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early-view..  
citable, but seeking feedback  
please send to...  
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*the uses of narrative*

## three-scene storyboarding **learning for living**

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*This monograph examines the uses of narrative in enabling the way people manage their working lives. It illustrates that story-telling process with three-scene storyboarding. It is a method for linking remembered past experience to useful reflection, as a basis for future action. It is used here to probe the usefulness of narrative in education - the possibilities and their sustainable realisation.*

*Narrative thinking draws on a wide range of perspectives - all of them of critical importance to contemporary education. The monograph interrogates ideological issues and their practical implications. It scrutinises how narrative is rooted in the way neurological states link to cultural experience. It probes how literary theory causes us to think again about the difference between an expert case-study and a narrated experience. All help us to understand how a story expresses meaning in the experience, and finds purpose in the response.*

*A narrative can acknowledge the unforeseen and spontaneous realities of what is sometimes characterised as 'chaotic' career. And so no story-telling can be a wholly rational account of what goes on and what to do about it. But that does not rule out the uses of narrative as a sense-making process. It does more than show where education can take narrative, it shows where narrative can take work-related education.*

*Learning for living is an EU Leonardo-funded project working on that task. It does so by examining how storyboarding enables that learning in different cultures. Reports and feedback from the project have brought three key ideas to the surface...*

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- |   |   |
|---|---|
| <b>1. enlarging professionalism:</b>          | professionals can do more by creatively rethinking what convention requires and reorganising what resources permit  |
| <b>2. learning as an exploratory journey:</b> | most people see career as a competitive race and that is best served by first seeing life as an exploratory journey |
| <b>3. starting from where people are:</b>     | people necessarily find starting points in local conditions and those enclaves need to be linked and expanded       |
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*The monograph illustrates the terms in which the uses of storyboarding play a significant part in enabling students and clients in reflecting on experience, in enlarging the professionalism that supports such work, and in connecting that learning to local cultures.*

*It is set out here in terms that you can discuss with professional colleagues and community stakeholders - as well as with students and clients.*

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## key words

action-planning / career / chaos / complexity / connectedness / constraint /  
critical-reasoning / culture / curriculum / employability / enclave / enlargement / enquiry /  
ethnography / genetics / hermeneutics / journey / language / meaning / metaphor /  
moving-on / narrative / neurology / on-line / paradigm / philosophy / profession / purpose /  
remembering / research / risk / situated / targets / trust / turning-point / well-being

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## searching pages

This is a comprehensive resource on storyboarding - more than you might immediately need. To help you there is a fully sub-headed contents list on the following page.

You can use your pdf search button to follow cited authors by name. You can also track the key words (it's sometimes best to use the first two-or-three syllables, omitting suffixes).

The monograph is interspersed with examples of...

### *conversational exchanges*

They illustrate how the ideas support the process with students and clients - different examples being appropriate in different settings, for different people, and at different stages.

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## factors for progress

The Learning-for-living project relates progress to factors in seven contexts:

demographic  
economic  
social  
technological  
educational  
political  
decisive moments

This monograph refers to how all seven factors feature in developing three-scene storyboarding.

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## download this monograph from...

<http://www.hihohiho.com/storyboarding/sbL4L.pdf>

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## the point of narrative

'Inspiring stories', we are told, 'have the power to change lives' - and so they do. They also have the power to confuse, mislead and deceive. Yet story-telling is a prototypical teaching-and-learning method - from the earliest times we have learned from narratives - expressed as art, dance, myth, legend, saga, fable, parable, biography, poetry, novel, lyric, soap and gossip. Its appearances reach from the walls of our caves to the displays on our on-line devices.

The most distinctive feature of all storytelling is sequence in time: stories rely on saying what comes 'before', 'between' and 'after'. Philosopher Paul Ricoeur (1998) is among the most influential commentators on time and narrative. He tracks centuries of thinking, leading to a distinction between analytic and existential ways of seeing things.

**reality and meaning - the challenge:** Analytic perspectives show what we can scientifically observe, deduce and quantify. Alongside them, existential perspectives speak of what meaning, purpose and value we attribute to experience. Ricoeur concludes that the inscrutability of scientific accounts of time causes us to turn to narratives of experience - which call on 'before', 'between' and 'after' metaphors. We can get 'ahead', and put things 'behind' us. We can be 'overtaken', and need to 'catch up'. Actually we do none of these things - they are metaphorical images, not cosmological reality<sup>1</sup>. And Paul Ricoeur claims that getting this wrong explains an endemic dissonance in the human condition. This monograph shows that enabling learning for career is caught up in that condition, and that Paul Ricoeur does not exaggerate about the challenge it brings.

Educationist Jerome Bruner has also set out an account of the distinction between these ways-of-seeing (1985) - but in more accessible terms. He argues that each has its own credibility. What he calls paradigmatic credibility is logically and scientifically validated by verification and falsifiability. What he calls narrative credibility appeals to our need for believability and meaning.

We all do both: trying to find out how things really are, and - at the same time - trying to make useable sense of what we find. The challenge of dissonance does not come as a surprise to educators with any memory. It is reflected in the British novelist C P Snow's fifty year-old complaint that the 'two cultures' of science and art do not communicate.

**reality and meaning - in practice:** The two cultures do not much meet in a subject-by-subject learning programmes. But career learning needs them to meet. Between them Paul Ricoeur and Jerome Bruner explain why career learning is so far reaching. It is not that disputes between Søren Kierkegaard and Stephen Hawking crop up much in careers-work staff rooms. It is that careers workers know that two things are going on in their work. The words 'paradigmatic' and 'narrative' speak of them.

Paradigmatically, we use analytic diagnosis of abilities and motivations, and call on research-based labour-market information. We collect and collate facts into correlation-based quantifications of explanatory factors. And all of this is incorporated into learning activities - interview schedules, worksheets, psychometrics and data-bases all rely on this kind of research-based programme development.

Narrative invites people to voice experience and how they feel about it - calling on personal constructs, preferences, and feelings. They say what a person sees as sometimes related and sometimes not. This is often in terms of what seem to be, existentially, 'like-me' or 'close-to-me' - or not. Mind-maps can set down much of this way of seeing things (Samantha Cregeen-Cook, 2011). But narrative adds a sequencing dimension - showing one thing leading to another, hinting at explanations of why things happen, and at anticipations of what might be done about them. These are steps in the

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<sup>1</sup>: the passage of time is accurately measured by scientific means - but 60 seconds and 12 hours were introduced because they are mathematically convenient, they reflect no cosmic reality

direction of not just knowing something, but of giving that something meaning. Its learning activities include creative writing, role-play, simulation and open conversation (Laurie Simpson, 2011).

But narratives can mislead. There are narrative-based on-line career websites, some of which offer what they call 'inspiring stories'. But, for all that narrative can do in sequencing a story and giving it meaning, no story can provide the sort of evidence that well-founded paradigmatic methods offer. Narrative is anecdote and we can't generalise from anecdotes. The danger in inspiring stories - often plausibly told as victims becoming heroes - is that audiences make a long-term commitment on the basis of an optimistic but transient effect. In every-day career-talk it is called...

### *the 'see-a-vet - be-a-vet' syndrome*

This feel-good belief that you can import someone else's life into your own is a fantasy. And fantasy-driven optimism is not a good predictor of real-life achievement (Gabriele Oettingen and John Mayer, 2002). Indeed, it is suggested that over-optimism may be a pathological condition (Jennifer Gibson, 2011)

**narrative - 'yes', 'no' or 'maybe':** In any event philosopher Galen Strawson (2004) will have none of it - explicitly dismissing both Paul Ricoeur and Jerome Bruner. He flatly claims that narration sets a self-deceiving person in a falsely-coherent situation. Better, he says, to treat each event as a fact - in a separate and bounded reality. Narrative is not just unnecessary, it is undesirable: it is not how to find the truth, it how to mistake it. Stories might inspire but, for Strawson, they definitely mislead.

He has a point: narrative is anecdote, it is not a same-for-everybody truth. But Strawson misses a point: to understand existence only in terms of scientific analysis is to misunderstand humanity. We act less in response to verifiable reality, more to the meaning we attribute to that experience of reality. A search for meaning, at the most basic level, is to ask is this...

### *friend or foe? - predator or prey? - related or alien?*

And, again most basically, purpose asks, so do I...

### *move or stand? - run or hide? - approach or avoid?*

All are basic forms of work-related responses. But all are attributions - ways-of-seeing-and ways-of-doing. They are not ways-of-finding or ways-of-knowing. Epistemologists may shudder at the uses of mere attribution to support action that knowledge can more-reliably inform (Stephen Law, 2011). But careers work cannot afford to overlook the species-wide tendency to ascribe meaning as a basis for action.

And so Strawson's forced-choice thinking forces out too much. So here's the task: how do we know when to call on any part of our paradigmatic-to-narrative repertoire. And how can we avoid using one part of the repertoire to do what another can do better? Storyboarding is a test-bed for that task.

## **three-scene storyboarding**

Storyboarding cannot supplant fact-and-factor paradigmatic methods. It is designed to be used where paradigmatic methods do not reflect what is going on in people's lives...

*from what you tell me I doubt that you need more diagnosis or information -  
take a look at this other way of setting things down in your own terms*

**enlarging careers work:** There is evidence to guide us on this (Deirdre Hughes and Geoffrey Gration, 2009; Jennifer Bimrose and Sally-Anne Barnes, 2008). It shows that careers workers are trusted for the diagnosis and information that are useful to immediate moves - say in going for a particular opportunity, making an effective application or managing the selection procedure.

But when it comes to finding meaning and purpose, people are more likely to turn to those they know, and who know them. It is a question of trust: while they find careers-workers credible on the 'what-shall-I-do?' questions, it seems more likely they will turn to direct-and-personal experience for the underlying 'why-would-I-bother?' issues.

Three-scene storyboarding is designed to enable reflection on the 'why?' questions. People work with significant episodes. And, at some point, those episodes are from their own experience. But, in a more developed programme, a starting point can usefully be with other people's experience. It is useful because starting with other people's stories is a safer way to practice the method. And, anyway, reflecting on other people's stories gives us each a clue to our own.

Storyboarding is set down in a scene-by-scene filmic format. Using such a movie-going image to invite contemplative reflection may be counter-cultural. People may be more used to movies with an average scene-length of two seconds. There is a slow-movie movement protesting this trend. And cartoon-like graphic novels, like Shaun Tan's, invite reflectiveness. But cultural preferences raise interesting group-work questions about quick-fire movies - maybe with a short but decisive clip...

*does it matter how this hero got into this shape?  
how does she feel about it? - why would he want to stay in it?  
what else can anybody do about it?  
why do movie-makers never give you time to think about it?*

Because it leads to the other questions...

*what about if it were you?  
what would you want people to understand about that?*

Storyboarding is a slower-movement movie format. It sets down what is found in experience. And it has a procedure for examining it. Both engage people in...

- > linking reflective talk to remembered experience
- > using a combination of words and images
- > seeing one's self both as individual and with others
- > interweaving thoughts and feelings
- > inviting a person to be a witness to his or her own life
- > anticipating action.

The distinctive feature of three-scene storyboarding is the turning-point. It is an episode, which is especially on a person's mind. And it is an experience that makes a person think again...

