

**leonardo-da-vinci
learning for living**

key concepts - questioning stories

Learning-for-living (L4L), funded by the EU Leonardo programme, is based with the KPC group in the Netherlands. The project uses Bill Law's three-scene storyboarding to support mentoring by well-established teachers and advisers.

These helpers are encouraged to draw on their other-than-professional background - sharing their own experience of how careers move on.

In many parts of Europe changing economic conditions are prolonging educationists' careers. This work is one of the ways in which such accomplished people can support young people, by examining the value of reflecting on experience. In these ways students are offered more lines of communication with their helpers. And they learn abilities which are critical in an increasingly demanding and changing world.

Three-scene storyboarding is a method linking reflective talk to real-life experience. The project task is to determine how its methods can be usefully transferred between cultures.

This paper has been prepared for the second project event - attended by professionals from Finland, Italy, Netherlands, Romania and the UK - scheduled for May 2011.

The UK project is based at iCeGS, working in close cooperation with a developing community of practice.

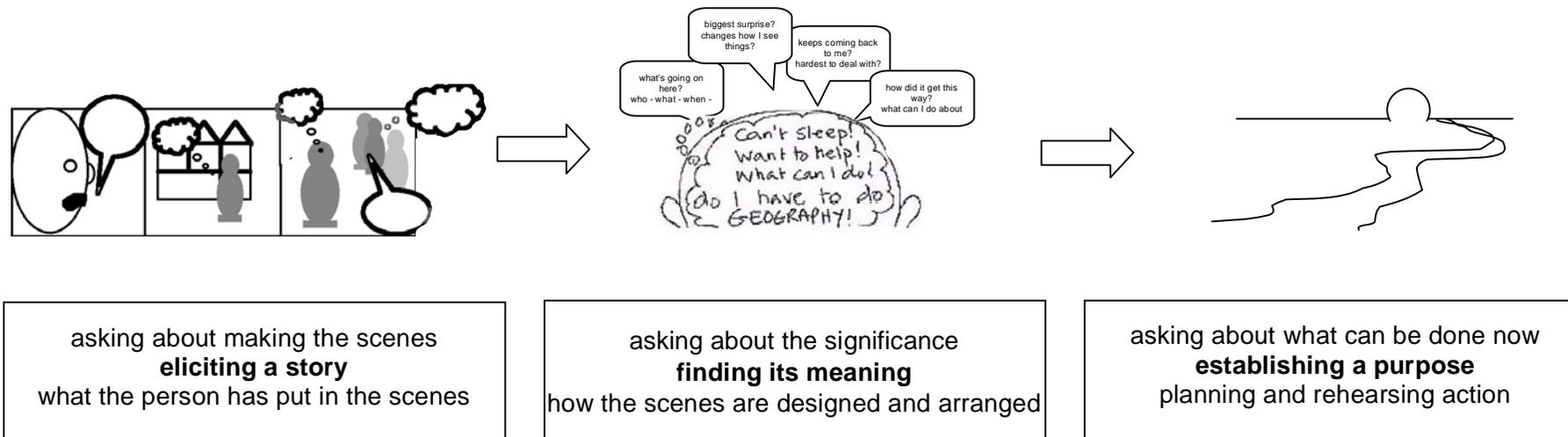
more information:

KPC Group:	http://www.onderzoekinformatie.nl/en/oi/nod/onderzoeksinstelling/k/ORG1241479/
three-scene storyboarding in current practice:	http://www.hihohiho.com/storyboarding/sbstockroom.html
a draft journal article:	http://www.hihohiho.com/information/sbjournalarticle.pdf

making useful sense of storyboards

Storyboarding enables reflection on experience. The endpoint of that process is establishing a basis for sustainable action. However, the words-and-graphics of a storyboard does not - by itself - complete that reflection or enable that action. That storyboarded 'remembering-showing-futuring' process is a basis for conversation - which may be in a classroom or in a consulting room. In both cases it is driven by asking questions. The person and helper work together on why the scenes have been set out as they are. It is the answers to those questions which become the basis for action. Remembering, showing and futuring are not a basis for action until they have been questioned.

This material sets out three stages in that questioning...



