



The "Sense & Sensibility Scrapbooking Symposium" is comprised of three related online workshops: Be Real, Lighten Up, and Get With the Times. This is one session (a sample) from the Be Real workshop. The goal in "Be Real" is to show you ways to add deeper meaning to a variety of subjects that you might put on your scrapbook pages. You can register for the class at www.debbiehodge.com.

Be Real #0 (sample): Getting Perspective

- Introduction
- Onto the page: perspective
 1. Compare two opposing points of view
 2. Figure out how you fit into someone else's life
 3. Look at your own behavior from someone else's perspective
 4. Consider how others do things
 5. Think about a time when someone's thoughts surprised you
- Triggers

It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.

-Pride and Prejudice, 1813

INTRODUCTION

The beauty of the opening line to *Pride and Prejudice* (above) is that it plays with perspective. Who acknowledges this truth? The single man? Probably not. The mothers of young women? It is, in fact, Mrs. Bennett, who has five unmarried daughters, who says this to her husband upon learning that a new neighbor is a gentleman of wealth.

Considering different perspectives as you scrap your own stories and photos will give you pages that tell stories with more complexity and truth. As you're remembering a story, think about having a camera on your shoulder, filming what goes on. You'd get a good idea of your own perspective. What about, though, putting the camera on someone else's shoulder, or up in a corner near the ceiling, aimed to take in the whole wide angle of the room? This is the point at which your perspective diminishes and others enter.

WAYS TO USE PERSPECTIVE ON YOUR PAGES

1. Compare two opposing points of view

In the musical *"Bye Bye Birdie"* there's a scene in which the girls are marching to the town square singing "We love you, Conrad. Oh, yes, we do-oo!" while the boys are marching in from another direction singing, "We hate you, Conrad. Oh, yes, we do-oo!" Neither side is wrong -- they just have differing perspectives. It's the continued look at those perspectives throughout the story that gives it tension and makes it believable and interesting.

"Alliances & Allegations" is a layout that records a contentious afternoon between siblings and cousins. Both sides were so adamant in their protests that I

**JOURNALING: "Alliances & Allegations"**

"Joshua & Sara won't let us help them build a fort!"

That's the complaint that dragged adults to the door to ask what was going on.

"They can build their own fort."

"Why can't they just help you?"

"Why can't they build their own?"

Isaac & Hannah & Emma eventually came in cold and tired and generally annoyed and got in a bed at Grandma's to watch Frosty. Joshua and Sara came in and announced, "We've got a surprise for you guys. Come on!" No one really wanted to get out from under the covers and leave the movie, but they eventually did go see the surprise--a fort that had been built just for them. Their enthusiasm and thanks were luke-warm.

Several times that evening we heard, "Isaac & Hannah & Emma are ungrateful. We built them a fort and they didn't even say thanks or play in it. They're ungrateful."

It was just as I fell asleep that night, finally in quiet after a busy day, that I realized they weren't ungrateful. It's just that they never wanted a fort. What they wanted was to play with Joshua and Sara.

went to bed that night thinking about them. That's when I realized I needed to let go of my own perspective, which was: 1) an adult being interrupted all day with complaints; 2) a mom to two of the players; and 3) the only defender of the group being called whiners by the other children and adults. The journaling tells of what I came to understand when I thought more about what was going on from other points of view.

How I scrapbooked two perspectives colliding in "Alliances & Allegations"

- ◇ Design. The page is split in half with two vertical blocks of patterned paper providing the backdrop to the page.
- ◇ Title. The title begins on one side and clearly ends on the other side. The title is rendered in two distinctly different fonts.
- ◇ Photos. An outdoor photo of the builders sits on the left mat and an outdoor photo of the other group sits to the right.
- ◇ Journaling. The journaling recounts the story with a mix of dialogue and telling (narrative).
- ◇ Embellishments. I added the flourishes thinking they looked like the wind blowing things around -- a metaphor for the gusty moods.

2. Figure out how you fit into someone else's life (vs. how they fit into your life)

Hard as it sometimes is for me to admit: it's NOT always all about me. I remind myself of this especially when I'm at an event that my kids are loving (and at which they have probably run off with their friends leaving me alone) and I'm making small talk, leaning against walls, and even wandering aimlessly. I think: what am I to them at this point? And my answer is: a safety net, a source of money, someone to hold their coats, someone to show cool things to, mom. And from there it becomes even easier to imagine how they are experiencing this same event.