*something has come up...  
and maybe I should do something about it?*

**words and graphics:** The figure (following page) shows a paper-and-pencil version of the format<sup>2</sup>. The quality of students' or clients' drawing doesn't matter. Matchstick-figures work well enough. A lot can be conveyed by working with position, posture, eyebrow and mouth. But cut-and-paste camera- and imported-images also work. And scenes can be wholly written as screen-plays.

However, engaging attention with graphic avatars in narratives can support student creativity and adaptability (Chen-Chung Liu and colleagues, 2010). And filmic images do seem to have a special hold on attention - showing location, perspective, viewpoint, gesture and expression (Bill Law, 2010a). Drawing is a form of embodiment, locating experience in a tangible form. We think as we draw - outer image and inner reflection becoming one process. Users take satisfaction in getting the portrayal the way they

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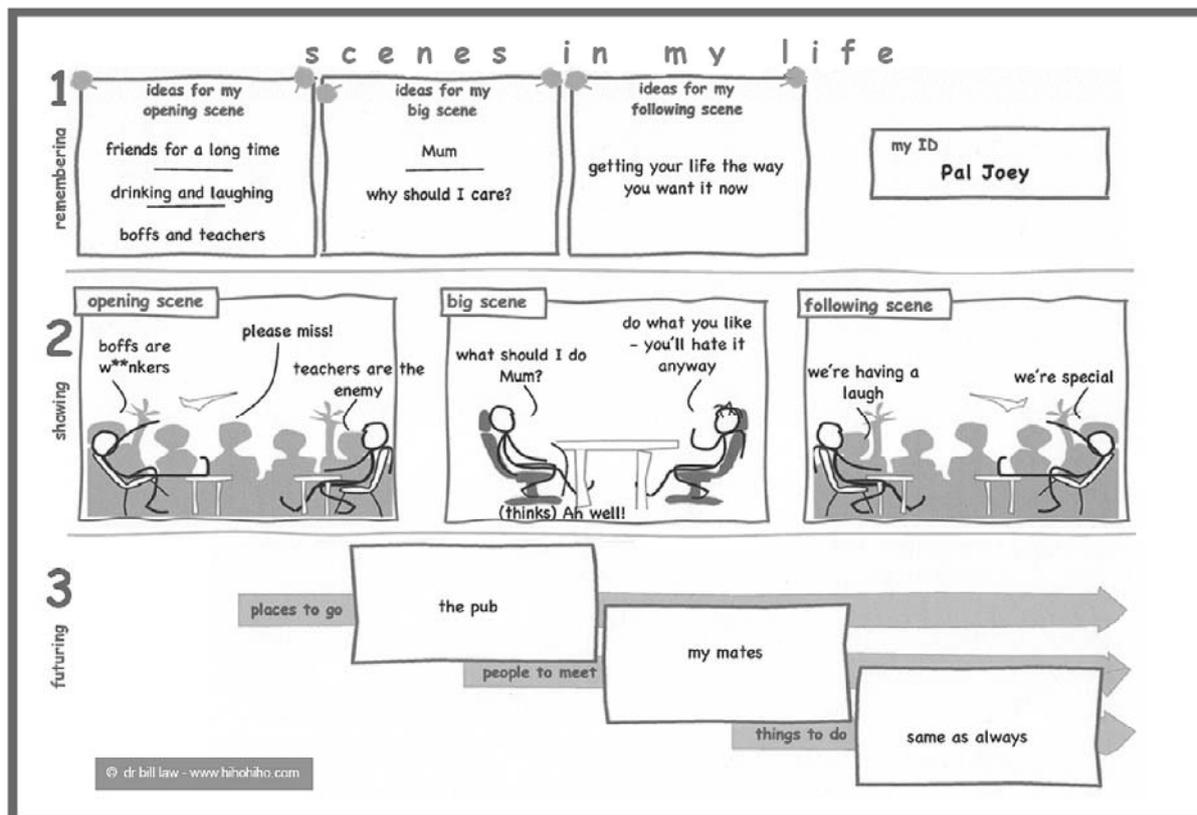
2: for illustrative purposes this is a simple portrayal - based on Paul Willis's (1971, 2001) account of 'Joey'

want it to look, feel and show - especially if they intend to show it to other people. Le Corbusier is reported to have noted...

*I prefer drawing to talking - drawing is faster - and allows less room for lies*

But storyboarding is disclosure - so people need to feel safe. The identity-panel can be anonymous. But the process can also lead to wider communication, so drafting and re-drafting may be wanted to ensure that it does justice to what is going on.

figure one  
**three-scene storyboarding format**



**three scenes:** The focus is on an episode where there is a possibility of a change-of-direction in life. It is most helpfully recent-enough that the possibility of change is still around. However, distant memories do sometimes need re-visiting.

That turning-point becomes the middle scene in the three-scene episode - the experience, in its setting, with the possibilities it opens up.

The experience might be of luck, surprise, loss, gain, or encounter. It can be what happens to the person, or what the person makes happen. It might be any combination of unexpected, surprising, unplanned, pleasing, revealing and confusing. It can take seconds, minutes or hours - but probably not days or weeks. This is in an episode, not a biography.

The setting might be at home, on the street, or in the neighbourhood. It can be while watching tv, on-line, or reading. It can also be away - maybe during a course or an experience-of-work visit.

The opening up of possibilities is a change in how a person sees things - a newly found point-of-view, perhaps widening that person's horizons. It may bring feelings of hope or fear. But it will mean wondering...

*suppose I were to...?  
how might it play out?*

And that is unforgettable - maybe nagging the person, even causing sleepless nights. It calls for a mind to be made up. The change need not be a total change - moving-on is usually a negotiation of what to hold onto and what to let go. But at a turning point eyes are opened to other possible selves in other possible futures.

The turning-point is the middle scene - called 'big scene' - in the three scene episode. They are set out left-to-right in the figure.

- a. opening scene - before - the way things were
- b. big scene - between - when things might be changed
- c. following scene - after - how things became different

The opening and following scenes are the immediate before-and-after. They contrast how the person went into this episode and how the person came out it. The following scene need not extend into the present - but it may if nothing was done about it at the time.

Thinking about a turning-point carries the idea that the future need not be like the past. But, even if the person goes on as before, it is still a turning point - though, now, for a direction not taken. And this is can also be a gain - seeing that something else is possible. And seeing why it is not pursued is as-useful career learning as any. But nothing is certain. Joey left things as they were, but giving more than a couple of seconds to a nothing-was-done episode may change things...

*this is saying that things are not working out well for you - isn't it?  
do you have to leave things the way they are?  
can you take another look?*

Finding turning-points in life is integral to any idea of career flexibility.

**the process:** Each of the three scenes is created in a three-phase process of 'remembering', 'showing' and 'futures' - top-to-bottom in the figure:

1. remembering gathering memories and sorting them into what makes this a turning-point, and - then - what belongs to the opening and following scenes
2. showing selecting the significant elements - people, events, locations, talk, thoughts-and-feelings - and graphically designing how each belongs to the three there-and-then scenes
3. futures this is about now-and-future action - what this person can do about it - specifically where that will be, who will be there, and what can be done.

A person might do this working with another. And that can usefully include a professional helper...

*how are you getting on with that?  
what about taking a few blanks to give it work on it more?  
when you've got enough quiet time...*

It can be useful as a take-away task - maybe something to check out with others, and bring back for some to-and-fro questioning. The 'who?', 'what?', 'how?', 'when?', 'where?', and 'why?' questions catalyse the remembering process. A helper's open version of these questions enables reflection.

## ideas for action

This section sets out research directly influencing the development of storyboarding. Research-and-development more generally applicable to narrative is set out later. The focus here is on remembering and futuring - and then, and at great length, on showing.

**remembering:** Memory is not like a video. Literary commentators Harriet Wood and Antonia Byatt (2008) conclude that the brain is as much for forgetting as for remembering. It is recovered in fragments, and needs sorting into useful order. So area one at the top of the format first invites a moving back-and-forth between the scenes.

It allows one memory to call up another. A person can select and sift them so that they represent what the episode means to them - and in a way that suggests purpose.

*this is not a page for a history book - it's your story...  
no right answers - but memories that make sense of your life...  
so what comes back to you?*

**futuring:** Life is lived forwards, but made sense of backwards. And Harriet Harvey Wood and Antonia Byatt cite evidence to show that the same neurological areas are activated in both remembering and planning. Anticipation is the neurological converse of memory. The term 'action-planning' does less than justice to the back-and-forth storyboarding process of activating the remembering to engage the futuring.

But a development of action-planning can be based on storyboarding. The same questions - 'who?', 'what?', 'how?', 'when?', 'where?', and 'why?' - apply to the future as apply to the past. And storyboarding can be extended from an account of how things got this way to an account of what can be done about them (Bill Law, 2007). The evidence is that a more storyboard-like visualisation of a stage-by-stage process may be more useful than a simpler visualising of just end-point outcomes (Lien Pham and Shelley Taylor, 1999). Actively planned scene-by-scene action is more likely to result in achievement than passively contemplating results.

**showing - visible elements:** A story works well when it gives its audience more than one way of seeing things. Storyboarding is an invitation to look around and see what that might be. It means that Joey's simple story can be probed for more. And that means staying with it for long enough to ask more of those 'who?', 'what?',... 'why?' questions. They show if it can become what is called a 'rounded' story.

*so what else is going on here Joey?  
want to take another look?*

Table one sets out the elements that can make it rounded enough.

table one  
**visible elements in a rounded story**

the <b>people</b> who are about:	protagonist - antagonists - other people - groups - on-going relationships - new encounters
the <b>places</b> where they are:	familiar - unfamiliar - feeling 'at home' - seeing different ways of doing things
the <b>talk</b> they engage in:	soliloquy - conversation - thoughts-and-feelings - exchange - agreement - argument - conflict
the <b>events</b> they make or meet:	routine - continuation - luck - loss - gain - surprise - shock - 'eye-openers'
the <b>meanings</b> they attribute to all this:	beliefs - values - expectations - what seems worth doing - and possessing - who seems worth listening to

The evidence is that people may settle for comfortably quick answers, without recognising what is influencing them. These include psychological influences of habitual and impulsive thinking (Amos Tversky and Daniel Kahneman, 1981). There are also social influences of what people assume to be so because they've heard it said so many times (Schwartz, 2011). A rounded narrative can disturb such influences...

*I've done what you asked...  
now don't bother me any more...  
anyway what's the point? - what will happen will happen...  
just get off my case!*

These 'what's-the-point' responses can also get support from chaos theory, when it argues that trying rationally to plan anything in an unpredictable and unfathomable environment is unlikely to be useful.

The case is argued on behalf of the business world (Leonard Schlesinger and colleagues, 2012). It is also argued by some career theorists (Robert Prior and Jim Bright, 2011). Chaos is a challenging concept. It harks back to the paradigmatic thinking of both quantum and newtonian physics. There is too much criss-crossing of realities - sometimes waves and sometimes particles - or sometimes because a butterfly in Bangkok has made it rain in Barnsley. So life can be described as unpredictable, complex, volatile and meaningless. Though every time you dial up a mobile or fire up a microwave some cause is having some predictable effect. But it's something else that makes a story worth telling - to say he's staying in to cook for his mum. And Joey can say that...