Few professions are better equipped than advisers and teachers usefully to pose questions like these. The questions are most useful when they engage a person in a learning response - this is active-learning talk that makes a difference. The part-of-speech which speaks of action is the verb - and this process is driven by 'learning verbs' - words for active-learning questioning.

questions for storyboards - a first look

*these questions review a session in which you have talked with a person about their use of a storyboarding
make the review by comparing the questions you asked with the questions set out here
where you find a question similar to one of your own, tick it - where you find one it would have been useful to ask, but you didn't, cross it
all of the questions are addressed to the person you talked with*

might you have missed out something?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

why have you put in this 'who-what-where-when'?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

what does it say about what you will do?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

what was the hardest bit of this to do?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

is there a surprise here?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

how do you know this is a good idea?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

does doing this give you new ideas?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

would somebody else tell it differently?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

if this were about a friend what would you say?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

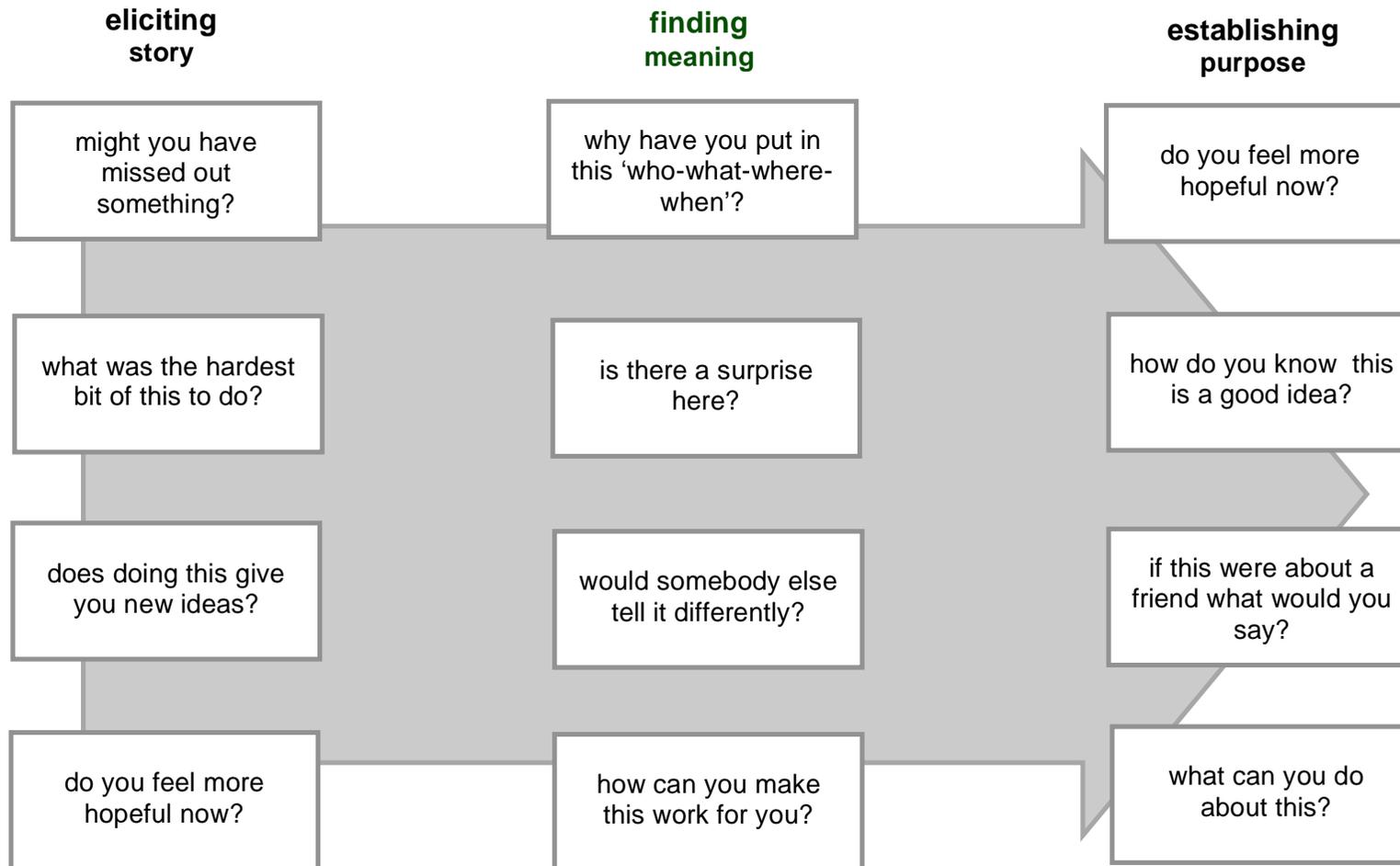
do you feel more hopeful now?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

