Dear participant,

G’day and welcome to this One Year Narrative Therapy and Community Work Training Program. Participants in other courses we have been involved in have been keen to know from the Dulwich Centre Faculty what was expected of them in relation to the course they were enrolled in. Over time, we have had many conversations about this and have found it helpful to write our ideas down on paper so that they can be referred to throughout the year. This is the purpose of this handbook. It also contains a range of information about the course and the processes and procedures we have developed.

As we are an independent centre, we have had to develop our own procedures. This has been an enjoyable and thoughtful process that has occurred over years. It is also continuing. If you have any suggestions as to how we could improve this handbook, or our structures, we’d love to hear them!

We’ve been eagerly awaiting the commencement of this training program. We’re looking forward to learning together!

Warm regards,
Cheryl White & Shelja Sen
On behalf of the Dulwich Centre Faculty & Children First
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Reading list
General information about the faculty and Dulwich Centre

1. The faculty
Dulwich Centre Training Faculty works as a collective. We all play our different roles and together we present this course. The collective consists of:

Co-ordinator: Cheryl White and David Denborough
Teachers: Shelja Sen, Mark Hayward, David Newman and Carolyn Markey
Main Tutors: Jonaki Arora, Maya Sen
Liaison: Charlotte England, Jonaki Arora

It is relevant to note that, if you speak to one member of the collective about a matter related to the course, you can expect that this will be shared with other members. We will meet together and discuss how things are going. Emails sent to us may be shared. There is a shared confidentiality within the faculty.

2. The courses we offer
The courses Dulwich Centre offers are skills-based courses in narrative approaches to therapy and community work. In this way, they are quite specific.

Key aspects of the course

3. Overall structure
As you are already aware, this program will consist of:

- A series of workshops by Dulwich Centre International Faculty
- Regular structured reading program – 10 collections of reading
- Regular structured writing program to relate readings back to one’s practice
- Each participant delivering an oral presentation of their work (in relation to how they are using narrative practices in their work)
- On-line e-learning site to remain in contact with faculty and participants throughout the year

The structures of the course are designed to create a generative and supportive context for the exploration of participants’ own ideas and work practices. Successful completion of the course will result in the awarding of a One Year Narrative Therapy Training Program Certificate.

Optional extras
Certification Module: Those who successfully complete an optional extra certification module will then be eligible for recognition of prior learning for one subject of the Master of Narrative Therapy and Community Work (run in partnership between Dulwich Centre and University of Melbourne). This certification module involves:

- Participants recording two sessions of their work, transcribing 15 minutes of the interview, analysing it, sharing this and receiving supervision about it
- Writing a 5000 word project about how you have used narrative practice in your work over the year. The aim of this project is to support practitioners to be able to use narrative practices in their own context and in their own ways.
More information about this optional certification module can be found on page 9.

4. Reading

Much of the momentum of the course is created by regular reading and reflection. The reading list is a key source of the ideas that the course aims to convey. For this reason, it is important that participants keep up with the reading. We realise that the reading list is considerable so we have divided it into ‘primary reading’ and ‘secondary reading’. Ideally all participants would read both ‘primary’ and ‘secondary’ reading. We strongly recommend this. However, as a requirement for the course, participants need only read the ‘primary reading’ for each week.

5. Written reflections on the reading

Each participant is expected to submit a brief paper (approximately 500 words) on each collection of reading. It will be possible to upload these directly to the online learning site. The aim of these short papers is to relate the reading back to practice, and can be orientated around the following questions:

- What did the writings offer?
- Were there any aspects of the writings that resonated with your own experiences or learnings in different aspects of your practice? If so, in what way?
- How could you put the ideas in the readings into practice?
- What differences could the ideas make to your practice?
- What questions and/or dilemmas did they raise?
- In what areas did they spark your curiosity?