*wait a bit Joey...  
why did you ask your mum about it in the first place?  
could you have been looking to her for a way out of this?*

The chaos lobby has a point - talk of plans in a world full of arbitrary influence can be over-optimistic. But not being able to find a cause doesn't rule out becoming a cause. And that is what philosopher Daniel Dennett (2003) argues. His modelling shows that organisms increase their repertoire by evolving more complex ways of dealing with their environments. It unlocks a capacity for mentally re-organising what is found. That capacity is greatly enlarged in homo-sapiens.

The more ways we have of visualising experience, then the more ways we have of making sense of it - and figuring out what to do about it. It gives humanity its claim to independence. Daniel Dennett uses paradigmatic thinking to explain the possibility of existential effects. Narrative attributes meaning and purpose to what we do.

*your mum makes her sense of it Joey...  
and your mates make theirs...  
so what about you making yours?*

But what we do is not a paradigmatic effect, it is a narrated attribution. Come wave or come particle, and come rain in Barnsley - we are the cause, we take control, we own our lives, we are responsible.

And the complexity is not the problem it is the beginning of a solution. It crops up in certain kinds of narrative - what literary commentators call 'rounded' stories (Porter Abbott, 2002). A rounded story is not a flat story - carrying its audience from scene to scene. A rounded story draws its audience in - wondering what else is going on, and what might be done about it. It engages by suggesting that there is more than one way of sorting this out. To see that is to arrive at a turning-point.

**showing - dynamics:** There is more. A story has an 'arc' - a movement from where it starts to where it goes. In storyboarding the arc is opening scene, then big scene, then following scene. Daniel Dennett and Porter Abbot suggest why in a rounded story nothing is inevitable. The more rounded the story, the more directions for movement. It

invites a questioning about what part of what can give it meaning, suggest a purpose, change a direction.

*where do you need to look Joey?...  
to see where else you can take this story?*

To really get Joey's story is to find how the elements bump into each other. There is plenty of that in Joey's story<sup>3</sup>. This shows the dynamic elements of narrative - set out in table two...

table two  
***dynamic features in a rounded story***

<b>sequencing events</b>	one thing leading to another - explaining things - anticipating things
<b>various points-of-view</b>	other people having their say - forming habits-of-mind - favouring certain directions
<b>the turning-points</b>	re-patterning meanings - suggesting new possibilities - holding out new purposes
<b>a change-of-mind</b>	holding on to some things - letting go of others - feeling anxiety - and hope

In narrative thinking a rounded and dynamic story invites you to look under the surface. To do that is to see that the heroes are not all-knowing, the villains not entirely evil, and the victims not as innocent as they claim. The story becomes edgy - puzzling, rough-edged and never entirely exhausted of meaning. Short scenes don't allow the audience to see, or care, about any of that. Taking time finds more. And finding more, says Daniel Dennett, means that nothing is inevitable - he calls it 'evitability'.

Although all of this may be counter-cultural in among blockbuster producers, it is the very stuff of gossip...

*why did he...?  
didn't she say...?  
why would it...?  
could that mean...?  
so what do I do now...?*

Gossip is important because it finds more ways of understanding experience. More than might be found among paradigmatic facts-and-factors.

Socio-political researchers (Jen Lexmond and Richard Reeves, 2009) see such mindfulness as a basis for achievement. It is stop-and-think attention which resists distraction, focusses concentration and sees things to completion. The authors locate it as supported by significant other people. Storyboarding is designed to frame such mindful reflection - with the support of educators.

**showing - time travelling:** In storyboarding a student or client is sometimes a protagonist and sometimes an audience. It means that the person can look again - in the past, the present and the future.

Concerns for flexibility, social mobility and raised aspiration mean engaging people with the idea that the past need not predict the future. The opposite of flexibility is habit-of-mind. And Carol Tavris and Elliot Aronson (2007) show the many ways in which it holds

<sup>3</sup>: for a full version of Joey's story take a look at Paul Willis's account (1971, 2001)

people inside a zone of self-justification that disguises how things are. Storyboarding invites people out of that comfort zone. And filmic method makes it possible...

*okay Joey, that's how you saw things then...  
but suppose this were a story you're seeing for the first time now...  
how does it come across?*

When Joey has made his film he can watch it. Then he was the protagonist, now he is the audience. The protagonist was subjectively engaged in the here-and-now of that episode - saying what he said, knowing what he believed, looking for what he wanted, trusting whom he knew, doing what he did. He was the celebrity. It felt good.

Which is not the same as being good. The evidence is that constructive motivation is more likely to be stoked up where an onlooker perspective is taken (Noelia Vasquez and Rolf Buehler, 2007) - as though my story were somebody else's story. It is what filmic methods allow - moving from a pleasing past, into a reflective present, and onto a different future.

But the film, now made, will not disappear - so it can do more. It can talk to Joey yet again - of more-than-one future time...

*if your friend Joey told you this story - would you say anything?  
suppose your future child asked why you did this - how would you feel?  
or your partner asked about these years - what would you say?  
will you be glad to have kept this story for then?  
you could give them another life...*

Narrative time is a metaphor - so we can travel in it.

In all of these ways a person becomes a witness to his or her own life - 'I' seeing 'me', Three-scene storyboarding engages a person as both the subjective 'I am', and the predicated 'is that really me'.

## inside a story

Storyboarding is by no means the first careers-work activity to draw on narrative. It has imported features of narrative into existing practices (Larry Cochran, 1997). Constructivism - a self-narrated exploration of individual identity - is widely advocated (Jennifer Corso and Mark Rehfuss, 2011). There are narrative websites setting out reports of career- experience. All of these assimilate what can be readily fitted to an existing careers-work repertoire.

But looking at narrative from inside its own creativity means realising not so much how careers work adapts it, and more how it adapts careers work. It offers much more room for expansion.

**with commentators and critics:** A place to look for those enlarging<sup>4</sup> features would be literary theory. It draws on literary criticism, history, and philosophy to show how all writing changes things. That can include changing careers work. Tristram Hooley and Mark Rawlinson (2011) illustrate how, over time, such thinking helps an understanding of narrative in careers work.

But literary theory follows two paths. One of them - poetics, in a line-of-thinking traced back to Aristotle - shows how writing achieves its effects. Christopher Booker (2004) does this in disentangling recurring plot-lines. Christopher Booker's own perspective is

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<sup>4</sup>: for search consistency cognates of 'enlarge' are used for this idea - but 'spaciousness', 'a wider range of parameters', and 'room for manoeuvre' sometimes serve at least as well

romantic<sup>5</sup>. But some of the elements he disentangles - paraphrased here - have intriguing career-management resonance...

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<b>adventure:</b>	the protagonist, who has distinctive abilities, takes on a challenging task - and in so doing resists all diversionary enticements and invitations
<b>journey and return:</b>	events move the protagonist into unfamiliar settings - exciting but threatening - and to where he or she perpetually keeps in mind getting back to where she or he belongs
<b>divided self:</b>	a many-talented protagonist takes on a risky task - becoming obsessive in a way that separates her or him from all familiar sources help - with tragic consequences
<b>comedy<sup>6</sup>:</b>	a protagonist is one of many - variously encountering each other - and each with a different point-of-view - making for much confusion and misunderstanding to be resolved
<b>mystery:</b>	a protagonist is puzzled by events - she or he becomes curious about them - and probes them to work out what happened and what might be done

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Literary theory also examines hermeneutics - asking how do audiences make their own interpretation of the narrative, looking for what they can find for themselves concerning the human condition. And Terry Eagleton (2003), a leading figure in literary theory, follows that line-of-thinking. He illustrates how literary theory exposes the intriguing roughness of narrative's unfinished nature. And, in contrast with Christopher Booker, he revels in the possibilities for interpretation and re-interpretation that this offers to readers. One of the educationally relevant distinctions to come out of this analysis points to a difference between a narrative and a fact-by-fact chronicle.

An example of a chronicle would be a case-study or report, assembled to inform what interests professionals. Terry Eagleton wonders about the usefulness of grand narratives - such as case-studies that represent events in terms of social class, race and gender concerns. He seeks new narratives. In some accord with Carol Tavris and Elliot Aronson, he wants to avoid the generalities of the too-easily assumed. He urges that criticism must get closer to experience by allowing for the rough complexities of reality. He sees the interest of the dispossessed as too easily excluded from the grand narratives of lobbies that have become influential.

Christopher Booker's poetic account of plots can be hermeneutically re-interpreted. For, what he calls plot we, at the movies, might call genre. And that gives us five filmic terms which careers workers might usefully call on in group work...

*what genre you would say this episode is - 'action?', 'chase?', 'thriller?', 'soap?', or 'noir?'*  
*what about an episode in your own story?*

*can a movie made in one genre be re-made in another?*  
*can yours?*

Is Joey's story a tragedy of divided self and thwarted hope? And would it help to re-frame it as, say, a mystery-investigating noire. Re-framing opens the possibility of making good use of bad news.

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<sup>5</sup>: David Winter usefully summarises Christopher Booker's analysis - at <http://bit.ly/y43YQI>

<sup>6</sup>: a comedy is, like an Italian commedia, a theatrical form - and not necessarily funny, though Shakespeare's 'comedies' have amusing scenes - but so do some tragedies

It might help Joey to take more control of his own story - in a way which moves him on, rather than leaving him where he is? Evidence supports the suggestion. A trial-and-error process of drafting and re-drafting narrative has been shown to be effective in re-arranging narratives of the self (Oscar Ibarra and Roxana Barbulescu, 2010). The process modifies relationships, by examining different links between start and resolution. It helps to find new accounts of why people do things. The gains have been specifically applied to preparing for selection interviews.

Christopher Booker seems to deny such malleability in literary plots - he finds 'perfectly balanced' meanings. But other commentators point to the reform possibilities of narrative - the first-told version of a story need not be the last. In a rounded story nothing is inevitable. And, more broadly, a well-told story can reshape the way we see things, so that new and different ways forward unexpectedly come into view. That claim is made for Shakespeare (Harold Bloom, 1999) and Dickens (David Lodge, 2011). An updated version of the claim applauds the 'lyrical sociology' in the tv-series *The Wire*, noting its ethnographic authenticity (Ruth Penfold-Mounce and colleagues, 2011).

**facts and imagination:** Cultural theory is largely about imaginative writing in novels, plays and films. But storyboarding works on biography - and it works towards autobiography. And they are neither wholly paradigmatic fact nor wholly imaginative interpretation. The term 'faction' has been coined to refer to various combinations of observation and invention.

Drawing on that range, the commentator and biographer Ulick O'Connor (1991) explains post-romantic scepticism concerning the possibility of finding anything better than entertainment in a biography. Factual observation - reporting possessions, memories and observed behaviour - needs organising. A trial-and-error process of selection and arrangement works towards a recognisable likeness. But that process can be dishonest. Nonetheless, says the author, the most successful biographies are indiscrete. Their authenticity relies on an active reader to pick up the clues. It makes a biographer responsible...

### *'an artist, on oath'*

Other people's biographies can give us each a clue to our own. And storyboarding works towards autobiography. Michael Holroyd, an acclaimed biographer, has written an autobiography entitled<sup>7</sup> 'Basil Street Blues'. Like Ulick O'Connor, he (Holroyd, 2002) recognises a reliance on facts - biography resembles sociology and stands somewhere between history and the novel. He also accepts that motives can be indulgent toward self, and iconographic towards others. He does not specifically mention celebs-biogs as a genre - but they can, like some career-work website, inspire with a bogus heroism, Michael Holroyd looks for what he calls 'vulgar greatness' - where iconography can become iconoclasm. He wonders if the true father of contemporary biography is journalism. It certainly shares the 'who?', 'what?' and 'why?'... questions.

