious		'cos he's a good talker - and people like him	
Princess Di was sad and lonely			

### Focusing – taking one's own view

Like the processes on pages 4 and 5, this is a timeline in graphic form – here called a storyboard. But it moves beyond setting down and sorting out impressions.

A place to start would be in engaging students in storyboarding 'other people's stories'. They could come from other parts of the curriculum, a drama (some 'soaps' are good) or a person they know well or have recently met. They could also come from an episode in some work done here – such as on page 9.

It is good to work first with familiar stories and then move on to some not-so-familiar ones. That widening of the scope expands horizons, which is a necessary foundation for any change-of-mind.

Storyboarding works in five or more scenes. It starts with settling on a turning point – the 'big scene' – where things can change.

*'when could this person have changed his or her mind and done something different?'*

That is the focus – a scene worth looking at because it surprises, feels important – maybe even shakes things up.

The other scenes are then built up – what led up to the big scene and how did things then move on to close the episode.



People, settings, talk-and-thought and events fill-in and round-out the scenes. It is details like this which help students to see where the story is leading – its meaning. Useful questions include:

*'where did this happen?'*

*'who was around?'*

*'what happened?'*

*what did people say and feel about this?'*

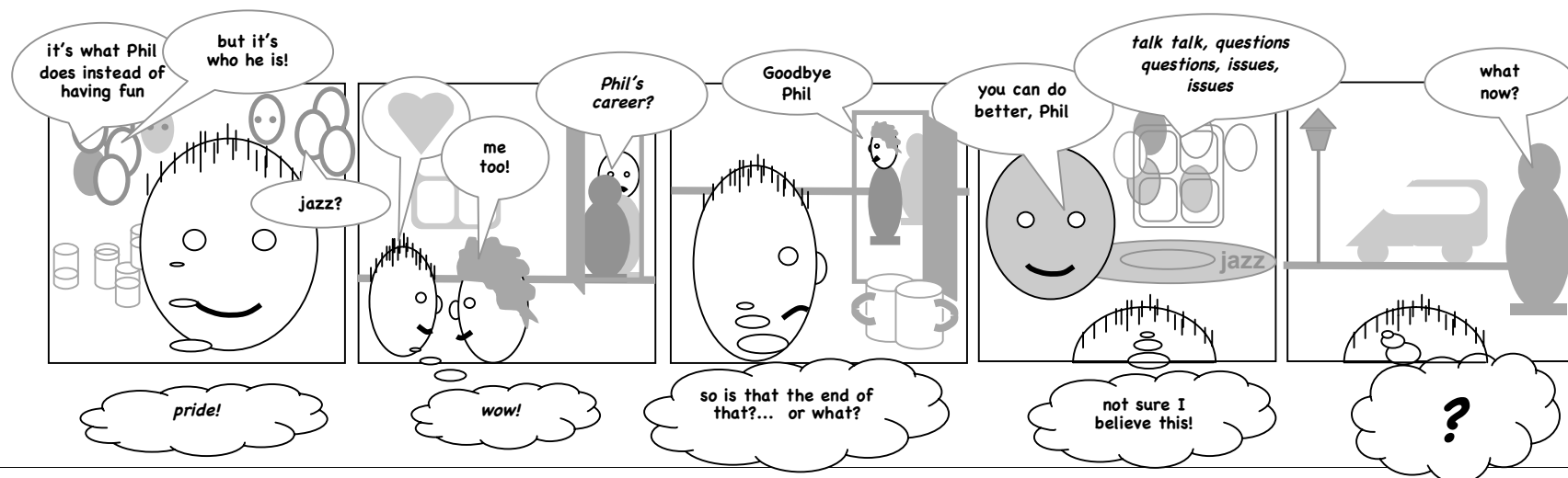
*'where is it leading?'*

*'what needs to happen now?'*

*'who can help?'*

The answers to questions like these are bases for action.

Students should compare different answers – points-of-view. But they should also be supported in developing their own sustainable view of what is going on – and why this is a turning point.



## Understanding – developing explanations

This sets up role-plays in a critical incident. Students work in groups of five-to-eight – as mixed as possible, avoiding friendship-groups. Each group works independently.