how can you make this work for you?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

what can you do about this?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

for reach - how far can your question take people

*which do you find the most useful question to ask?
this shows how questions can be useful in the eliciting-finding-establishing sequence
as your ticks move across the chart they show how your questions help with each part of the sequence
where your crosses come shows where you mean to improve your questioning of those parts of the sequence*



questions for storyboards - a second look

*this also reviews a session in which you have talked with a person about their use of storyboarding
this could be the same session - or another one
tick and cross as before*

what is going on here?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

is there enough here for people to understand you?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

what does it say about what you will do?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

why do you choose this episode?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

is any of the 'who-what-where-when' important to you?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

what are the pros-and-cons for what you have in mind	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

does any of it make you think hard?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

do you think about any of this a lot?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

does this have to work for anybody else in your life?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

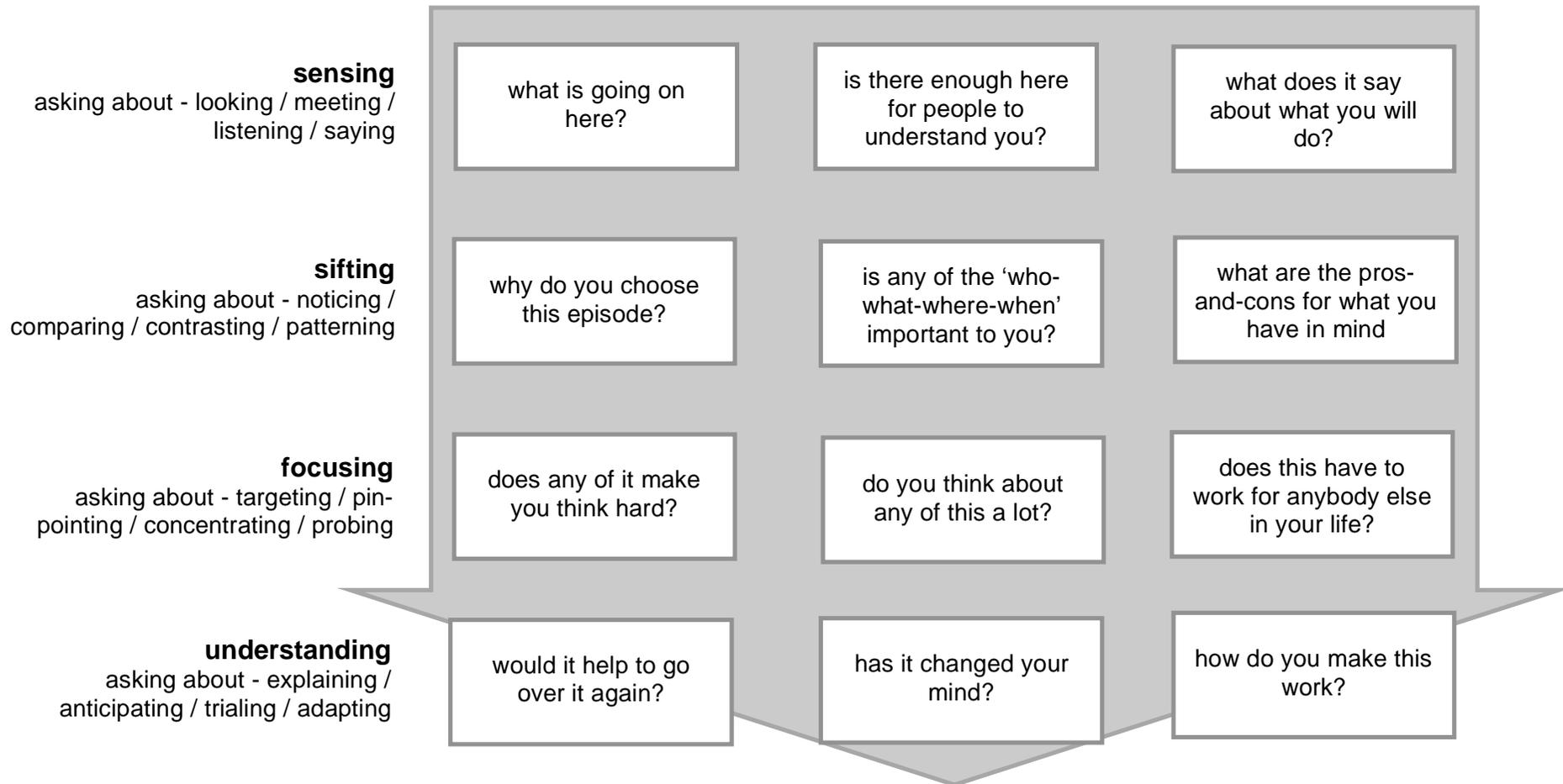
would it help to go over it again?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