The author suggests, that there are aspects of this style of writing which particularly suit a feminine way of thinking. It can centrally locate the female in any society's account of itself. But it is that willingness to disclose thought-and-feeling, concerning the direct-and-personal, that brings to autobiography its distinctive contribution to our understanding. Gender aside, trading gossip and bad taste speaks of our fascination with the human condition. It needs some - male or female - custodians.

That said, Michael Holroyd concludes that while the historian concentrates on what is shared by us all, the biographer looks for what is only about this man or woman. That is its final justification: autobiography is a reconstruction of a life, but it is also a declaration...

### *I am here!<sup>8</sup>*

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<sup>7</sup>: with a pleasing nod to New Orleans

<sup>8</sup>: first, I believe, asserted by a GI called Kilroy - in a seminal, much graphitised, moment

It's not easy to get these ideas across to the people we are inviting to make that declaration. There are tensions. A sense of balance to be found...

*this is a way of seeing things - not a test of cleverness...  
don't worry about what you can't be sure about...  
but don't give yourself a complete fantasy...  
there are no right answers - but you can still listen to your head...  
as well as your heart...*

Both Ulick O'Connor and Michael Holroyd see biography and autobiography, as simultaneously factual and creative. Their search for some paradigmatic accuracy would get Galen Strawson's approval. But to do only that would miss the chance of seeing a deeper and more meaningful truth. It is a version of Ricoeurian dissonance.

**play, subversion and capture:** Other literary commentators look for origins rather than processes. And his examination of a range of texts persuades Keith Oatley (2011) that storytelling is form of learning with its origins in child's-play. By drawing on metaphorical image, games equip us to make sense of our lives. He agrees with the Terry Eagleton that narrative tells no single version of a story - there is no one truth, but versions of a truth. And where a backyard, or cardboard box or toy brick can mean something else, the possibilities for interpretation and re-interpretation are inexhaustible.

The author shows that the narrative we run through our minds, in our retelling of the story, serves as a rehearsal for the actions that we need take in life. And that invites a search for meaning. It draws on versions of the futuring questions.

*where are we? - who are we? - what are we doing?*

The search for hidden truth, the appeal to abstractions, the use of language to mean something other - all of this features in religious writing as much as in any. Contrary to Christopher Booker, and with Terry Eagleton, Frank Kermode (1979) shows that the interpretive process of hermeneutics is actually intended to subvert dominant conventions. The saying 'the sabbath is made for man' must have been puzzling, but plainly is not meant to reassure ecclesiastical authority. The meanings they ascribe to experience equips the vulnerable to upset the apple-cart of the powerful. This is what holds attention, and it is that surprise that completes the story<sup>9</sup>. More than one parable does that. So does more than one children's game.

In accord with the idea of narrative as rehearsal, novelist Umberto Eco (2011) relates narrative to occupation. Narrative is not, he claims, much found in some occupations....

*scientist - finance manager - detective*

Maybe not. But some are more obviously narrators...

*artist - philosopher - novelist - movie director*

A distinction worth examining. The author goes on - while a scientist can surely refute a misinterpretation, an artist can only helplessly wonder about the rejection. But an artist can also introduce iconic images - demanding attention and provoking questions...

*is that temple? - why a school? - whose ghost? - a book about what? -  
a street leading where? - a mountain to climb? - an animal to fear?*

He remarks, and many a follower of soaps will agree, some writing introduces you to a person you've never met more fully than someone you have. Such writing, he discloses, can engage a life-time of re-drafting and re-re-drafting - sharing the story with others...

*authors frequently say things they are unaware of...  
only after they have gotten the reactions of their readers...  
do they discover what they have said*

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9: Frank Kermode subtly discriminates experiences similar to turning-points: (1) a moment which gives sense and structure; (2) a fixed point requiring movement back-and-forth; (3) a pressure point clue to meaning.

For Frank Kermode it is that call for response which completes the story. A call for response is stronger than a call for compliance. Ready-made interpretations are less interesting, and often tell us more about the story-teller - of the interpreter - than about the characters. He is signposting the possibility of pre-interpretation - capturing meaning, assuming purpose. It happens where 'inspiring stories' shut out bad news, and 'labour-market experience' pretends to be generalisable information. Interpretation is taken away from narrator-and-audience, corralled behind ready-made boundaries set up by other interests. It would be rash to assume that storyboarding will easily evade such capture.

**inner life and other people:** The value of a meaningful narrative is found, claims Frank Kermode, in what we do rather than in what we know. For this author the dissonance is between what he calls 'volitional' and 'representational' texts. He writes in accord with evolutionary understanding: there is less survival value in representing the truth than in knowing what to do about it. Educators speak of it as skills rather than knowledge. It is natural that students find it more interesting...

*what are you learning to do?  
how can you use that in your life?  
what do you need to practice?*

Brian Boyd (2009) develops the idea: living organisms need survival strategies - and, in mammals, they are practised in play. In humans that play is an originator of creative activity - including storytelling. Drawing on a wide range of narratives the author, while agreeing with Keith Oatley, moves the argument on. Our interest in stories as rehearsal is not only innately inbred, it is culturally acquired.

Storytelling locates the individual in a community. A good story-teller must not only be able to recount what is in the minds of protagonists and antagonists, but also appreciate what is in the minds of members of the audience. The story teller relies on audience attentiveness - mindfulness is critical. But, Frank Kermode and Brian Boyd agree, we enjoy it because no interpretation is fixed or predictable - there is both call and response.

The story may be simple, Boyd cites the graffito...

*'Ralph, come back - it was only a rash'*

But the telling and re-telling finds more bases for interpretation than, at first-sight, seem obvious<sup>10</sup>. Between them, story-tellers of all kinds comprehensively elaborate the complexity: scene-setting offers clues that engage curious enquiry (James Wood, 2008); plot complexity enlarges options for action and unexpected meaning (Bruce Jackson, 2007); an audience might even reach for a personal cosmology (Robert McKee, 1999)<sup>11</sup>; whatever, different points-of-view provoke surprising reversals, disruptions and twists (David Edgar, 2009)<sup>12</sup>; and much of what is needed to be known might be part-hidden, waiting to be discovered (Maddy Costa, 2010). Such thinking provokes an inexhaustible list of supplementary questions...

*why do you say that?  
tell me more?  
are you sure?  
does this remind you of anything?  
any surprises?  
go on?  
what do you say now?  
who can you tell about this?*

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10: what is true of Ralph's story is also true of Joey's - see page 5 note

11: Robert McKee is guiding screen writers through a storyboarding-like beginning-middle-and-end format, characterising narrative as a mirror of memory

12: reversals, disruptions and twists can be turning-points

Storyboarding can only work when people do not find such open questions bothersome. It is useful when that process finds recognisable life-relevant meaning - however hidden it might at first have been, and however simply the first story told.

**a movie in the brain:** Neurologist Antonio Damasio (1999) shares Brian Boyd's starting point - living organisms evolve to survive. Drawing on clinical evidence he examines responses more closely, finding that they - at times - open up to stimulus, and - at other times - close down. The story-teller's call may or may not get a response.

*you're not saying anything...  
maybe this is this bothering you...  
not safe enough?  
this can be for your eyes only - no need to show it to anybody else...  
would it be better for you to just do it by yourself?*

Antonio Damasio also finds a number of levels at which people respond. The most-basic is 'core consciousness' - referring to how, in all animate life, an instinctive impulse avoids pain and approaches pleasure. But he goes on to show how people incorporate the experience into a deeper and wider account of how things are. In ways that might interest Porter Abbot and Michel Holroyd, he calls the bigger portrayal autobiographical consciousness. Antonio Damasio expresses the idea in a filmic metaphor<sup>13</sup>....

*'a movie in the brain'*

He suggests that we each sequences scenes into assemblies of significant impressions as an account of what is going on. He suggests more: we then have the additional potential for being able to locate ourselves in that account, observing ourselves as part of the story. We have become witnesses to our own lives - in what storyboarding makes visible as a predicated self..

*what can you say about why you've put yourself in like that?  
close to those others? - sitting like that?  
doing that? - with that expression?*

The author's use of such narrative imagery conceives a single account of self-in-the-world. He is unifying what paradigmatic thinking fragments. The movie tells of 'self' with 'others', setting out a thought-and-feeling based remembering, which - through drafting and re-drafting - becomes a basis for action.

Psychiatrist Iain McGilchrist (2009) examines neurology and culture as a single system. . The brain is not one organ, it is a network - which need not be in agreement with itself. For, while the left brain has evolved to work with clear, convincing and unitary accounts of the way things are, the right brain is fitted to develop broad, subtle and empathetic accounts of the experience of those realities.

*do you notice that you say that in that scene but something else in this other...  
nothing to worry about - that's normal...  
your speech bubble is different from your thought bubble...  
your second look at it was is different from your first...  
it means that you can see things in more than one way...  
wouldn't you say that's good thing?*

The author accepts the internal inconsistencies. And he links that complex network to culture by calling on wide-ranging historical evidence. He finds that recent western cultures have favoured left-brain ways-of-seeing. He is dismissive of populist characterisations of 'male' and 'female' brain-hemispheres. But he sees finding meaning

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13: Antonio Damasio's phrase sparked my own first thoughts on storyboarding as a learning method

as at least as important as knowing fact. And, contrary to Galen Strawson, that implies the need for a radical correction in the way western cultures enable people to learn.

Iain McGilchrist adopts his own metaphor - in it the 'master' has a right-brain commitment to beliefs that he can only partially demonstrate. That master has an 'emissary', driven by a left-brain commitment to only what can be fully demonstrated. And, living as he does in the west, the emissary over-enthusiastically betrays the master. The result is a lop-sided edifice<sup>14</sup> in which the dynamics of belief are thwarted by the futility of knowing. The metaphor is a graphic image of Ricoeurian dissonance.

*you can see things in more than one way  
would you talk this over with anybody?  
your friends? - people at home? - teachers? - some teachers? - any teacher?  
the more people you can find to talk to the more chances you've got of having all of this  
understood in the way you need it understood...*

Galen Strawson published too late to be cited as an agent of the betrayal of such learning.

While Iain McGilchrist finds dissonance between left-and-right brain, Sarah-Jayne Blakemore and Uta Frith (2005) work on higher-and-lower brain locations. Their brain-imaging data finds three important learning areas. Semantic memory, centred high in the cortex, is good for assembling facts-and-factors - such as is needed for 'academic' success. Procedural memory, activated at a deeper level, holds how-to-do processes and rehearsals - such as craft and technical skills.

*the more of your life you think about the more you've got to go on...  
so what do you remember and what does that tell you?  
and what can you do about that?*

Episodic memory draws on the deepest levels of the brain, retaining our most significant - memories<sup>15</sup>..

*and what's important to you about any of it?*

This is the talk that is more likely to be shared with people who are trusted and trusting, than with educators and experts. And it is the containment that storyboarding is designed to expand.

Antonio Damasio is among the many behaviour investigators to conclude that memory is integral to identity. At the extreme, a person who is unable to remember a friend, exercise a skill, re-experience family-feeling, that person has lost contact with self. A corollary is that neglected memory curtails identity. And the reciprocal of that is that recovering memory is enlarging<sup>16</sup>. Yet, in formal education, episodic memory is neglected by curriculum - and driven by facts-and-factors<sup>17</sup>. For the time being.