The incident resembles the *Lord of the Flies* desert-island scenario. But it is adaptable. You may be able to use something currently in the media – especially local media.

Some simulations give groups materials to work with and specific problems to solve. A role play is different: the focus is on how a mixed-bag of real people will deal with this crisis. They need to work out in reality, who can do what, and how to get organised for whatever might come up.

**About roles:** in groups students probe...

*‘what do we know what we need to survive?’*  
*‘what can we each do to help us survive?’*  
*‘who is going to take responsibility for what?’*

This about role: who is going to work on what task, with and for these people, and in this situation.

**About rules:** Working on roles will throw up disagreements, tensions and conflicts. Good! But the group might need to work out some rules.

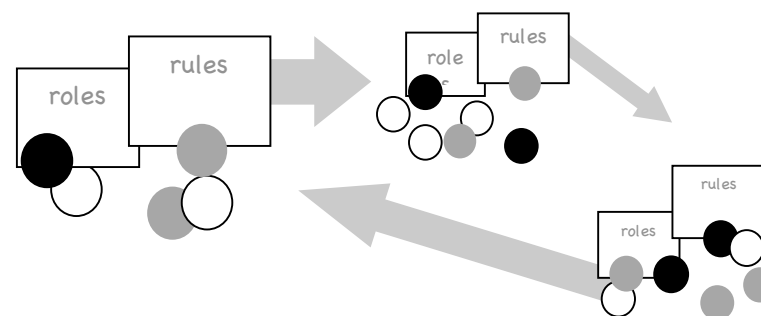
*‘do we need to ensure that the roles are properly carried out?’*  
*‘do we need to know that we are each safe from the others?’*  
*‘does any of this mean setting down some rules?’*

A rule is a requirement for membership of the group. But it is democratic – applying to everybody in the same way.

Students need time and space for this work. It is important that they feel embedded in the situation. When that happens they will

start to say, do and feel some of what they would if the situation were real.

Now the dynamics get disturbed. Each of the groups finds about the existence of one of the other groups – on the same island.



*‘do you want to do anything about this?’*  
*‘would that include contacting the other group?’*  
*‘and what do you want to say?’*

There could be a back-and forth negotiation – for example about combining groups. Each group is both approaching and being approached. Underlying questions are:

*‘are the groups different? if so how? and why?’*  
*‘what happens to make the difference?’*  
*‘who wants to join the other group?’*

There are causes and effects to disentangle here – they have to do with: (1) how people affect each other, (2) how the situation affects the people, and (3) how the people affect the situation. There are managing-work parallels which will not be hard to point up. Storyboarding the event, see page 11, will help.

### ***Understanding - developing explanations (and anticipating consequences)***

In groups, learners examine historical sources for what work was like in the past. They also get first-hand accounts from the neighbourhood.

They make accounts of what it might be like “if I were in a situation like this...” - for inclusion in their portfolio. They research and imagine what a time capsule about work would contain if it had been buried in (say) 1975.

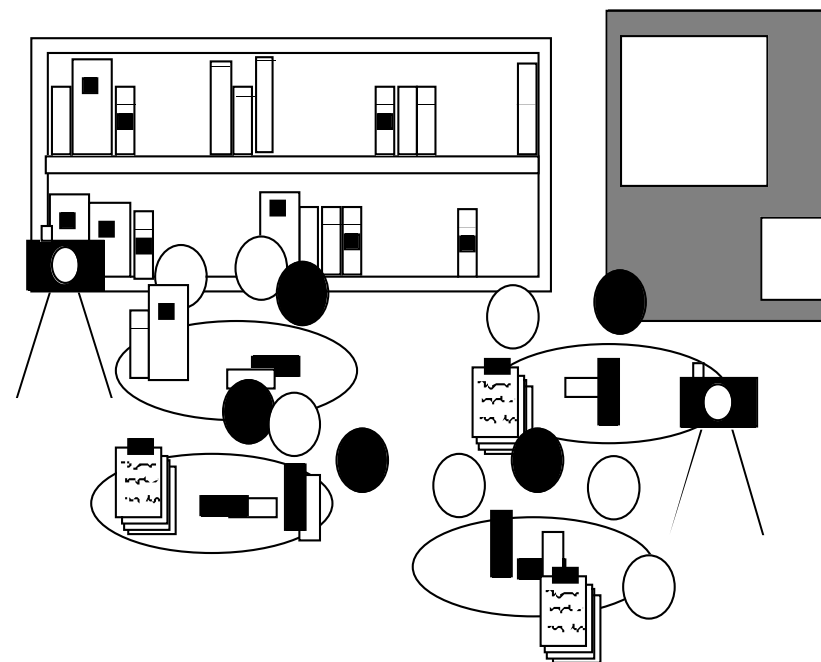
They also research and decide what should be put in a time capsule about work to be buried today; and imagine what somebody in (say) 2015 would make of it.

