



One Year Training Program in Narrative Therapy and Community Work 2025

PARTICIPANT HANDBOOK

Dear participant,

G'day and welcome to this One Year Narrative Therapy 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!

Dulwich Centre Faculty



Dulwich Centre

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1. THE COURSE

This 2025 program will consist of two teaching blocks (one in February and another in November - online or in-person). In between these two teaching blocks, participants will be engaged in a reading/writing program relating the ideas of narrative practice to their own contexts and staying connected with each other online. In 2025, those who successfully complete an optional extra certification module will be eligible for recognition of prior learning for one subject of the Master's program. If you would like to immerse yourself in narrative ideas next year, this One Year Training Program might be for you! We are very much looking forward to this practice-based training course, and we do hope you will join us. We always really enjoy this program.

2. FACULTY

Dulwich Centre Training Faculty works as a collective. We all play our different roles and together we present this course. Faculty includes Loretta Pederson, Tileah Drahm, Marnie Sather, Cheryl White, Carolyn Markey, Chris Dolman, David Newman, Frankie Hanman Siegersma, Hong-Ru Liang, David Denborough and Shani Burdon.

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.

Key aspects of the course

3. OVERALL STRUCTURE

As you are already aware, this program will consist of:

- Welcome chat with faculty member – February (20 mins on Zoom)
- A five-day Level One Intensive training 3-7 February (online or in-person*) OR 10-14 February (in-person* only)
- Group welcome meeting on Zoom with Dulwich Centre faculty members, Thursday 20th February
- Regular structured reading program – ten collections of reading
- Regular structured writing program to relate readings back to one's practice
- Online learning site to remain in contact with faculty and participants throughout the year
- A five-day Level Two Intensive training (online or in-person*) 10-14 November
- Project meeting online with Dulwich Centre faculty members, August. Date and time TBC
- Regular (at least monthly) attendance at Meet the Author online events is recommended, running each Tuesday
- Attendance at regular Zoom meetings with the group (at least five out of ten sessions)
- Putting the ideas into practice for *a minimum of one hour per week* for participants completing the Basic Module, including a client session log (practice diary)
- Putting the ideas into practice for *a minimum of five hours per week* for participants completing the Certification Module, including a client session log (practice diary)

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 certificate for the One Year Narrative Therapy Training Program.

**subject to availability*

OPTIONAL EXTRAS

CERTIFICATION MODULE: In 2025, 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 the University of Melbourne). This certification module involves:

- Participants recording two sessions of their work, transcribing 15 minutes of a one-hour interview, analysing it, sharing this and receiving supervision.

- 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.
- Completing a client session log to demonstrate use of narrative practice of at least five hours per week. This can occur in many different contexts – paid or unpaid. It can be in face-to-face or online individual or family sessions, group work, or community engagement utilising narrative practice. For those who offer supervision, you can also use supervision sessions that you facilitate using narrative practice, but not supervision you receive. Report writing or group work planning is not to be included.

More information about this optional certification module can be found on page 11.

4. READINGS

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 strongly recommend reading/watching all of the resources in each topic, however for topics with longer reading lists, we have indicated that participants are only required to read five from the list.

5. WRITTEN REFLECTIONS ON THE READING

Each participant is expected to submit a brief paper (approximately 750-1000) words on each collection of reading. Your reflection is submitted on the online learning page for the relevant topic. 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 have you put the readings into practice? Please include a story from your work. **You may choose to include some transcript from a client conversation of up to 200 words.** (If you are not working in counselling or community work, please organise a conversation with a friend or fellow student and write about this. Practice is a key part of this course. For those in the basic course, the minimum practice expectation is one hour per week of a session using the narrative questions/practices you are learning in the course. For those in the certification course, five hours per week practice is required. A practice diary will be available on the online learning page to be completed weekly and uploaded 30th June and 30th November.)
- What differences have these ideas make to your practice? (Or what difference could they make?)

- What questions and/or dilemmas did they raise?
- In what areas did they spark your curiosity?