To be useful storyboarding must engage a network of sometimes dissonant learning - not just paradigmatic fact-and-factors, but narratives of experience. Using that Ricoeurian dissonance means facing not just the habitual but also the challenging. It would bring the reconciliation of enquiry and ascription into one scene, of one episode, in one life.

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14: having undergone left-brain surgery, I can attest to the gains to be made by a shift of command (in my case temporary) from an analytical left to an existential right - so can my family

15: our developing understanding of higher and lower brain function promises to be useful in discriminating recurring *intuition* from instinctive *impulse* - both significant to life management, and both best expressed in narrative terms

16: that learning for living is enlarged through expanded community interactions has a substantial and growing literature (Bill Law, 2009)

17: education has many more ways of engaging that learning-for-living than a fragmented subject-by-subject curriculum allows (Bill Law, 2006)

## stories as research

There are issues for methodology in all research. They include concerns for how researchers frame enquiry and how respondents shape what they say. Either may be influenced by expectations set up by dominant messages, They can want to please, or appear favourably. They may even string questioners along with deception. In order to understand what is going on we need to look deeper than what can easily be found. Research framing, questioning, gathering, contextualising, reporting and recommending processes need, themselves, some probing,

**research for living:** Sue Clegg (2005) advocates what she calls critical realism. It approaches evidence as a tool for exploration, not as a free-standing determinant of findings. It entails inserting into an early stage of the process some understanding of what might be going on. It informs research expertise with directly-observed experience - thus framing the research in the context of the lives it must serve. But, as Iain McGilchrist's 'master' finds, what that life might be is not so clear. And, like his emissary, somebody is demanding clear and immediate 'evidence'.

Commonly-understood research is thought to show how useful a resource or strategy might be. And it usually does that for a large sample, seeking to offer reliable and pervasive findings. The case here is that, before anybody concludes whether a resource or strategy is useful, somebody needs to visualise the lives it must serve. The basis for any criticality is an informed account of where those lives are situated, of how things are in that setting, and of what the people there are in a position to recognise as real.

This does not give research an hypothesis to be retained or annulled, it gives it a line-of-enquiry to be considered. It can show, not only that absence of evidence is not evidence of absence, but that it can be a surprise worth scrutinising. And that applies to responses that may be knee-jerk, contrived, or detached.

**how impartial is evidence?** Framed in this way, the findings of a single study can suggest contradictory recommendations. What serves the interest of some lives can deny the interests of others. So we need to know the interests this research must inform and the interests that have framed the methodology. Then we have a basis for engaging with the findings.

Research-based information which is framed entirely by labour-economics cannot be impartial. Diagnostic methods designed only by occupational psychologists cannot be independent. It is not that anything is incompetently misleading, it is that the framing does not connect to some life settings. Understanding means knowing the interests the framework represents. Transparency means declaring that framework to the people who are expected to act on it.

The interests of research-sponsorship and the overloading of research agendas, may lead to a tendency to shape findings to expectations. If that might be so it means that parading findings is a secondary consideration in using research. Critical realism is primary.

**storyboarding as ethnography:** Ethnography is not an arbitrary and detached account of people's lives. But critical scrutiny of its applicability can come late in the process, or not at all. It comes later from Paul Willis (1977) who applies *post-hoc* interpretations. Howard Williamson (2004) allows the account to speak for itself. Others pointedly refrain from linking findings to action.

Nonetheless, the narrative element in ethnography has expanded understanding of career. While paradigmatic method can identify and quantify facts and factors, narrative shows how facts and factors are managed. Between them, number and narrative make us strong on career and on the causes of career. Paul Willis and Howard Williamson set out causal sequences located in background, shaped by attachments and moved on by encounter.

Storyboarding does not deal in what is easily found. But can its rough-and-unfinished narrative-form serve as a research tool? Critical realism allows for the accommodation of expanded thinking, by first wondering

*what might be going on here?*

It is a storyboarding question. Its probing of experience can - in a modest but parallel way - support understanding of causes and the interests they serve (Bill Law, 2007).

## **what makes the difference?**

A story has the power to change lives; but it can also confuse, mislead and deceive. The various discourses on narrative set out here illustrate the many of ways in which that Ricoeurian dissonance crops up.

And what is true of professional enquiry is also the case for student enquiry. As those discourses illustrate, there is no straight line...

*from seeing a vet to becoming a vet*

The line - from seeing, to doing, to becoming - is a winding journey not a straight-ahead race. We need to know how an educator best helps in that process.

**question - what question?** But the process is worked out in both management and education. In management Donald Schon (1987) urges the need for action based on a professionalism which deals with doubt, puzzlement and confusion. This is, he claims, what moves people into belief, motivation and action.

And that causes Stephen Brookfield (1995) to wonder. If it is so that such scrutiny is important in the development of educators' action, why would we not introduce their students to the same probing processes? He maintains that students model their uses of information on their teachers. He welcomes an attitude of 'passionate scepticism' by teachers who make their own thinking public - that is to say transparent. Students then see the learning material as part of free discussion. It is, he claims, what makes learning interesting, challenging and useful. Modelling means that students learn to do it by seeing it done. And what this author applies to teachers, we can apply to all career educators - in classroom, consulting room or project space...

*do you know why I keep pushing these questions?  
is it just to make you uncomfortable?  
or something else?*

*what else?  
do you want to do it for yourself?  
could you?  
why would you?*

That sense of the importance of scrutiny is shared by philosophy teachers. Both learning-for-living and philosophy make links to the literature of a background culture, and both rely on enquiry methods. Philosopher James Conroy (2008) regrets the loss in schools of sustained contact with a literature expressing accumulated wisdom. The philosophical question is, then, ontological - trying to establish how things are. But that preoccupation runs the risk of overlooking change in the literature - and change in its interpretation. There is exponential growth in the diversification and accessibility of accounts of any culture. And in the vigour with which Terry Eagleton wants them re-interpreted.

Now we're getting seriously sophisticated with our students and clients...

*of course that it is how it was when they said it...  
but does that fix it?  
just putting it out there can change it...  
nowhere more-so than in accounts of people at work...  
why would that be?*

The chaos theorists, citing Erwin Schrödinger, seem to have a point here - or, at least, a metaphor. It is that to see things is to change them. And philosophy has another question to ask about that. Judith Suissa draws on epistemology - the examination of how it is possible to know anything at all. It is useful in times of change. Drawing on the philosophy of John Dewey, she argues that it is critical thinking that counts.

The need is for questions which probe accounts of how things change. Judith Suissa wants to bring a scrutinising eye to bear upon the experience of the human condition. Such questions might include...

*who said that?  
did anybody else?  
did anybody say different?  
why would they say it?  
did you believe it?  
do you still?  
is it different now?  
why?*

These are street-level versions of questions that crop up in all paradigmatic disciplines and in all academic subjects. Judith Suissa points to a need for a unified process in all learning settings.

But conventional programmes fragment learning into separate specialisms. That would be true even of a separate subject called 'philosophy'. And that separating-out of learning fails to show how all learning calls on the same human capacities to manage their lives. The author maintains that the fragmented nature of formal education fails to give learning the connectedness it needs to be useful in life. Every subject is fact-and-factor ontological, but needs more to be in-a-process epistemological. And, while the ontology needs to specialise, the epistemology is fundamentally shared.

**cultures and outcomes:** The distinction between ontology and epistemology is significant. Acquiring facts and factors is paradigmatic learning. Critically engaging in the process of learning is a narrative.

The distinction has some parallels with the Ricoeurian dissonance between analytic and the existential philosophies. So, is it possible that different national cultures lean more towards the one or the other? A fair few existentialist philosophers are Dutch and French. A British empiricist line-of-thinking is largely paradigmatic.

The learning-for-living project supports the narrative position. It is that no story can represent a same-for-everybody 'truth' - we are each in a process finding our own way of getting a hold on our lives....

*some of this is what you can believe for sure...  
nobody is in a position to disagree...  
however changeable what is so is so for everybody...  
but some beliefs are in the way you see them...  
could another person see your story in another way?  
your family... your friends... your teachers... your advisers...?  
would that mean that they are right and you are wrong?  
suppose you were to look again, might you see it differently?*

Both James Conroy and Judith Suissa maintain that questioning is what the best of educators, in any culture, do best. And, if storyboarding is any good, it sets off just such a scrutinising conversation. This monograph continues by showing that the conversation is valuable when it...

- > enables grasp - looking finds something worth seeing
- > extends reach - seeing discovers learning-for-living
- > becomes embodied - learning-for-living is embedded in identity

**looking, finding and grasping:** As James Conroy and Judith Suisa show, finding sustainable meaning is not quick-and-easy. It calls for what Jen Lexmond, and Richard Reeves refer to as mindfulness - not just looking and finding but considering and anticipating. They see mindfulness as close to planfulness. But part of the appeal of Robert Prior's and Jim Bright's chaos theory is that it reduces pressure to be planful.

And some versions of constructivism also keep people within their comfort zones. Self-awareness is expressed as a feeling of being inwardly ready - for example to commit to a partnership, become a parent, take on a career change. People can feel ready or not ready.

Degrees of readiness feature differently in child-psychologist Jean Piaget's constructivism (Law, 2010b). It is a research-based account of learning-for-meaning - from infancy. It is now also gaining confirmation from neurology. And it is much applied to curriculum. It is incorporated here into four learning stages - each posing open questions:

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**finding out** have you recalled enough to go on?...

---

**sorting out** so that you can get what you remember into a useful story?...

---

**checking out** where you can you see what you need to probe?...

---

**figuring out** so you see how things got this way and what you can do about them?

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At each step in this finding-sorting-checking-figuring process more questions occur. Knowing what questions to bring up depends on where a student or client is in the unfolding of her or his own learning...

It is a process - not gifting advice or information, but inviting people to find it...

*are you learning to do this for yourself?*

It is critical thinking - probing what affects life-chances...

*can you see how it will help you in your life?*

It generates frames of thought - each stage of questioning is adaptable...

*would it help to put that another way?*

It is progressive - each step relying on a preceding step...

*now that you've got that, where does it take you next?*

It is a two-way conversation, questions are shaped by answers and answers by questions...

*suppose you say that to her - what would she say in reply?*

It is interactive - working between educators and learners, and between students and others...

*you tell me that - how would you say it to somebody else?*

It is doubly interactive - positioning the person both as a protagonist and witness...

*are you listening to yourself?*

Storyboarding needs no assumption that memories and meaning are objectively true. Only that they have been probed enough to grasp a hold on sustainable sense-making. Once that process is practised enough, it is not easily lost. This can be learning for life-long living.

The outcome is meaning and purpose for liveable action. Such mindfulness is part of our grasp on survival - on the savannah, at work, life-wide.

**learned here - reaching there:** Learning-for-living needs to be transferred from where it is gathered to where it is used. So-called 'academic' learning can be contained in relatively immediate assessment settings. But if career learning is not more widely transferable then it is not working.

While what is said above about 'grasp' poses questions for the usefulness of learning, what is said here about 'reach' asks how far that learning will transfer into a person's life. Will it be useful for any length of time? And how extensive will that usefulness be? The best of all transfer would be life-long and life-wide.

The evidence on even short-term transfer is not encouraging - what is learned in one location is not readily recalled in another. Remembering has an event horizon (Gabriel Radvansky and colleagues, 2011) - just walking out through the school gates can lose it...