They make a list for their portfolio of “things I must remember to tell my grandchildren about now!”.

They imagine a “reverse time capsule”, sending messages to now from 2050 (that is, after all, what flying saucers are!) making drawings of what would go in it and displaying it so that different groups can compare their ideas.

They meet a person with intelligent guesses about the future, and show what they have done.

They note coming changes, saying what they can do to improve their own life chances.



The learning outcomes are, of course, in the research they must engage and the exchanges they make concerning it:

- building causes and effects into role-related stories - e.g. “why does work change like this”;
- checking with each other that explanations fit with evidence and reason;
- asking “why” questions - e.g. “must we just accept what is happening?”;
- estimating probabilities of different outcomes from different causes e.g. “suppose this happens now - then what?”;
- imagining personal, social and family consequences of potential action - e.g. “...but what will happen to people if this happens..?”;
- expressing, accepting responsibility for, and negotiating own purposes - e.g. with each other.



### ***Understanding - developing explanations and anticipating consequences***

This will extend learners' achievement of learning outcomes for developing explanations - particularly concerning other people's working lives. The learning outcomes are similar to those suggested on pages 11 and 12; but here the causes and effects are set in dynamic narratives.

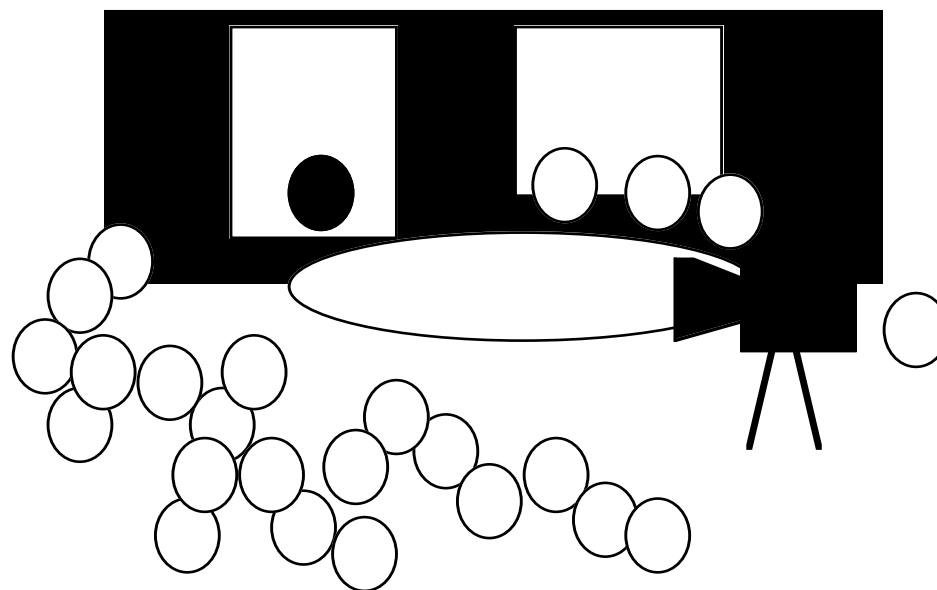
Because this work involves learners in active work, it will also enable learners for anticipating consequences - particularly for their own actions in this work. With the kind of preparation carried out in prior and more basic work, people will be ready for:

- asking "why not" questions about life roles - e.g. "do we have to accept that women don't do that?";
- estimating probabilities of different outcomes from different actions e.g. "suppose we do this - then what?";
- imagining personal consequences of potential action - e.g. "...but what will happen if I...?";
- expressing, accepting responsibility for, and negotiating own purposes - e.g. with each other.