has it changed your mind?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

how do you make this work?	✓ X
<input type="checkbox"/>	<input type="checkbox"/>

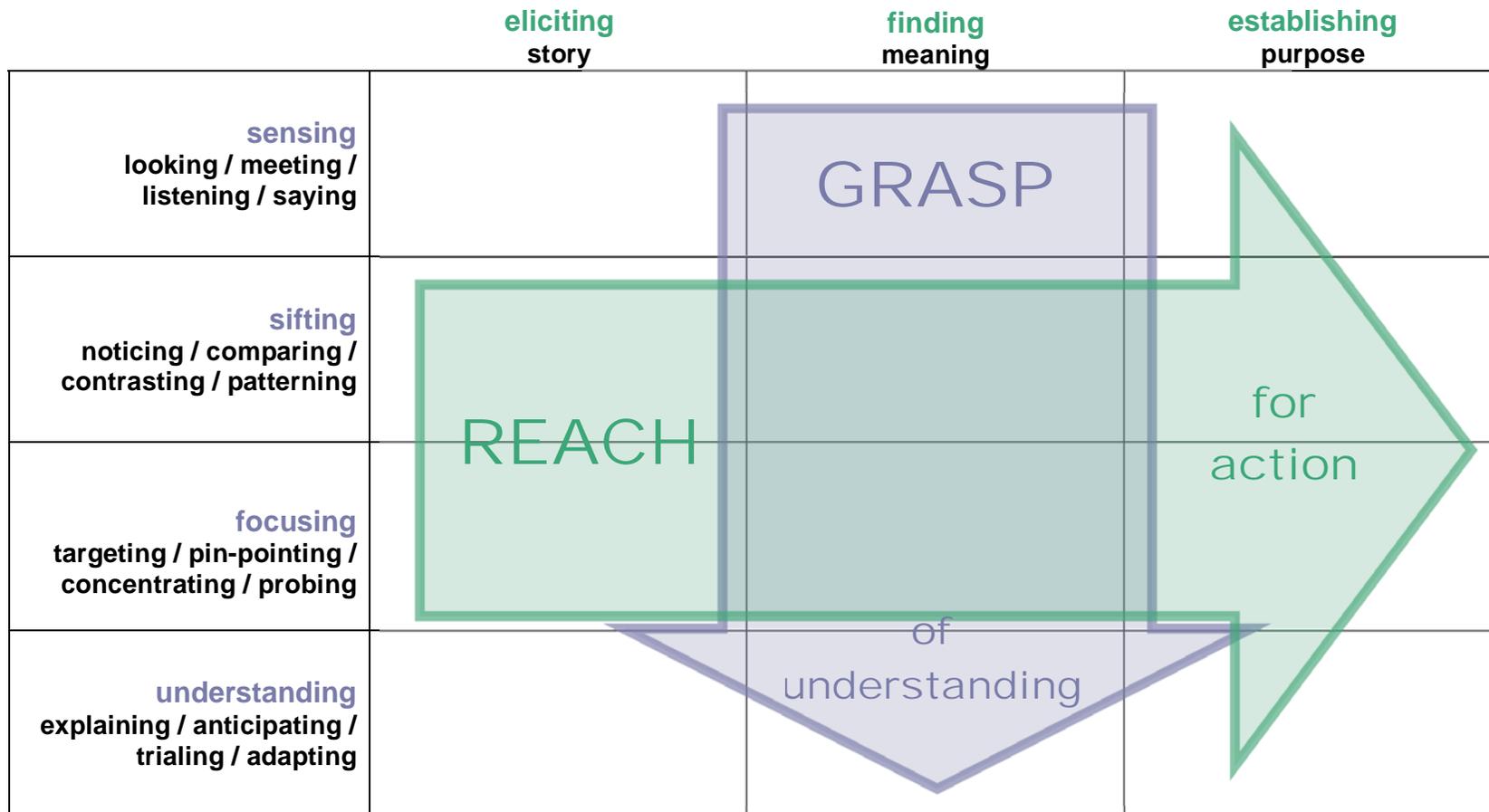
for grasp - taking hold of learning-for-life