A marking matrix will be available on the course website.

We have found that this process of reading, practicing and then writing 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) try out the ideas from the readings in your work over the next 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. The most important part of these reflections is that they help to develop your skills so you can respond to the people who are meeting with you.

6. COMMENTS 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 submit one reflection of 750 – 1000 words to share with other participants using the comments section at the bottom of the topic. When writing this reflection for sharing with other participants, please be mindful of protecting the confidentiality of anybody who you are referring to in your practice. Everyone will then be able to read how another participant engaged with the ideas in the particular reading. We have found this process works well in maintaining a sense of connectedness even when people are reading and writing in different countries!

These papers should **also** be uploaded to the online learning site as you do with the other reflections. For the final reading, participants have a choice of topics. For this reading, participants will not receive a tutor response. Instead, all participants will post their reflections for this last reading to the comments section so that you will be able to read each other's reflections.

7. TIMELINES

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 are concerned that you might not be 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 example the 'flu, the computer crashing, unexpected events in your family, sudden demands at work!). There are ten reflections, but you will still complete the course if you only hand in nine of these. So, there is scope to miss one reflection at some time during the course, but please email your tutor to advise that you are choosing to skip one. A late reflection without an approved extension will count as missing one of the reflections, so it is vital that you complete reflections on time in order to pass the course. If you do hand in reflections late, without an extension, you can email dcp@dulwichcentre.com.au and request a 'late marking', requiring you to pay a \$50 late fee in order to receive feedback.

Extensions: If there are extenuating circumstances and it is not possible for you to submit a reflection by the due date, it is possible to apply for an extension for up to 2 weeks. You will need to request this **prior to the due date** of the reflection using this [online request form](#). Once your request has been submitted, you will be notified via email about the outcome of your extension. Depending on the Faculty's availability, this can take a few days, so it is important to submit your request in advance.

For an extension of more than two weeks, please [email us](#) to discuss possibilities.

Please note that it is an expectation that participants are able to submit reflections by the predetermined due date, so extensions will only be granted for exceptional circumstances. It is also possible to read ahead or submit reflections ahead of the due date, so extensions will not be granted for circumstances that were anticipated, such as pre-planned travel or working remotely without internet access.

Key dates

Teaching Block 1 (Level One Intensive) 3-7 OR 10-14 February

Certification module: cut-off date 15 March

Reflections:

1. Externalising conversations & de-centred practice 7 March

2. Re-membering practices 28 March

3. Re-authoring conversations - tracing values, skills and knowledge across time 25 April

4. Documentation of alternative stories/ knowledges 23 May

For those doing certification module: Initial ideas for final project 30 May

For those doing certification module Tape recording 1 6 June

5. Definitional ceremonies & enabling contribution 13 June

6. Feminisms, intersectionality and narrative practice 11 July

7A. Responding to those who have been subject to violence/trauma abuse 8 August

7B. Working with those who have engaged in violence (and/or to prevent violence) 8 August

For those doing certification module: Tape recording 2 15 August

8A. Working with children and young people 5 September

8B. Sexualities, genders and narrative practice 5 September

8C. Sparking and sustaining social movement(s) 5 September

9A. Mental health 3 October

9B. Talking about sex and sexual pleasure 3 October

10. Thinking behind practice – beyond psychological colonisation, post-structuralism, culture, individualism* 7 November

Teaching Block 2 (Level Two Intensive) 10-14 November

For those doing certification module: DRAFT Written essay 21 November

For those doing certification module: Written essay 9 January 2026

* Please note that you will not receive a tutor response to this reflection. Instead, all participants will post their reflections in the comments of the topic.

Meet the Author – every Tuesday alternating between 9.30am and 4.30pm (Adelaide, South Australia time), commencing Tuesday 18th Feb at 9.30am. Sessions are announced the week prior on the [Meet the Author webpage](#), and you can sign up [here](#) for email notifications of each session.