The sequence is as follows:

1. Learners identify the sort of people they would like to meet.
2. Task groups form, each to research and develop a tv-studio-simulated encounter with one such local person - invited to the 'classroom'.
3. Before each visit the team explains to the whole group who it has found, how it has prepared itself, and how the visitor has been contacted and will be briefed. There is discussion about what can be learned.
4. During the visits each team anchors its own presentation, the class becoming the studio audience, joining discussion as the team arranges.
5. After each visit the team and the class identify similarities and differences between expectations and what was found from each visit.

There is a lot of research, preparation and team building to do. The learning is in both the content of what is investigated and in the process of investigating it.



This means that people are not just learning they are learning to learn.

It also means that they are developing confidence - not merely because they are being told they are good, but because they are finding out how they can reach their own understanding of how things work - and use that as a basis for their own action.

### Planning Action – what will I do?

The end-point of the ‘sensing-sifting-focusing’ sequence is ‘understanding’. And that means working out what is going on – finding past causes of present effects. It must take on board not just working-life realities but how inner life and other people figure in what is going on.

But planning action needs more. It also means being able to work out the future effects of present causes. Not what has happened but what I am going to make happen. Action-planning depends absolutely on being able to imagine and work on this.

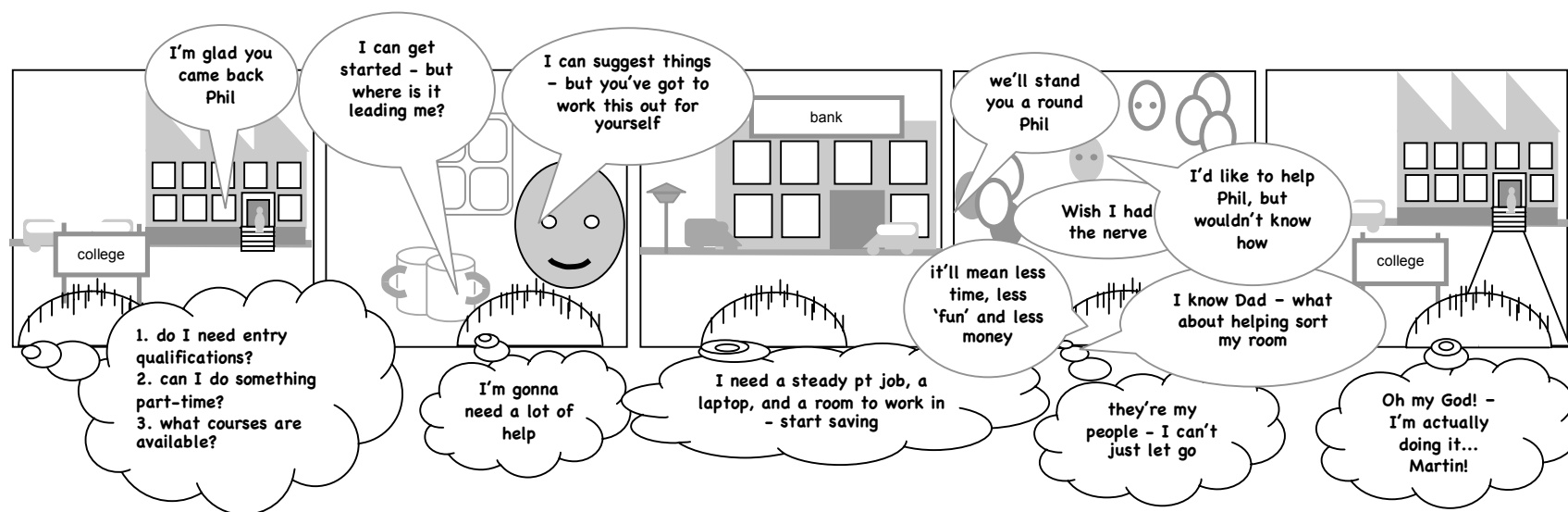
The story-boarding technique on page 11 is designed to be useful also in this way. It can set out an anticipated sequence of events – with its people, and their thoughts and feelings. And so it extends the question ‘what is going on?....’ into ‘....and what can I do about it?’.