How I scrapbooked this topic in "Our Shelby"

- ◇ Journaling. I began with the facts: the actual incidents in which we've all interacted with Shelby. From there, I springboarded to the idea that we are a small part of this young girl's rapidly-expanding life.
- ◇ Photos. The group photo was taken at a picnic table with an empty yard beyond. To give the sense of there being more going on than just at that table (which is my point in the journaling) I trimmed out the group, backed them with white and then cut that out a bit larger (I did this digitally, but it's totally doable with a photo print and scissors -- the idea is to create a fun sticker, and you don't need to be precise in your trimming). I layered the "stickerized" group onto a shot of the busy yard when the kids were running around earlier.

**JOURNALING for "Our Shelby"**

Shelby is a huge presence in our neighborhood. She's been a 10-year-old playing with the toddlers, a girl teaching Joshua to make dandelion chains, a teen swimming in the river. She's babysat for every one of these kids and become a high-schooler with a car who still stops at the circle and rolls down her window to chat with the adoring throng And now she's going to college. We know her as our Shelby, not considering what other worlds might revolve around her. Good luck, Shelby and we'll see you on break!

3. Look at your own behavior from someone else's perspective

Have you ever been misunderstood? There's a children's song on Sandra Boynton's *Philadelphia Chickens* CD that expresses just this kind of frustration:

*Nobody understands me,
though memmily blitt each day.
Nobody understands me,
but I guess zooglobber that way.*

Here's a chance for you to look at just how this might happen in your own life. Put that imaginary camera I talked about on page 1 on to someone else's shoulder and imagine an incident through their eyes only. You don't

JOURNALING for "Your Point?"

Summer was almost over and we still hadn't gone to Newcastle Beach -- the beach of our preschool days--small with tidepools & no waves, grassy areas, and a playground. Every summer we visit at least once, and last summer we had some of our best times here--including a final cookout with friends.

I did know I was pushing things--that maybe I should let it go, but I felt like I'd be letting us all down if I didn't make sure we got there. There were signals that I said were just obstacles that we could get over: Elaine had a new job & was working. Jill's kids were away. Joshua had hives. And then, when we arrived, there was a warning sign about bacteria levels. I persisted, though, (I'd stopped at Barnes & Noble & bought Josh a new Foxtrot collection convinced that once he was settled with it under an umbrella, he'd be happy.) Mike showed up with Lily, and so, while Joshua was uncomfortable (but engrossed) Isaac had a good time. He and Lily can yak and play in the water forever (and we made sure no one put their heads under) & I was thinking we'd be having the dinner I'd packed on the beach.

And then--while seaweed sliding--Isaac cut up his toe & ripped off a good chunk of the nail. So we packed it all in -- quickly,

On the way home, I asked Joshua if he was glad we came anyway--looking for that silver lining.

He said, "I don't know."

"Well (I said this with a hopeful tone). . . it's a memory., , What about you, Isaac?"

Isaac was in the way back with his foot on the seat in front of him to keep the bleeding from starting again. "I don't know." Again, I said, "Well ...it's a memory."

And that's when Joshua said, "This reminds me of when Calvin (of Calvin & Hobbes) said: I'd hate to think that all my current experiences will someday become stories with no point."



necessarily need to scrap the story from their perspective, but if you can understand where they're coming from it can inform how you do tell the story.

How I scrapbooked this in "Your Point?"

- ◇ Journaling. I tell the story from my point of view and end with the zinger from my oldest son, thus showing that moment when I finally realized just what the day had been like for him.
- ◇ Embellishments. I used embellishments that hint at how the day wasn't all sun and sand with the "rough day" tab and the surprised-face button in the middle of sun-like rays.
- ◇ Photos. One photo shows the beauty of the beach and my younger son playing with a friend, while the other photo shows my older son looking uncomfortable under an umbrella with his book and hives.
- ◇ Title. The title has a sarcastic tone that hints at something more than a happy beach outing going on here. I hadn't realized until I made and selected all of the layouts for this lesson, but the titles of all but one of the pages here include words that get at the idea of multiple players and/or perspectives: "**Your** Point?," "**Everybody** Choose A Boat," "**Our** Shelby," and "It's Freaking **Me** Out."

4. Consider how others do things

A still-current expression for acknowledging that there are different ways to approach routine activities is: "When in Rome, do as the Romans do." This comes from 387 AD when St. Ambrose explained to St. Augustine that when he was in Rome he fasted on Saturday, while, when he was in Milan, he did not.

Be alert to situations in which you get a glimpse of how others approach routines differently than you do, and consider scrapping the moment. While I could have scrapped our outing to Newburyport with posed shots and a run-down of what we did, I chose, instead, to focus on this one moment, and the resulting page is one that immediately triggers the tone of the day for me while revealing a little bit about all of us there.