*but Sarah, didn't you remember what you learned about contraception?*

*no sir - I don't much think about school when I'm making love<sup>18</sup>*

Harriet Harvey Wood and Antonia Byatt are right about the brain as a instrument of forgetting. Functional memory-loss means that what is learned for an examination may be readily forgotten, even where the candidate has been successful. The brain discards what it no longer recognised as part of this life - and, it seems, discards it quite quickly.

However there are indications of how the likelihood of transfer can be improved (Sarah Meadows, 1993; Stuart Maclure and Peter Davies, 1991). The evidence is that transfer is more likely where the learning is given markers signalling where in life it can be used. And those markers need to be set up in the learning situation...

*you're learning...*

*knowing it can that help you in a situation like this...*

*...this is where you would be*

*...you would be with this person*

*...you would be taking on this task*

*how might that work out for you?*

*will you remember it then?*

The requirement for the transfer-of-learning is that learning reminds people of their lives so that their lives remind them of their learning. Useful markers can be found in role thinking. A life role position a person in a location, with other people, and taking on a task (Bill Law, 2006). And life-role is a broad concept - it reaches beyond narrowly-defined work roles, such as employee or entrepreneur or colleague. Life roles reach domestic, neighbourhood, citizen and activist roles. And the 'where?', 'who?' and 'what?' questions can call up the concerns of all those roles - personal-to-planetary. This is not just learning living, it is learning for life-wide living.

*how else can you use this learning?*

*where will you be?*

*who will you be with?*

*what will you be taking on?*

*thinking like this pushes back your limits...*

*you are ready for more...*

*not just for now but forever...*

*will you remember what you've learned here to day?*

The conversation needs the support of an idea which is enlarging enough to accommodate all the possibilities. And the word 'career' offers such an idea. The word

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<sup>18</sup>: or a word to that effect

was first used to speak both of a race and of a journey. But it is the journeying image which is bigger. Any journey can be interrupted by a race, but no race can be interrupted by a journey. The idea of journey can carry the idea of race (Bill Law and David Stanbury, 2009). And asking these 'where-who-and-what' questions can reach into any part of any map that any life-long, life-wide journey might traverse.

Life-wide does not mean that the uses of narrative must defiantly exclude vocational interests in employability. Learning how to assemble a storyboard will transfer into any recruitment, selection or training situation. But the evidence (Ross and colleagues, 2011) is that working only to narrowly vocational usefulness will not necessarily be welcomed by students or their families. Where disengaged students go for vocational options, it is - as much as anything - because they believe it will be more enjoyable, and not just because it will help their careers.

Learning for joy and delight is also transfer. Reconciling C P Snow's two-cultures is taken up by artists who exhibit graphic representations of self (Susan Aldworth, 2011). And in lyrical dance, the cosmology - for example from the Geneva CERN collider - is made recognisably visual (Fiorella Lavado, 2010). Any sane understanding of learning for living cannot be constrained by narrowly-conceived functionality.

There are implications for programme management in such widely-rooted work. Education-based storyboarding partners must look for that sort of breadth-of-mind in all parts of the curriculum - because it will only be possible to find it in some. Such breadth means taking one thing with another - in Antonio Damasio's terms, more opening up than closing down. More connectedness than specialisation.

Storyboarding sets out where transfer can take a person as 'futuring'. It refers to the where-who-what questions as 'places to go', 'people to meet', and 'things to do'. But extended reach enlarges the possibilities....

*can you think of new places to go? '  
what people would it surprise you to meet?  
what about thinking of some unexpected things to do?*

**self and embodied identity:** Concerns for cost-effectiveness suggest that there are savings to be made in locating careers work on-line. It does lower costs, but this monograph sets out reasons to suppose that it is less useful.

Part of the attractiveness of on-line life is what appears to be its flexibility. A person can diversify the presentation of self - on any number of sites, with any number of avatars using any number of pretensions. People speak of multiple identities.

Zygmunt Bauman in unimpressed - he laments the loss of direct-and-personal contact. He claims that information technology has taken experience into another realm - where having the options counts for more than considering the reasons, appearance is more valued than reality, and experience is transient rather than rooted. It is a loss of direct-and-personal contact - in work and in learning for work. If true, careers-work educators are needed to speak up.

And there is something to say. Antonio Damasio's account of neurology shows that memory represents identity. Brian Boyd shows how remembered experience is how we learn to deal with our lives. Iain McGilchrist shows how identity is genetically and culturally transmitted rather than individually invented. And Amos Tversky and Daniel Kahneman, along with Carol Tavris and Elliot Aronson, show how - in different ways - we can delude ourselves about this. Whatever a person's on-line pretensions, that person's identity is that inheritance, recalling those memories and acquired in those ways. If that is so, however authentic or bogus the resulting presentation, that identity will show.

Not that anything is fixed: the neurology is plastic, what is learned can be re-learned and cultures are reformed. But, know it or not, all become part of who we are. Embodied does not mean worn like a garment, attached like a brand, or purchased like a product. These can be discarded, postured or re-designed. Embodied identity is existential.

We don't yet know how much of that embodied existence is touched by storyboarding. Is using the physical imagery of drawing more tactile? Evidence for the deep internalisation of such imagery is slight (Jung-Chuan Yen and colleagues, 2011). And there also is some evidence that social sharing with physical objects improves two-way appreciation of meaning (Anne Rawles, 2011). However we must continue to ask whether holding a pencil, sensing a surface, and locating one's self in that tactile imagery represents any form of learning that can be said to have been embodied. The evidence would be in enfolded arms, hunched shoulders, poked-out tongues and screwed-up eyes...

*would you rather just write it or cut-and-paste it - why?  
or does drawing make any difference?  
do you concentrate more?  
when you look at it does it feel like you?  
when you show it to others, does it show them you?*

These are questions about trust in an embodied process, There are also questions about trust in an embodied educator. A synthesis of the evidence of effective learning (John Hattie, 2009) sets out qualities that students look for in a teacher. They seek trustworthiness, competence, dynamism and immediacy. Much of this is conveyed in demeanour, tone and posture - non-verbal; communication is embodied.

There is no more telling task for that presence than posing questions. So what might the students say about that...

*being with somebody doing this helps me to do it...  
watching how to ask questions...  
seeing how to say what bugs me...  
knowing how to push for answers...  
taking no badmouthing<sup>19</sup> ...  
that way I get answers to my questions...*

The process is modelling - a teacher embodying a questioning self. Physical presence connects. And, in ways no less physical, so does language. The conversations that students and clients engage draw on more than one kind of vocabulary. Language can, as Nancy Vansieleghem and Jan Masschelein (2012) show, be for competitive manoeuvring, or plain information, or reflective disclosure.

*is this more than chatting?  
or organising your social life?  
would it help you look good in an interview?  
and have something of your own to say in those blank pages on applications?  
...to stand out from the crowd?  
would that mean that you know who you are?  
up to dealing with anyone?  
your own person?*

Long-standing and influential accounts of British stratification show that the language that people take in with their upbringing makes a difference to their chances in life (Richard Young-Spring, 2002). Unfamiliar abstractions and insider shorthand can be met with what is interpreted by others as inappropriate - *gauche* - responses. Recent research illustrates the basic levels at which these misreading can occur (Nicky Moore, 2012).

And so physical presence embodies a critical two-way connection: the teacher is modelling an enquiring life, the students are becoming disposed to question...

*are you taking on board other people's points-of-view?  
taking one thing with another?  
taking nothing for granted?*

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<sup>19</sup>. or a word to that effect

There is experience exponential growth in what there is to learn, and people are learning for themselves. On-line access undoubtedly helps. Anything that remotely resembles a classroom is accordingly commonly thought to be out-of-date. But classroom or consulting room are where people and their helpers directly-and-personally connect.

It is far from clear that on-line presentation can mimic that connection. It is an inversion of the Turing test. Alan Turing - inventor of what we now call the computer - proposed that when it is impossible to tell whether a person is talking to another person or to a machine, then the machine will have passed the test - it will be intelligent. No machine has yet passed that test. The inversion is - is it possible for an on-line person to fake what feels like a real presence? There is reason seriously to doubt it (Bill Law, 2012).

We need to know how an educator best helps in learning-for-living. The case made here is three-fold: in enabling a questioning disposition, which people can link to their lives, and which is taken from embodied modelling. This would be not just learning-for-living, it would be learning-for-living - life-wide and life-long.

## conversations in locations

Education has been characterised as...

*a conversation between the generations*

The Learning-for-living Project is interested in that inter-generational feature of learning - it seeks to draw on the experience and insight of educators advanced in their careers.

**personal gain and public need:** There is an ongoing discussion about where such conversations best occur - in a school or college? in another public- or private-sector organisation? in social enterprise? on-line?

Economist Robert Frank (2011) re-frames the issue. Drawing on a darwinist reading of economic behaviour, he draws positive findings from the genetics of helping relationships. The argument takes us through a number of work-related talking points...

*what is individually competitive advantage?*

*do we need so many people in financial services?*

*what causes extremes of high and low wages?*

*are people who spend more noticeably happier?*

*does trading for longer hours sell more goods?*

*is anybody better off when everybody maximises advantage?*

*competition pushes individual limits so why do groups seek reduced risk?*

*are health, welfare and security services necessary to repair risk damage?*

*must those services be collectively in a public-service?*

Don't write on both sides of the paper at once!

These are reasons here to work, but not necessarily to compete. Robert Frank uses such questions to illustrate how individual competitiveness, in all species, can benefit the individual but penalise the group. In evolutionary terms individual advantage becomes, at some point, counter productive. It can expend energy on futile effort. It can escalate behaviour until it becomes wasteful. It acts against its own kind. The group is damaged. Evolution then re-selects behaviour - as it has in the human species.

We are genetically disposed to serve the collective good. It enhances the survival of the gene pool. So partners are impressed, not just by power displays but by indicators of

reliability. An individual may cheat to get ahead, but he will seek the protection of the group in case things go wrong. Sarah Hrdy (2011) assembles widely-spread evidence showing that care-giving is a primary and evolutionarily-stable phenomenon.

There are examples in recent headlines of how it takes the collective to avert what the individual risks. But Robert Frank is not against markets. His is an argument for relocating markets in a wider conversation. The situation that he sets out needs both race and journey imagery. Such conversations are not unheard of...

*I've work hard, and I do well...  
the more I try, the harder others compete...  
there is no final winner...  
it can feel like meaningless futility...  
I need another reason work...  
or, maybe, I need other work?*

All of the behaviour that Robert Frank examines belongs to their locations. We can see that those locations inhabited by competitors, risk-takers, the damaged, the fulfilled and people who help. And their responses are situated - change the location, get a different response, Robert Frank's locations and responses can be understood - as he does - biologically as ecological niches; but they can also be understood commercially as market opportunities, and ethnographically as social enclaves.

**speaking of stories:** Wherever, there is more than one conversation going on. As we've seen, Nancy Vansielegem and Jan Masschelein show how a film can lead to all kinds of talk. They find that a well-made film calls up reflective disclosure. It is, they say, an invitation into a conversation which is - in Martin Buber's terms - between...

*I and thou*

That is the kind of conversation, they conclude, that education is for.

Philosopher, and consultant to governments, Theodore Zeldin (2000) develops the point. He also sees more than one kind of conversation. A story might be seen as no more than entertainment...