We have found that this process greatly contributes to the learning experience and assists participants in making links between the reading and their own practice. This process also enables us as a faculty to stay in touch with people’s thoughts and explorations. Here are some helpful hints from graduates from the practitioners in earlier courses in relation to these reflections:

*We found it very helpful to develop a regular routine for these reflections. It was then about prioritising this rhythm so that the writing got done. Some of us always did our reflections on Sunday morning after breakfast, others after dinner on a particular evening of the week. One of us always took the readings to the local coffee shop on Sunday morning and read them while her partner read the newspapers! We all found it helpful to develop a routine and to stick to it. If you do get behind, we’d recommend that you take some time off work and catch them all up!*

*These reflections do not have to be ‘academic’, nor do they have to be the best piece of writing you could possibly do. It’s much more important to do the regular reading and complete the writing. This is a particular form of writing which involves a different rhythm. Here are the steps we found helpful: (1) do the reading (2) take notes (3) wait a couple of days (4) then sit in front of the computer and write for about thirty minutes (5) a couple of days later then go back to these writings to edit and finish the writing, again for about thirty minutes. Of course, you will develop your own rhythm and process.*

*We also found it helpful to organise a ‘buddy’, a specific audience/witness, for whom you will do the writing. The pieces can even be written in letter form to this person if that is helpful. We found it helpful to ‘write from the point of passion’, start from whatever aspects of the reading meant the most to you and then just write. The piece may end up going in a completely different direction and this is okay. Importantly, you have to trust the people reading it – that they’ll respect your writing and ideas and that if they think you need feedback they will then give this to you. These reflections are not assessed or*
graded, they are a way to stay in touch with each other and to relate the readings to your own life and practice.

Please note in total there are 10 reflections, 9 out of which are 500 words and 1 is a 1000 words.

6. Forum on the readings
We also use the reading and reflections as a key way of maintaining a sense of connectedness between participants. This is because each participant nominates one reading about which they would be happy to write a longer reflection (1,000 words) and then posts this on the General Course Forum in the online learning site. Everyone will then be able to read how another participant engaged with the ideas in the particular reading. We have found this process works really well in maintaining a sense of connectedness even when people are reading and writing in different countries!

This 1,000 word reflection will explore the same questions listed above but in greater detail. These papers should also be uploaded to the e-learning site as you do with the 500 word reflections. Participants will choose which reading they wish to write their 1,000 word piece about.

The final reading: all participants will post their reflections for this last reading to the general forum so that you will be able to read each other’s reflections.

7. Timelines
We have put a lot of thought into the timelines for this course – the dates when participants will be required to send in reflections. We try to balance flexibility for participants, with the need to maintain connection between participants and to retain the integrity of the course. We have also taken seriously the feedback we have regularly received from participants of previous courses that having firm timelines actually assisted them in prioritising their study when otherwise other demands in their life may have taken over. We have particularly received this feedback from women participants who have many family responsibilities. We have heard that having firm timelines actually enables them to prioritise their study and learning and to ensure that there is space in their lives to follow through on the course work that they have committed themselves to. With all of this in mind we have developed the following structure:

**Written reflections:** These are due on the dates listed on the reading list. These dates are not flexible because it is a key component of the course that participants complete the reading and then the reflections at the same time as one another. As explained above, it is the regular reading and reflections that maintain connectedness between participants and faculty when in different contexts and countries. If you don’t send your reflection in on time you will not receive feedback on it, and this is real waste! If you are concerned that you might not able to keep up with these timelines, we strongly recommend you get one or two weeks ahead so that there is some latitude if something unexpected then comes up (for instance the flu, the computer crashing, unexpected events in your family, sudden demands at work!). We particularly recommend this because a couple of the due dates are on or close to public holidays! If you do slip behind, it’s best to skip a week and then continue to hand in the rest of the reflections at the proper date. This way you will get feedback on all but one of your reflections! There are a total of 10 reflections with 9 being for 500 words and 1 being for 1000 words. There are 10 reflections, but you will still complete the course if you only hand in 9 of these. So there is scope to miss one reflection at some time during the course! If you do hand in reflections late it may be necessary to pay a late fee in order to receive feedback on these.

**Extensions:** If there are extenuating circumstances as to why it is not possible for you to complete the
reflections by the due date, it is possible to apply in writing for an extension. However this can at most be done for two reflections within the course. Extensions need to be applied for one week in advance and will be granted for one week. If an extension is required without advance notice (less than one week prior to the due date) an extra fee might be required to get feedback for that assignment. Extensions for the tapes as well as the written projects need to be applied for one week in advance and will be granted based on the discretion of the faculty. Similar to the reflections, if advance notice is not given there might be the need to pay an extra fee to get feedback.
In cases of extreme emergency exceptions can be made - in terms of the number of assignments / duration of extension - however these need to applied for in advance (one week) with relevant documentation wherever necessary. The approval of these would be at the discretion of the faculty.
Timeline summary:

**Teaching Blocks 2021**

Shelja Sen and Jonaki Arora  
22nd, 23rd and 24th April
Carolyn Markey  
8th, 9th and 10th July
Mark Hayward  
9th, 10th, 11th December
* 2 hour supervision session with Shelja Sen (September 2021, date to be finalised later)

**Teaching Blocks 2022**

David Newman  
4th and 5th March
* 2 hour supervision session with Shelja Sen (January 2022, date to be finalised later)

**Reflections:**

1. Externalising conversations  
31st May
2. Re-authoring conversations – strengthening a ‘second storyline’  
30th June
3. Documentation of alternative stories/ knowledges  
31st July

Outline of project ideas submitted  
10th August

4. Working with memory  
31st August

First tape due  
10th September

5. Rituals, outsider witness practices, enabling contribution  
30th September
6. Community conversations  
30th October
7. Responding to trauma/abuse  
30th November

Second tape due  
11th December

8A. Working with children/young people  
31st December
OR
8B. Politics and ethics of practice  
OR
8C. Gender Identity and Sexuality in practice  
OR
8D. Gender Justice, Feminism, Intersectionality and Narrative Practice
9A. Mental health OR 9B. Drugs and Alcohol OR 9C. Physical health  
31st January 2022
10. Thinking behind practice – post-structuralism, culture, individualism *  
28th February 2022

Written project due  
31st March 2022

*All participants will post this reflection to the general course forum
Formal bits and pieces

8. What enables successful completion of the course?
The following criteria are what need to be demonstrated in order to successfully complete this course:
- Attendance of at least 90% of training sessions.
- Successful and on-time completion of readings/ reflections and oral presentation (If doing certification module this includes two tapes and one written project)
- Completion of a feedback form to offer us rigorous feedback on your experience of the training program

If a participant is falling behind in relation to completing assessment tasks and course requirements, a discussion will take place and a plan will be drawn up to try to ensure that they complete the course. Considerable effort will be made to assist students in successfully completing the assessment tasks!

9. Feedback from participants to the faculty
In order to ensure that the courses run at Dulwich Centre are fulfilling participants’ expectations, it is imperative that the faculty consistently seeks and receives feedback. This will occur in a range of different ways:
- Dulwich Centre will seek participant feedback at times throughout the year.
- Feedback about any aspect of the course can also be sent to us c/o dcp@dulwichcentre.com.au at any time.
- Please also feel free to offer feedback to Shelja Sen at any time throughout the course and she will relay this to us.

10. Feedback from faculty to participants
The faculty will provide feedback to participants about their progress in the course in a range of ways, including: Written feedback will be offered throughout the year on participants’ written reflections.

11. If you have a complaint ... our resolution process
Dulwich Centre will ensure that participants have access to a fair and equitable process for dealing with grievances. If a participant has concerns about any aspect of the program (including assessment results, the feedback they have received, or a grievance about any other matter), we would like to hear about this and will do all we can to respond. If you would like a copy of our formal resolution process, please request one. It can be briefly summarised as:
- Speak directly with relevant teacher.
- If this does not lead to adequate resolution, speak with the course contact person, Charlotte England.
- If this does not lead to adequate resolution, lodge a written appeal or grievance to the Dulwich Centre Faculty.
- In the event that these internal processes do not resolve the issue, the faculty will approach Dean Lobovits who acts as external consultants to the training courses. Dean will then liaise with the parties concerned and attempt to resolve the grievance.
Please note, we really want to ensure that, if anyone has a grievance, it gets sorted out and resolved. If there are other ways that will assist in this process, we will be very open to considering them.
12. Dulwich Centre Faculty email address
To contact the faculty please use the addresses: dcp@dulwichcentre.com.au and shelja.sen@childrenfirstindia.com

13. Dulwich Centre’s e-learning site
Throughout the year we will be using the Dulwich Centre e-learning site as the hub for this training program, so it will be good to find your way around this as soon as possible. We really encourage participants to use the forums on this site and to share ideas, dilemmas, and stories of practice with each other.