How I scrapbooked this in "Everybody Choose One Boat"

- ◇ Photos. The largest photo is not necessarily the best for showing the participants in this story. It is, however, the one that shows the group in the process of choosing their boats, which is the subject of the page.
- ◇ Title. The title comes from what our friend Alyssa said to us all that day that pulled us into her family's way of doing things.
- ◇ Journaling. When journaling begins with dialogue, the reader is pulled quickly into the story. Notice that I didn't explain who was speaking or where we were until the second paragraph, and yet the story is clear.

JOURNALING for "Everybody Choose One Boat"

"You get one boat. Which one will it be? And what are you going to name it?"

On a fall day off from school, the Aldriches met us (on the spur of the moment) in Newburyport and we walked around the fall festival and then the docks.

At the waterfront, Alyssa announced that everyone got one boat. It was obviously something she and her boys had done before. And my boys loved entering into the fantasy of boat ownership just for a while. Sharing this small custom of theirs was an unexpected treat & just one more reason for treasuring & building friendships.



5. Think about when someone's thoughts surprised you

Be on the lookout for those moments when someone confides in you about how they're feeling and your response is: "YOU? No way!"

How I scrapbooked this in "It's Freaking Me Out"

- ◇ Photos. When my oldest son told me it was freaking him out to be getting as tall as me, I knew I wanted to scrapbook that moment. I pulled out the camera and asked my younger son to take these photos of us. There's one of us looking straight at each other and then just other fun ones.
- ◇ Title. The title came straight from what my son said that surprised me.
- ◇ Journaling. The journaling is short and tells the story with one key line of dialogue -- which is repeated in the title.
- ◇ Embellishments. I used a mix of bold and tough papers and embellishments to go with the ideas of: 1) being "freaked" out and 2) a boy growing up.
- ◇ Design. Tilted mats and papers provide a bit of disorientation that plays up the "freaked out" theme.



JOURNALING for "It's Freaking Me Out"

*The other day *YOU* noticed what I feel like I've been remarking on for a while -- that when you stand with me it seems your eyes are getting nearer to my eye level. I said that I knew this but you insisted it was more than usual. "And it's freaking me out!" you said. Freaking *you* out? It never occurred to me that we'd have similar reactions to this. Dec 2007.*

TRIGGERS

This section of each lesson will provide you with prompts or quotes or an exercise to get you thinking about the lesson's topic.

Perspective trigger #1: Quotes on assumptions, point of view and perspective.

While you may want to use the quotes in this sidebar on your pages as embellishments, your best results will come from thinking about them and using them jumpstart ideas and new understandings. Be sure to make notes as you consider them.

Perspective trigger #2: Point of view exercise. (See chart on next page.)

Pull out a stack of photos from an outing or gathering and use the chart on the following page to do the following:

1. Make a list of all the major participants.
2. For each participant imagine and record their answers to the following questions about the occasion:
 - what was your mood?
 - what did you want?
 - what did you get?
 - what was your favorite part?
 - what was your least favorite part?
 - which photo would you enlarge?
 - which photo would you toss?
3. Scrap a page while all these thoughts are fresh in your mind.

“One ship sails East,
And another West,
By the self-same winds that blow,
Tis the set of the sails
And not the gales,
That tells the way we go.”—Ella Wheeler Wilcox:

“Assumptions are the termites of relationships.”—Henry Winkler

“Won't you come into the garden? I would like my roses to see you.”—Richard Brinsley Sheridan

“If there is any one secret of success, it lies in the ability to get the other person's point of view and see things from that person's angle as well as from your own.”—Henry Ford

“From a dog's point of view his master is an elongated and abnormally cunning dog.”—Mabel L. Robinson

“When you look at yourself from a universal standpoint, something inside always reminds or informs you that there are bigger and better things to worry about.”—Albert Einstein

“If we could see the miracle of a single flower clearly, our whole life would change.”—Buddha

“We simply assume that the way we see things is the way they really are or the way they should be. And our attitudes and behaviors grow out of these assumptions.”—Stephen R. Covey

“When I give food to the poor, they call me a saint. When I ask why the poor have no food, they call me a communist.”—Dom Helder Camara

“Normal is in the eyes of the beholder.”—Whoopi Goldberg:

“Nothing's beautiful from every point of view.”—Horace

“People who look through keyholes are apt to get the idea that most things are keyhole shaped.”—Author Unknown