*am I enjoying this?  
are you?  
shall we stay - or shall we go?*

Others talk about how well production values worked. Cultural theory would call this part of a poetic stance...

*is it well done?  
I don't much enjoy it - but maybe I should stick around?  
something might come out of it...*

Yet others take a hermeneutic stance - Theodore Zeldin is interested in how family relations, moral values, and social conditions feature in conversation...

*am I getting this?  
do you get the feeling that there's something fishy going on here?  
so why doesn't someone tell us what it is?*

The author characterises this third conversation as an experience from which a person might come out in some way different. Reflecting ideas associated with William Shakespeare, Charles Dickens and *The Wire*, he concludes that there are conversations that can both change the person and change the world. He speaks of reaching an impasse which demands that something else is possible<sup>20</sup>...

*can I go on like this?  
can I stand aside - and just let things happen?  
or do I want to do something about it?*

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<sup>20</sup>: and he does this without using the phrase 'turning point'

He maintains that to talk only in terms of personal enjoyment or aesthetic appreciation is to miss the point: nothing much matters until the story is assigned meaning. And, he acknowledges, that is a risk. But not a competitive risk - the risk is of exposure. But Caravaggio, Thomas Paine and Kierkegaard accepted the risk and helped to make possible renaissance, enlightenment and reform.

The conversation, he says, starts at home - preparing a person for membership of a an enlarged family. But, he warns, that bigger family may not be sought. Things can stay fragmented...

*what has this got to do with me?  
...or with getting a job?  
what I do for fun has nothing to do with what I do for money...*

However, the author also finds an a more expansive curiosity. As Robert Frank suggests, it means taking an interest in other people...

*what am I going to do about you?  
... about her?  
...about that other teacher?*

Theodore Zeldin mentions films as feeding into conversations like these. It is because a film allows us see ourselves as others see us<sup>21</sup>.

The author opens up new avenues of enquiry concerning narrative. He reports that all such conversation starts with physical contact at home. It seems that Italian children are more likely to grasp the beliefs and options that stories set out, while American children are more likely to talk about what they like and want. Theodore Zeldin doesn't say where other nations' children are on this continuum.

**belonging and not belonging:** Theodore Zeldin shows conversations as both including and excluding other people. He also shows them as self excluding.

But, in his account of human motivation, Abraham Maslow (1970) characterises one of humanity's most basic drives as seeking 'belongingness and love' - valuing inclusion with others.. That means family at home, mates at school or work, neighbours close-by, and welcoming groups.

Its opposite, he says, is self exclusion - rejecting and rootless...

*why don't you just leave me alone?  
why should I be bothered?  
all I need now in my iPod, my smart-phone and my on-line games...  
all I will need is a fast car, a secluded home and an undemanding partner...  
so why don't you just push off<sup>22</sup>?*

Such feelings are work-related.

*so just tell me what school-leaving qualifications I need to be  
a national soccer team manager, a novelist, a lighthouse keeper,  
a conservation-park environmentalist, or a round-the-world sailor...*

But, with Abraham Maslow, the drive to belong is a reason for work-related behaviour. As is wanting to offer help to others...

*school and college is where you meet your friends...  
I only want work that that puts me among people I feel ok with...  
isn't work supposed to be what helps other people?  
...making the world a better place for everybody?*

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21: again without being aware of the term 'predicated selves'

22: or words to that effect

It is Zygmunt Bauman (2000) who most fully documents rejection and rootlessness - speaking of a society experienced as unconnected, uncivil, unpredictable and unsafe.. Reflecting some aspects of career-chaos theory, he remarks that, in such a world...

*'the idea of career is nebulous - and utterly out of place'*

Can any useful sense be made of this? Sociologist Mary Douglas (1966, 1970) fore-saw much of it. She sets out a spectrum of ways of coping. At one extremes it can mean clinging to a group, And it extends to the opposite extreme of opting out of all commitment. She develops four visualisations of how such drives socially position different people in different ways. All four are useful as descriptions of students and clients engaged in career thinking. One of the four is attracting much contemporary attention...

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<b>isolates</b>	detached from society - excluded from opportunity - not belonging - unable to afford group membership - voiceless - risk averse
<b>positioners</b>	believers in tradition, order and social class - respectful of élites as guides to success - seeing failure as the result of non-compliance
<b>individualist</b>	entrepreneurial, innovative and adaptive - and, so, competitive and confident - but rootless, so that everything is negotiable
<b>enclaved</b>	locating with the like-minded - where beliefs and values are important - and, so, rejecting outsiders - defending 'us' against 'them'

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Policy commentator Alessandra Buonfino (2007) usefully summarises Mary Douglas's work. She uses it to propose a new frame of reference for understanding forms of social membership - and that includes participation in work-life. She seeks something less top-down and more about the search for recognition. She argues for...

*making the social world familiar to people*

It would mean that people can create and access new forms of belonging. She sees the way people form social enclaves as a particularly attractive way in which they can gain acknowledgement...

*I know where I am with my own people...  
they know me and I know them...  
if I need to talk with anybody I talk with my own...*

Membership of a like-minded enclave is a way of gaining recognition, finding affirmation and claiming a stake in society. And that means that what people do about enclaves has parallels with what they do about career. As Paul Willis and Howard Williamson illustrate, what happens in the locality influences what happens in the career. It helps to explain why people turn to people they know on issues which call for the disclosure of meaning and purpose in life.

Mary Douglas takes account of such dynamics of change. She sees enclaves as becoming important in fractured societies - where both congenial families and demanding hierarchies are weakened. People then look for others they can trust about what is worth believing, worth having and worth doing. She sees all of such allegiances as capable of being both protective and aggressive...

*life is complicated enough...  
stick to your own kind...  
tell the others to stay away...*

But, more amicably, we can now see such attachments forming religious, sporting, cultural and consumer allegiances....

*we believe the same things...  
we all know what we all want...  
and what we can expect to get...*

However, what few fore-saw is how the internet has re-shaped those connections and attachments. On-line life has assembled itself around enclaves. Commercial interests have accessed the niche markets they create. And there are risks for people who rely on such restricted connectedness. Some of those risks are shown to be for working life.

Mary Douglas's other groups - isolates, positioners and individualists - may seem less likely to seek out enclaves - on-line or off. But there are attractions in sticking with the like-minded. It offers what Robert Franks sees as shared protection from risk. And it is sought whether those risks are on-the-street, on-line or on-the-make. Because in all three scenarios there are both inhabitants and predators (Bill Law, 2012).

Mary Douglas gives substance to the idea of situated response - the response belongs to the enclave in which it is conducted. That is the conclusion of an analysis which rejects how conventional philosophy abstractly characterises people's reflection on experience. People in different locations differently engage in reflection on experience. It is because they do so in terms that make sense of that particular experience (Nina Dohn, 2011).

The Irish poet, novelist and autobiographer Colm Tóibín illustrates the way in which shared memory sets those terms. His enclave is the extended family - and family memories infuse individual memories, creating their own distinctively imprinted narrative. He finds the starting point in his compatriot, Conor Cruise O'Brien...

*'there is for all of us a twilight zone of time,  
stretching back for a generation or two before we were born,  
which never quite belongs to the rest of history'*

How so? The grown-ups speak of their memories, and the children take possession of them. What has been group-shared becomes what is individually-experienced - as if it were personally remembered. It is a gift more likely received in a distinct community - a cultural enclave. It becomes part of the space-and-time that its children occupy with their elders.

**post-coded strangers:** Geographer Danny Dorling (2011) documents much of this situated-ness in terms of maps and locations. It permits a kind of post-coding of life chances. He remarks that...

*'in each location there is both remembering and forgetting'*

There is enough in the evidence examined here to cause us to take that remark seriously. In Danny Dorling's terms the process becomes part of each location's separateness. We could say it forms an enclave. He points out that, in each, members must either start from scratch or call on what the group shares. In narrative terms group sharing is more comfortable: starting again means finding a turning-point..

The author also remarks that sharing in groups is through exchanged narratives. An enclave-related analysis of narratives might look like the list set out below (following page). Each has a distinctive collection of 'who?', 'what?', 'how?', 'when?', 'where?', and 'why?' answers.

To work on each story is to find how each enclave can begin more-than-one story...

*does being-there mean things go on as before - from opening to closing scene?  
need that squeeze other ambitions out?  
or can you hold onto something - and let something go?  
for you with your people which would be which?*

But to get such a conversation started, we need - first - to know where we're starting from - a feel of what it like to inhabit that enclave. Each holding out its own mix of attachments and possibilities.

The career prospects in each of these stories are various - variously-fulfilling and variously-sustainable. Some narratives enlarge the space that people occupy, and some reduce it. Each is, in Abraham Maslow's terms belongingness; but, in enclaves, that both connects and disconnects, evokes both hope and fear, makes people both friends and strangers to each other.

<b>social circle</b>	people comfortably and informally approach each other - local or cosmopolitan - feeling that they belong - making valued contacts - keeping each other in view
<b>group</b>	people have membership - in a distinctive activity - offering advantage not available to others - with procedures, criteria or requirements for joining, leaving and exclusion
<b>on-line url</b>	people follow and seek followers by - sharing preferences and aspirations - visitors appear because they identify with the inhabitants - or are spying - or to access a niche market
<b>neighbourhood</b>	people nurture, oversee and protect their place - or, where it is damaged or disowned, they neglect or exploit it - other inhabitants are either approached or avoided
<b>community</b>	people are there because they can afford it - it is an economically-similar but culturally-diverse location - they are aware of links between address and opportunity
<b>territory</b>	people feel a need to defend the place - making alliances and demanding allegiance - marking out no-go areas - pushing out those seen as invaders - occupying as if besieged

**a good start in life:** Paul Willis and Howard Williamson are among the many who document how life chances depend on location, language and culture. It is certainly not hard to imagine how the physicality of 'no-go' areas, derelict spaces, feel-good street-markets, sequestered estates, or spacious vistas feeds the sense of who people take themselves to be. Or poisons it. And what becomes habitual - in shared memories, images and rituals - forming attachments. As Colm Tóibín illustrates, enclaves mirror people's beliefs, values and expectations. And as Nicki Moore shows, a shared language frames what it is possible to know....

*if you want to know me - know my people...  
and what we give to each other...  
and why I won't let go...*

These stories are more recognisable than what Terry Eagleton sees as grand-narratives. They populate the situations described by Robert Frank. And they frame the background understanding for what Sue Clegg calls critical realism.

They also make friends and enemies. Mutually rejecting ghetto and gentrification sit cheek-by-jowl. Village life harbours hostilities. All justifies Alessandra Buonfino's hope for the creation of new forms of belonging. Abraham Maslow would nod agreement. The search need not be futile (Osom Kivinen and Tero Piironen, 2012): there is greater survival value for groups where individuals behave in a social way. In particular, the formation of more accurately-recognised language permits a more clearly-identified group consciousness.

A project to create new forms of belonging, introducing stranger to neighbour, requires the expansion of storyboard futuring...

*so, how about going to new places?  
...where you will meet different people?  
... and surprise yourself in other tasks?*

**corporate, political and professional:** Biologist and project manager David Wilson (2011) puts Alessandra Buonfino's proposition to a real-time test. Like Robert Frank, he knows that shared interests have greater survival value for the group. He runs a neighbourhood project based on the idea.