14. Written projects
We have found over previous years that asking participants to take on a major project, to hand in a written piece of work about this project (approx. 5,000 words, no more than 6,000 words), and supporting them in the process of writing this, has been a very constructive exercise. In past years, these written presentations have varied over a wide range of topics and we are open to you coming up with your own ideas about this. We encourage everyone to choose a project/topic that they have lots of energy for and would like to develop further thinking/skills around. Please email Jonaki Arora (jonaki.arora@childrenfirstindia.com) at any time throughout the year if you would like to correspond in relation to ideas or dilemmas around writing your assignments.

The aim for the written project is that it be of a quality that can be submitted to a professional journal, but it’s important to note that there is a great diversity of writing styles for different journals. We don’t want the experience to be intimidating, but on the other hand we do wish to ‘stretch’ participants. We have heard in the past that many people need a bit of challenge to take the next step in their careers, which may be to publish their work.

Here are some more helpful hints about the written project from people who participated in our interstate course:

We found it made a big difference if you could find a local audience to witness and encourage the project. Often it worked best for those people who could base the project in their workplace because then their colleagues could act as an audience. The other things we’d recommend include: keeping the topic of the project simple, doing something you have passion for, running your ideas by faculty members, and thinking about it all year (decide on something early!). We’d also recommend taking up the opportunity to have faculty members read your drafts.

What needs to be demonstrated in the written projects?

These guidelines are meant to assist people stay on track with the ideas they are developing for their projects. They are not meant to be restrictive, however, and we’re more than happy to speak with people individually about the ideas they have and to find ways that the projects people are interested in fit congruently with what we in the faculty require. The main theme that needs to be addressed in the project is that of ‘double-story development - including the rich acknowledgement of the effects of the problem AND a rich description of alternative/preferred stories’.
One of the key concepts of narrative practice involves ‘double-story development’ – ways in which individuals, groups, communities can develop ways of articulating the effects of problems/obstacles in their lives as well as being able to articulate their responses, special skills and knowledges, and alternative story-lines associated with these. Often, it is important that this double-story development occurs simultaneously and continually. Within your project, it will be necessary to demonstrate how you have made such double-story development possible in your work with individuals, groups and/or wider communities.

It may be important to articulate how space was created to externalise ‘the problem’ and name the dominant story, to trace its effects, etc., and how identifying unique outcomes or engaging with the absent but implicit led to the first traces of an alternative story.

A significant emphasis of this project is in relation to how you have gone about generating rich description of the alternative/second story and clearly demonstrating the relevant practice skills. There are, of course, very many ways of generating rich description, as well as a vast array of circumstances and contexts to which your project might relate. As you are planning and working on your project, we recommend you keep coming back to the question: ‘Am I writing about work that involves double-story development and the rich description of alternative/preferred stories?’

In order to successfully complete the course, any five of the following need to be demonstrated in your written project:

- the use of the individual and/or collective externalising conversations (must include second story development)
- the use of re-authoring conversations (tracing the social, relational, cultural histories of skills and knowledges)
- the use of re-membering conversations
- ways of linking people’s lives around shared preferred themes (may include the use of outsider witnesses / definitional ceremony structures)
- The use of letters, documents, certificates, etc.
- the use of archiving solution knowledges and sharing these knowledges between people
- examples of enabling contribution
- re-invigoration of folk culture as response to trauma (creating song, dance, theatre, ritual, etc from the material of the ways in which people are responding to hardship)
- the use of collective narrative methodologies – Tree of Life, Team of Life, collective timeline, checklists of social and psychological resistance
- any other ways of enabling double-story development and the rich description of the alternative/preferred stories of people’s lives

A further necessary competency involves:

- Demonstrate an awareness of the operations of power and privilege in your relationships with those with whom you work (‘clients’).
- Demonstrate practices of accountability to respond to these operations of power and privilege.
- An awareness of considerations of individualism/socio-centrism

Each participant in this program is working in a unique context. Many of you will also be endeavouring to find ways of ‘translating’ the ideas taught in the course into your own language and cultural context. We hope that the process of developing your course project will encourage participants to generate their own unique forms of narrative practice, which is responsive to the culture, language and local
context. Our aim is that people’s projects will contribute to a diversity of narrative practices. Please take some time (words) within the project to describe your process of adapting/changing/developing the ideas and practices taught within the course in order for you to be constructing your own forms of narrative practice in your own context.