*this shows how the questions you ask appear on another dimension
as your ticks and crosses move down the chart they show where you work in ways listed on the left
your ticks show how far you help a person to take hold of the story
your crosses show where you mean to improve how far you help a person take this hold on their story*



the reach and grasp of learning verbs

There are two basic ideas here: reach and grasp. With reflective practice they become a natural part of how you work. They are essential for both classroom and consulting work. In both, the learning is progressive - what is learned later cannot be achieved until enough has been done on what must be learned earlier.



In response to your questions people 'sense', 'sift', 'focus', and 'understand' what is going on, so that they can 'elicit', 'probe' and 'find' what they will do about it. They learn from your example - you show them how to take command of these learning verbs.

making progress with the learning verbs

Good storyboard interrogation rests on these two sets of ideas - reach and grasp.

you can do see where your own questions belong by adding up the ticks and crosses on pages 3 and 5.

columns and rows with ✓ s and Xs

	column 1 eliciting	column 2 finding	column 3 establishing
row 1 sensing			
row 2 sifting			
row 3 focusing			
row 4 understanding			

useful questions use now

useful questions I will use in the future

There are many more questions - but all link to this simple analysis. Once in your head, and with practice, these and other useful questions flow readily into mind - you know what to ask and when to ask it. And that's how your students and clients learn to do it for themselves.

the outcomes of storyboarding in learning-for-living

The questioning of storyboarding has value. That value can be expressed in three ways. Each expression of value appeals to its own audience...

students - speaking of in what ways storyboarding brings individual satisfaction

colleagues - speaking of evidence for its professional usefulness

organisations - speaking of the support for organisational commitments

What is the value of what people gain from storyboarding?

	students	colleagues	organisation
students are enabled to question experience as a basis for learning			
they learn to do this for other people's stories and their own			
they learn to apply this in personal contact and on-line			
they are enabled to speak for what experience can teach			
they transform interrogated experience into bases for sustainable action			
students are enabled in critical-thinking skills			
they widen their horizons			
and bring new and unforeseen purpose into view			
students are able to explain and anticipate the consequences of action			
they can plan and rehearse that action			
students develop their own distinctive voice for recruitment and selection			
they develop independence of mind			
they transfer learning into life			
they learn to apply learning life-wide			
they embed learning for life-long use			

You can use this framework to see which of these criteria must be made clear to which of your own audiences.

more information

the process is based on career-learning theory
www.hihohiho.com/newthinking/crlrnupdate.pdf

career-learning theory is part of a broader analysis of L4L objectives
www.hihohiho.com/underpinning/CPIpdfs/cafcpi1.pdf

that analysis has been applied to storyboarding
www.hihohiho.com/storyboarding/sboverview.pdf

this presentation
www.hihohiho.com/storyboarding/sbquestioning.ppt

this support material
www.hihohiho.com/storyboarding/sbquestioning.pdf

background support
www.hihohiho.com/storyboarding/sbstockroom.html

L4Lproject updates
www.hihohiho.com/activeprojects/L4L/KPCstockroom.html

hiho alerts
e-mail 'yes' to bill@hihohiho.com

news and updates
www.twitter.com/billaw

help colleagues
copy-&-paste urls into an e-mail