The storyboard below follows the one on page 11. But it moves into the future. Like that earlier process, students could use this storyboard for extending the ‘other people’s stories’ that they examined there.

They would then be better able to apply it to their own story. In all cases, it takes your students through how one thing leads to another – and where the thoughts and feelings figure in those events. But these are future things and future events.

This is not just an anticipation but a virtual rehearsal of what a person can do in order to deal with what which happen. Students need to image and work though what other people will say and do and how they will deal with that

The extension of the storyboard (below) can then lead to a more formal presentation of the resulting action plan (following page).



# Formal action planning – preparing for entry

Planning action is a bridge between learning processes and recruitment-and-entry (r&e) procedures. It links storyboarding processes to the listing of factors. Lists are better suited to r&e procedures.

your ideas		making it work – the story		
<b>what needs to be done?</b> things to do, places to go, people to talk with, other...  talk to college tutor – get an appointment talk to Martin – at home talk to friends & family – where we meet	<b>ID Phil – 8<sup>th</sup> July</b>	<b>what will you do and say</b> first how do I get into HE?	<b>where &amp; who</b> at college with tutor	<b>by when</b> this week
<b>why is this a good idea?</b> for your life, to get help, to help others understand you, other...  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		next what can I get from it?	Martin	this week
<b>who and what do you need to do this?</b> people, time, money, space, stuff, other...  steady job (part time) work-table and laptop in my room financial advice		next get financial advice	bank?	next week
<b>what outfits can help you?</b> school-or-college, employer, bank, other...  college bank		next tell my people what I'm up to	mates & family	next week
		and then enrol at college	tutor at college	by end of month
		<b>this is what I mean to achieve</b> 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		
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.		

A more complete list of r&e procedures includes: (1) searching opportunities, (2) linking self to possibilities, (3) planning action, (4) applying for positions, and (5) looking good in selection. All must first draw on the processes set out here.

## Posters for progression

Good process depends on students freely, safely and honestly interacting - with each other and the people they meet in the community. All of this needs 'rules of engagement' which everyone signs up to.

This material sets out process-based 'shells'. It needs creative programme developers to fill it out with graphic and engaging facts, stories and people. That can come from the media and - particularly - from local sources and experience.

The aim is for students each to become her and his own researcher and theorist. They gather impressions and work on what they mean. And so they need to be as much alert of *how* they are learning as to *what* they have learned.

your choice...

live and learn...

~~interrupt~~  
wait

~~ignore~~  
listen

~~ridicule~~  
respect

...or don't learn  
...& God help us all

### heads in gear

> find out

enough to go on

> sort out

in shape

> check out

where you need to push

> work out

why like this and what now

now do it

And, while the aims of careers-work and recruitment-and-entry are not identical, careers work must link to r&e purposes. But contemporary careers work must do this by linking r&e work roles to all the other life roles which make for well-balanced well-being.

### learn4life

#### where?

work / home / street / fun

#### who?

mates / colleagues / officials / family

#### what?

look good / get respect / make a difference / be happy

### ***More help...***

**on career-learning theory** - including a reprint of the original article

***Career-learning theory and its importance for contemporary careers work***

[www.hihohiho.com/memory/cafcilt.pdf](http://www.hihohiho.com/memory/cafcilt.pdf) (Spring 2010)

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**on the uses of narrative:**

***Three-scene storyboarding - overview and support material***

[www.hihohiho.com/storyboarding/sbstockroom.html](http://www.hihohiho.com/storyboarding/sbstockroom.html)

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**on life-role markers:**

***Earning respect for learning***

[www.hihohiho.com/magazine/mkngtwork/PRApdfs/cafcur1.pdf](http://www.hihohiho.com/magazine/mkngtwork/PRApdfs/cafcur1.pdf)

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**on process as part of an overall model for careers work:**

***Coverage process and influences***

[www.hihohiho.com/underpinning/CPIpdfs/cafcpia.pdf](http://www.hihohiho.com/underpinning/CPIpdfs/cafcpia.pdf)

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