There are many ways in which these competencies can be demonstrated within the written project, and we really encourage creative approaches. We do, however, need to see real-life demonstrations of the practices (i.e. it’s not appropriate to make up examples of interviews, or interview yourself, etc.). There is no prescription as to styles of writing or presenting. What is important to keep in mind though is the clear demonstration of the practice skills outlined above. These skills can, of course, be demonstrated in a wide range of contexts!

If participants’ written assignments do not reflect an adequate demonstration of the skills mentioned above, then participants will be invited to do some further work to ensure where possible that they can successfully complete the course.

In summary, your project will need to demonstrate:

- double story development
- the rich acknowledgement of the effects of the problem
- the rich description of preferred storylines
- the use of any five of the themes outlined on the previous page
- An awareness of the operations of power and privilege in your relationships with those with whom you work (‘clients’).
- Practices of accountability to respond to these operations of power and privilege.
- an awareness of considerations of individualism/socio-centrism
- A consideration of how you are adapting/changing/developing the ideas and practices taught within the course in order for you to be constructing your own forms of narrative practice relevant to your own context.

We are very much looking forward to seeing people’s written projects!
15. Certification module

We have included here information about the optional certification module. This involves participants completing and receiving feedback on two tapes of their work and completing the written project (outlined above).

Recordings of interview

In order to ensure that participants develop a sense of confidence with their interviewing skills, we have found it helpful to ask that they record an audio and/or videotape of themselves conducting an interview. We are asking participants to do this twice during the course year. Ideally this recording will take place in the participant’s workplace. If this is not possible, then an alternative interview will need to be conducted and recorded. It may sound obvious, but it’s important that the interview that is recorded is a recent interview, one that demonstrates the skills and ideas that you have been studying in this training program. It seems to work best if the recording covers a 15-20 minute section of a counselling session. A faculty member will set aside time to review your tape, to talk through the session and draw out learnings from it.

After participants have sent in their tape, a time will then be made to review them quite soon afterwards. Each participant will be expected to work out a time to phone the designated faculty member for approximately 45 minutes to discuss the interview.

Here we have tried to describe what will be required with the tape that each participant will need to make as a part of the training program.

1. Record a therapeutic interview

We would greatly prefer to receive both an audio and a video recording of this interview. We will accept audio only, BUT - we can give more thorough feedback on video recordings, and we also think that there are a number of good skills to develop in relation to making video recordings (including setting the context, establishing permissions, filming, getting used to viewing yourself, etc.).

2. Prior to sending this to us, we'd like people then to transcribe (or arrange for someone to transcribe) some, or the entire interview – especially the parts of the interview you would like to discuss in some detail. It is okay just to transcribe 15-20 minutes of continuous conversation. We believe people learn a lot this way.

3. For those people who are working in a language other than English, this transcription will then need to be translated into English.

4. Finally, we'd like each person to write a brief one page essay about the interview describing where you are in relation to narrative practices and the narrative maps in this particular interview; raising and discussing any dilemmas that were associated with the interview for you; and reflecting on your thinking that was behind the directions you took in the interview.

5. Please make a copy of the cover sheet (p.13) and fill this out and send it in with the tape, transcript and one page reflection.

The sort of example to choose: In past training programs some participants have chosen to send in a tape of a conversation that they were particularly unhappy with. This doesn’t really lead to the best learning experience. It’s best not to send in an example of either the best or the worst of your practice.
We'd suggest sending in an example that is somewhere in between! If in doubt, choose an example that is closer to the better end of the scale... an example in which you do feel you were able to engage with narrative practices.

**The transcript:** We have discovered a way of laying out the transcript that assists the tutors to offer the most helpful feedback. The ideal layout for the transcript is to have the transcript in one large column on the left hand side of the page, and then a second narrower column on the right hand side in which you insert some comments/commentary about certain parts of the conversation. Please note, it is only necessary to transcribe 15-20 minutes' worth of continuous conversation. If you transcribe more than this, then please indicate clearly which 20 minutes you wish to discuss. Thanks!

**The reflection:** when you write up the short reflection on the extract of the conversation please include reflections on:

- Which narrative practices you were using in this portion of the interview
- what position as a therapist you were taking in this portion of the interview
- discuss any dilemmas that were associated with this portion of the interview
- reflect on your thinking that was behind the directions you took in this part of the interview
- offer comments about what you were happy with in terms of your contribution to this interview
- Offer suggestions as to what you might have done differently if you were approaching this interview again.