The idea is increasingly attracting support from genetics (Mark Pagel, 2012). It seems that life is simpler for our evolutionary cousins, gorillas. They can move from one group to another, instinctively equipped to behave appropriately. But for *homo-sapiens* it's harder. In moving from one enclave to another we need adjustment time - to appreciate what's what, and see how things are best managed. It's true that we have the instinctive capacity for...

*just do it...  
twenty-second scenes...  
now or never...  
do it or lose the chance...*

And there are times when instinctive impulse works well for us. But, because we have what Sarah-Jayne Blakemore and Uta Frith have shown to be a split-level brain, we can also slow down and take account of things - before we do anything. And that slow-movie scene usually proves to be the more reliable guardian of our chances in life...

*think about your story...  
take it away to work on...  
discuss it with others...  
get it the way you need it...*

There is here an issue for policy. Policy advisers reported by Stuart White (2011) are urging politicians to concede the identification of interests to local action. It has strong resonances with what has been called stakeholder capitalism. Stakeholder interests are other-than-shareholder interests. They are tooted in family, neighbourhood, social-and-cultural groups - one might say, in enclaves.

There are issues. Careers work professionalism is influenced by globally-engaged controls. Both Judith Suissa and James Conroy voice doubts about whether any government can pursue open-ended options for action. James Conroy makes such doubts a reason to separate the pursuit of agreed education from the imposition of uncritical schooling. Anxieties concerning critical dissent in education are not groundless (Lucas Swaine, 2012; Sarah Stitzlein, 2012). But stakeholder-working values suggestions however local, on any issue however specific, and dissenting however inconveniently. It poses issues for where professional educators stand in relation to national-and-global controlling interests - whether corporate or political.

In response some professionals are setting up as local freelancers, small businesses and social enterprises. They can offer help addressed to local starting points. In parallel, teachers can set up locally-managed charter or free schools - able to work independently of external constraints.

However, all stakeholder movements have internal conflicts - as we've seen in the dynamics of enclaves. Local initiatives commonly attract the attention of groups seeking to protect exclusive interests. One of the first free schools in the UK was A S Neill's Summerhill - a battle ground for the competing interests that closed it.

Whether for stakeholders or individuals, we draw on narrative in order to speak of meaning and purpose for where we are. And Alessandra Buonfino's brave purpose is to...

*'make that social world familiar to people'*

It would entail making acquaintance with strangers, competitors and troublesome neighbours - and taking an interest in the well-being of other people's children. Such concerns have not featured much in careers-work thinking more interested in the race than the journey. What Abraham Maslow, Mary Douglas and Danny Dorling propose is an enlargement of that professionalism - opening it up rather than closing it down.

It would make some of careers educators' most congenial partners geographers who understand location, literates who understand language, and dramatists who understand narrative.

## outcomes and outputs

The first accounts of storyboarding are in a monograph entitled *Too Many Lists and Not Enough Stories*. That distinction anticipates what is here set out as a Ricoeurian dissonance - between listed facts-and-factors and narrated meanings-and-purposes. A question in this present monograph is how do we know when to call on any part of that paradigmatic-to-narrative repertoire? Three-scene storyboarding has been a test-bed for posing that probing.

**ethics, targets and tests:** But another question, underlying everything, is ethical...

*who gets to do what in society?*

It is about fairness. Yet another line of philosophical thinking, ethics, seeks the criteria by which professional action can be tested - for the flourishing of well-being<sup>23</sup> and for the attention it pays to other interests. In the storyboarding account of narrative the test is.

*whatever students and clients do...  
from whatever background...  
under whatever influence...*

*do they know that they could have moved in an entirely different direction?  
unlike what they have assumed it could easily be?  
not even what their own people might have at-first understood?*

Such a criterion is not met by equality of outcome - moving on, holding on and letting go is in the hands of the students or client. Neither is the criterion met by equality of opportunity - education cannot liberate people from what is put in place by other people with other interests. That is part of the human condition.

Storyboarding invites a person into a mindful, reflective and creative engagement with the human condition. What a person does about that may not qualify for what Amos Tversky and Daniel Kahneman would rate as reliable, or for what Barry Schwartz would call a decision, or for what Carol Tavris and Elliot Aronson would judge independent. But it would qualify for what Daniel Dennett would acknowledge as an enlarged repertoire for action. It is the requirement for maintaining respect for a student's or client's autonomy.

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<sup>23</sup>: well-being is sometimes referred to as 'happiness' - and the not-much-used terms 'flourishing' and 'life-enhancing' are appropriately evocative - while this monograph has not hesitate to speak of 'joy and delight'

So how do we know when people can see that, whatever they do, they could have done something else? The test is not verifiable enough to target...

*within a year  
at least 65% of students  
will know what whatever they do they could have done something else*

We can wait a year and we can calculate 65%, but how do we know what to count? We can find clues - they are in what we see in people's learning. Those criteria are listed in table three. But they are observations to be recognised, not ready-made tests to be unthinkingly applied.

The table also indicates (on the right) that all the observations are useful in conversations with students; and some are useful in other conversations.

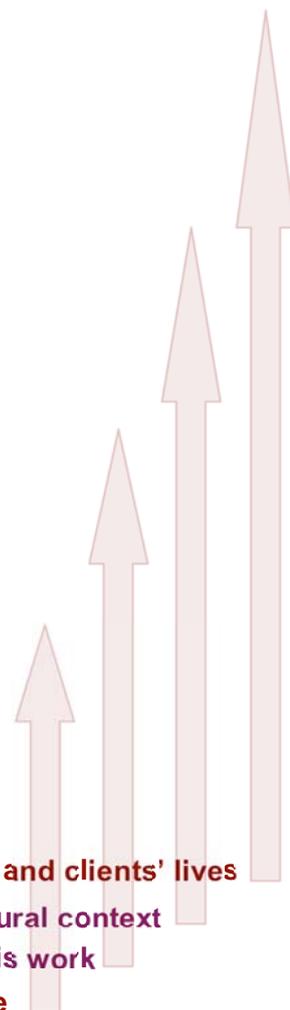
**table three**  
**learning outcomes of storyboarding**

**students show they are able to...**

- ... narrate how experience influences action
- ... critically question experience
- ... apply questioning to other people's experience and their own
- ... engage narrative on-line and in personal contact
- ... find meaning in experience for establishing purpose in life
  
- ... be ready to take an interest in family and neighbourhood
- ... connect their own experience to life in its social context
- ... make their contribution to accounts of community experience
- ... claim their membership of their community
- ... appreciate what makes their community different from others
  
- ... look to wider horizons offering unforeseen possibilities
- ... know how to draw on experience, fact, and point-of-view
- ... probe for causes and consequences in experience
- ... become witnesses to their own lives
- ... plan, rehearse and adapt intended action
  
- ... think independently of personal and social pressure
- ... transfer learning into life
- ... apply this learning life-wide - in all areas of experience
- ... embed this learning life-long - at all stages in experience
- ... develop a distinctive voice for recruitment and selection

**we can use these  
criteria to...**

- ...see what is happening in students' and clients' lives**
- ...understand those lives in their social and cultural context**
- ...support professional interests of colleagues in this work**
- ...improve the performance of the organisation as a whole**



Following what we know about the importance of social influences in local conditions, there is here a mix of personal, group, professional and organisational interests.

Students and clients learn what they learn - that is never entirely within an educator's control. But educators need indicators of whether this learning from experience is useful. Evidence of learning is the only outcome that education is equipped to achieve. And

Storyboarding is a method for bringing learning from experience into the educative process.

Most of what experiences does to chances-in-life is done outside the classroom, or the project room, or the consulting room. There are research projects here. But they are enquiries that need to be framed by critical realism - set in a framework of what we know about where and how people live and learn - social enclaves. The products of that research can inform education practice. They can also inform action taken by stakeholders, colleagues, managers and policy.

**project outputs:** The Leonardo Learning-for-living project needs outputs that will ensure that learning gains are made, that they are appropriate, and that they can be sustained.

Among the most significant products have been the interest that people have taken in particular issues, and the feedback they have given on help offered. The sources of these products are project events, participant activity, training workshops, and exchanges in various communities-of-practice. Key ideas have surfaced focused on three features of the project - professionalism, journeying, and enclaves.

**sustainable professionalism:** Professionals feel constrained by limitations of targets imposed and time-and-resources allowed. They wonder how students can be helped to move on by teachers and advisers who feel they are being held back. They know that they can do more.

The imagery underpinning the imposition of focusing constraints is competitive: career is a race for success. The image is widely shared by corporate and policy organisations. No public-service organisation can remain aloof. Nonetheless, career educators are developing alternative strategies. And alternative strategies need an alternative imagery.

**images of journeying:** The phrase 'move on' is a journeying image. It is appropriate to a changing world calling for ready-for-anything flexibility. Finding 'turning points' is a condition for that flexibility.

Journeying is an enlarging idea. No race can be interrupted to contain a journey; but any race can be contained by journey. The relationship between occasional race and on-going journey is useful for working on the mutual dependence of competitive economics and exploratory learning. It needs conversations between professionals, their managers, commercial bodies and policy makers. All need to acknowledge the importance of local starting points for moving on.

**enclaves as starting points:** There is here a unifying theme...

*make enough room...  
for a big idea...  
that starts where we are...*

All journeys start from wherever 'where we are' is. People need to see that their local way of seeing-and-doing is understood. It needs professional staff who are credible, committed, and accessible. Not all teachers and advisers are like that. This work needs widely-experienced and deeply-expert people, who understand the contemporary importance of learning for living in their students' and clients' lives, who can enable a questioning conversation, and who can relate that conversation to local conditions. In that process-driven work these qualities matter more than what areas of subject-expertise or discipline-content they bring.

That connectedness to the locality is the starting point for connectedness to wider possibilities. To fully engage three-scene storyboarding requires an appreciation of the

wide-ranging applicability of its scope - life-long and life-wide learning for living. It is potentially an enlarging influence on education professionalism.

**finding friends:** That range draws on ideas from across the disciplines. The sources set out here are as much from the arts, creativity, drama, language and graphics as from the sciences and technologies. Such breadth can readily attract attention. Some attention may be unwanted because it is uncomprehending or exploitative. Storyboarding is not invulnerable to capture.

But we can be optimistic about this. The potential field is itself expandable. The humanities and arts are sometimes assumed not to feed into economic competitiveness. Philosopher Martha Nussbaum (2010) strongly contests that assumption. A civilised society depends for its stability on a population that is purposeful, thinking and joyously-flourishing. Both corporate and policy interests need the stability that such breadth-and-depth of experience assures.

So learning-for-living will find friends. Its professionals will find them in the disciplines, in the organisations and in the communities in which they work. But we must identify them carefully. This work needs an alert and independent professionalism (Bill Law, 2011)

**a narrative for narrative:** All that storyboarding might do for a student or client is itself a story...

*In work-life things sometimes go well and sometimes go badly*

*and you can learn from both*

*it's bad not to have enough money, or pass enough exams or get enough respect*

*but the saddest thing of all is not to have your story*

*because that is how you let people know who you really are*

*whatever age, whatever stage, whatever you mean to do*

*your story can earn you money, get you success, and win you respect*

*and how useful it is to be able to make good use of even bad news*

*the use you make is special to you - you tell it to show how special*

*and once you can do it you can do it for a life*

*that's the situation - live and learn or live and don't learn*

*but it has to be from you - not from some teacher, or faked, or invented*

*it's your journey - you live it*

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