**Demonstrating narrative practice:** The main purpose of generating these tapes is as a learning experience not as an assessment (hence the reason we ask you to send in a tape which is neither your best nor worst example of practice). If, however, there is very little demonstration of narrative practice in the tape that you send in, you may be asked to submit an extra tape. There is a requirement that the tape you send in demonstrate your engagement with narrative practices.

**Consultations:** If it is possible, we suggest participants set up Zoom on their computers (if you have fast internet connection) as then the consultations about the tapes can occur via Zoom with no phone charges. Zoom can also enable you to talk with other participants during the training program if you choose to.

Please pick an example of your work that you would like to receive some feedback on. And make sure you take care in receiving appropriate permissions for the interview to be recorded and shared with faculty members. Jonaki Arora will be in touch with you nearer to the date with instructions as to how you will send the recording to us via Google drive.
Reading list

We have put a lot of thought into this reading list. We have tried to create a flexible reading list, so that those who have already read widely can stretch their thinking, and those for whom much of this reading will be new will also be able to thoroughly enjoy the process. We have also decided to make this reading list primarily practice-based and the topics we have chosen relate directly to narrative practice. There are a number of different aspects to this reading list:

1) Background reading:

- ‘Reclaim your life’ by Shelja Sen

If you have not already done so, we recommend you read these books as background reading for the training program.

2) Required reading

Under each topic there are the required readings (marked with a ‘●’). Even if you have already read a particular article, we have found that it is a different experience to read an article as part of a course, to write a reflection upon it that relates it back to your own work, and then to read other participants’ writings on the topic at the same time. Participants will be writing their regular reflections on the required reading for each of the 6 topics. Participants will select which of these topics they would like to write their 1,000 word reflection upon. For this week it is expected that participants will read both the required and secondary reading and then write a 1,000 word response that will be circulated to all participants via the General Course Forum.

3) Secondary reading

For some weeks there are secondary, optional readings (marked with a dash ‘-’). These are designed for those who wish to further stretch their thinking, for those who may work in the particular area that is the focus for that week, and for the particular person who is writing the 1,000 word reflection for that week.

5) Related reading realms

If you have a particular topic that you would like to read about, please contact Cheryl White or David Denborough and they will try to assist you!

Access to readings

We will ensure that all participants have access to all the reading for the course via our web site.
Topics

1. Externalising conversations 31 May
2. Re-authoring conversations – strengthening a ‘second storyline’ 30 June
3. Documentation of alternative stories/knowledges 31 July
4. Working with memory 31 August
5. Rituals, outsider witness practices, enabling contribution 30 September
6. Community conversations 30 October
7. Responding to trauma/abuse 30 November
8A. Working with children/young people OR
8B. Politics and ethics of practice OR
8C. Gender Identity and Sexuality in practice OR
8D. Gender Justice, Feminism, Intersectionality and Narrative Practice
9A. Mental health OR
9B. Drugs and Alcohol OR
9C. Physical health 31 January 2022
10. Thinking behind practice – post-structuralism, culture, individualism * 28 February 2022

* Please note all participants will post their reflections to the general course forum.

| Indicates a resource related to working with children |
| Indicates a resource that relates to work in India and/or by an Indian practitioner. |

Reflections
Please upload your reflections to the Dulwich Centre e-learning site. Please also post the 1,000 word and your reflection for theme 10 to the General Course Forum on the e-learning site. Thanks!
## 1. Externalising conversations

- Externalising - Commonly asked questions co-ordinated by Shona Russell & Maggie Carey
- Narrative practice with families with children: Externalising conversations revisited by Michael White
- Standing Together on a Riverbank: Group Conversations about Sexual Abuse in Zimbabwe by Sipelile Kaseke
- Fostering collaboration – between parents and children, and between child protection services and families an interview with Michael White
- Using narrative approaches with a young girl in India by Kalyani Vishwanatha & Uma Hirisave

## 2. Re-authoring conversations – strengthening a ‘second storyline’

- Lightpost 4: Reauthoring Our Stories (with Rukmini’s story) by Shelja Sen from the book Reclaim Your Life
- Commonly asked questions about re-authoring conversations compiled by Shona Russell and Maggie Carey, *Narrative Therapy: Responding to your questions*
- Working with young people in residential care in India: Uncovering stories of resistance by Maya Sen
- Explorations of the absent but implicit by Jill-Freedman *International Journal of Narrative Therapy and Community Work* #4 2012
### 3. Documenting alternative stories/knowledges

| **•** Using therapeutic documents – a review by Hugh Fox |
| **•** Collective documents as a response to collective trauma by David Denborough |
| - Example of a collective narrative document: Supporting workers  
  ‘Telling our story makes us feel free’ at Prayas Observation Home for Boys facilitated by Srishti Sardana, Mashreeb Aryal, Sathesh Kumar, Louise Carmichael, and Caress Cranwell |
| - Encyclopaedia of young people’s life-saving tips:  
| - Collaborative representation’ by Sue Mann |
| - Songs as sustenance by David Denborough |
| - Counter Documents ‘ by Michael White  
  *Chapter 4 Narrative Means to Therapeutic Ends* |
| - ‘Therapeutic Documents – Revisited’ by Michael White  
  *Chapter 8Re-Authoring Lives: Interviews & Essays* |
| - ‘Community song writing and narrative practice’ by David Denborough, *Clinical Psychology* # 17 2002 |
| - Video: A collective video document from Young Muslim women speaking about how they are trying not to take people’s hate into their hearts:  
| - Video: Welcoming new arrivals  

### 4. Working with memory

| **•** Saying hello again when we have lost someone we love by David Denborough  
  Chap 8 *Retelling the stories of our lives* |
| **•** The Life Certificate by Mohamad Fareez |
| **•** Video: Working with loss: Beyond re-membering by Jill Freedman  
5. Rituals, outsider witness practices, enabling contribution

- Outsider-witness practices: some answers to commonly asked questions compiled by Shona Russell and Maggie Carey *Narrative Therapy: Responding to your questions*

- Creating audiences for children’s preferred stories by Alice Morgan

- Enabling contribution: Exchanging messages and convening definitional ceremonies by David Denborough


- Witnessing and positioning: Structuring narrative therapy with families and couples by Jill Freedman

- ‘Reflections across time and space: Using voice recordings to facilitate ‘long-distance’ definitional ceremonies’ by R Hernandez *International Journal of Narrative Therapy and Community Work, #3 2008*

6. Community conversations


- A narrative theatre approach to working with communities affected by trauma, conflict & war by Yvonne Sliep

- Community therapy: A participatory response to psychic misery by Adalberto Barreto & Marilene Grandesso with reflections from David Denborough and Cheryl White

- Linking Stories and Initiatives: A narrative approach to working with the skills and knowledge of communities by David Denborough, Carolyn Koolmatrie, Djapirri Mununggirritj, Djuwalpi Marika, Wayne Dhurrkay & Margaret Yunupingu
### 7. Responding to trauma/abuse

- Discovering children’s responses to trauma: a response-based narrative practice by Angel Yuen *International Journal of Narrative Therapy and Community Work* #4 2007
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- A framework for receiving and documenting testimonies of trauma by David Denborough
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### 8A. Working with children/young people

- Lightpost 7: Enduring Adversity by Shelja Sen from the book *Reclaim Your Life*
- Cricket Team of Life: At Prayas Observation Home for Boys facilitated by Srishti Sardana, Mashreeb Aryal, Sathesh Kumar, Louise Carmichael, and Caresse Cranwell
- Tree of Life: At Prayas Observation Home for Boys facilitated by Srishti Sardana, Mashreeb Aryal, Sathesh Kumar, Louise Carmichael, and Caresse Cranwell
- The gift of giving: Empowering vulnerable children, families and communities in rural Uganda by Caleb Wakhungu
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| **“Quarantine of Possibilities” & “Complicating the Corona’s Life”**  
| **Creating a guide for parents during lockdown – by children**  
| **‘Child-centred play therapy and narrative therapy: Consilience and synthesis’** by Lani Castan  
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**OR**

**8B. Politics and ethics of practice**

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<td><strong>‘The Ethic of Collaboration and De-centered practice’</strong> by Michael White  Part III of <em>Narratives of therapists’ Lives</em>**</td>
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8C. Gender identity and sexuality in practice

- ‘Up the steep side of the queer learning curve: Some things I have learned about sex, gender and sexuality’ by Mary Heath International Journal of Narrative Therapy and Community Work #2 2007 [on web page] See also this video presentation by Mary.
- Video: Decolonising Gender and Sexuality  an interview  by Zan Maeder of Tileah Drahm-Butler (https://vimeo.com/518947839)
- ‘Queer Invitations: Fostering connection between queer young people and their loved ones’ by Rosie Maeder International Journal of Narrative Therapy and Community Work #1 2020
- Rethinking language and pronouns: She/he/they/ze: Talking about pronouns and gendered language, by Maeder, R with contributions from Sostar, T., and Denborough, D.
- ‘Some of us have a body that we need to adjust in order for them to be a good place to live’: Belonging, resting places and gender talents’ An interview with Esben Esther Pirelli Benestad by David Denborough International Journal of Narrative Therapy and Community Work #2 2019
- ‘Non-binary Superpowers! A collaborative conversation between non-binary youth in Adelaide, South Australia, and non-binary youth in Calgary, Alberta’ Co-facilitated by Rosie Maeder and Tiffany Sostar International Journal of Narrative Therapy and Community Work #2 2019
- Seeking a therapy free from heterosexist assumptions by Cheryl White from A memory book for the field of narrative practice

OR 8D. Gender justice, feminism, intersectionality and narrative practice

- Feminist challenge and women’s liberation by Cheryl White from A memory book for the field of narrative practice
- ‘Setting the context: The personal is political and professional – Talking about feminism, culture and violence’ by Angel Yuen and Cheryl White
- ‘Commonly asked questions about feminism and narrative practice’
9A. Mental health

- Psychotic Experience and Discourse an interview with Michael White in *Re-Authoring lives*, Chapter 5


- What to do when a diagnosis doesn’t fit? by Amy Druker *International Journal of Narrative Therapy and Community Work* 2014, No. 4, 16-23.

- Introducing Narrative Psychiatry: Narrative approaches to initial psychiatric consultations by SuEllen Hamkins

- When your child is diagnosed with schizophrenia: The skills and knowledges of parents by Amanda Worrall

- Growing up with parents with mental health difficulties by Ruth Pluznick & Natasha Kis-Sines

- Narrative practice and peer support’ by Hamilton Kennedy* International Journal of Narrative Therapy and Community Work* #4 2019

- ‘Solidarity and Friendship’ An interview with Claver Haragirimana by David Denborough *International Journal of Narrative Therapy and Community Work* #4
### 2020

- ‘Using narrative practices with anxiety and depression: Elevating context, joining people, and collecting insider-knowledges’ by David Newman *International Journal of Narrative Therapy and Community Work* #2 2010


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**9B. Drugs and alcohol**

- Challenging the culture of consumption: Rites of passage and communities of acknowledgement by Michael White *Reflections on Narrative Practice*

- Conversations with persons dealing with problems of substance use by Wendy West

- Overcoming Craving: the use of narrative practices in breaking drug habits by Har Man-Kwong, *International Journal of Narrative Therapy and Community Work* 2004 No. 1

- Consultations with young men migrating from alcohol’s regime by Lorraine Smith and John Winslade, *Dulwich Centre Newsletter* 1997. Nos. 2 & 3

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**9C. Physical health**

- Uh Oh! I have received an Unexpected Visitor: The visitor’s name is Chronic Disease A Brazilian narrative family therapy approach

- It Takes a Team: A collective narrative project involving young people with chronic health concerns and their families

- Linking Lives: Invitations to clients to write letters to clients by Julia Gerlitz

- Externalising the problem when it is expressed as a physical ailment (an exercise)
10. Thinking behind practice: post-structuralism, culture, individualism


- Decolonising identity stories: Narrative practice through Aboriginal eyes by Tileah Drahm-Butler in *Aboriginal narrative practice*

- Stories from Sri Lanka – responding to the tsunami by Shanti Arulampalam et al. Chapter 3 *Trauma: Narrative responses to traumatic experience*

- Post-structuralism and therapy – what’s it all about compiled by Leonie Thomas. In Russell & Carey *Narrative Therapy: Responding to your questions.*

- Broadening the horizon: Looking beyond individualism/collectivism by David Denborough Chapter 9 *Collective Narrative Practice*

- The challenges of culture to psychology and postmodern thinking by Charles Waldegrave *Just Therapy: a journey*


- Travelling down the neuropathway: Narrative practice, neuroscience, bodies, emotions and the affective turn by David Denborough, *The International Journal of Narrative Therapy and Community Work* 2019, #3

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