Zoom meetings with Faculty and participants – We will offer monthly Zoom group catch ups, where participants can get to know each other, and discuss any questions about the course or about narrative practice. You will be expected to actively participate in at least five of the ten Zoom meetings, so please prioritise setting aside time and space to fully participate. We encourage you to have your cameras on for these sessions if possible, and if you are unable to speak, please engage via the chat.

Attendance is required at five out of ten sessions, and they will be recorded for participants who can't attend. The times below are in **Adelaide, South Australia times**, and information on how to access these meetings will be available on the online course page.

• Thursday 20th Feb 4.30pm	• Thursday 10th July 10.30am
• Thursday 20th March 10.30am	• Thursday 7th August 4.30pm
• Thursday 17th April 4.30pm	• Thursday 18th Sept 10.30am
• Thursday 15th May 10.30am	• Thursday 16th Oct 4.30pm
• Thursday 12th June 4.30pm	• Thursday 27th Nov 10.30am

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
- Regular (for example monthly) attendance at the weekly Meet the Author sessions
- Regular attendance at group Zoom discussions (five out of ten possible dates)
- Full payment of course fees by 31st of May 2025
- Successful and on-time completion of at least nine readings/reflections (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
- Putting the ideas into practice within participant's own context (one hour per week for those completing the basic module, five hours per week for those doing the certification module)

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. Please get in touch with us [via email](#) if you have any concerns or questions about the course or your completion.

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.
- On particular issues, such as gender, race, sexuality and class, the faculty has engaged a number of consultants and we regularly check in with them and run questions by them. If students would like to have more information about this, please feel free to ask.
- The faculty has also formed a small focus group of ex-students that we stay in touch with to review processes and structures of the courses that are running.

10. FEEDBACK FROM FACULTY TO PARTICIPANTS

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, Shani Burdon.
 - 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 Manja Visschedijk. Manja 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 any Dulwich Centre faculty member please use the address: dcp@dulwichcentre.com.au

13. DULWICH CENTRE'S ONLINE LEARNING SITE

Throughout the year we will be using the online learning page on Dulwich Centre's website 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 comments section at the bottom of each topic page to share ideas, dilemmas, stories of practice with each other.

14. 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 a written project, and completing a practice diary.

a. Recordings of interview

- Record an audio or video recording of yourself conducting a narrative interview 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'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 longer counselling or group work session such as

60 minutes. Please don't just have a 15-20 minute conversation, as this does not give the person you are meeting with a fair opportunity to discuss the issue, and seems rushed.

- A faculty member will set aside time to review your recording, to talk through the session and draw out learnings from it.
- Each participant will be expected meet with their tutor for approximately 45 minutes on Zoom to discuss the interview.

REQUIREMENTS OF THE RECORDED INTERVIEW

1. Record a narrative practice interview/conversation

We would greatly prefer to receive 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 submitting the video, participants are to transcribe (or arrange for someone to transcribe) 15-20 minutes of continuous conversation. Transcribe the section you want the tutor to focus on.

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

4. Write a brief one-page reflection about the interview describing which narrative practices (e.g., de-centred and influential position; consideration of power and privilege) and which narrative maps (e.g., externalising, re-authoring) were used 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 consent form uploaded on the online learning site and fill this out with your interviewee. Do not send this in.

6. Upload the recording to the Dulwich Centre Google Drive (you will receive instructions for this).

7. Upload the transcript and reflection to the student learning site.

The sort of example to choose: Record more than one conversation so you can choose one that you are happy to submit. It needs to demonstrate the use of narrative practices, not a general catch-up.

a. The transcript

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 number the questions and responses**, so it is easier to discuss specific sections in the conversation with the faculty member. 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!

b. 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
- your ethical positioning 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.

c. Demonstrating narrative practice

The main purpose of generating these recordings is as a learning experience not as an assessment. If, however, there is very little demonstration of narrative practice in the recording that you send in, you may be asked to submit an extra recording. There is a requirement that the recording you send in demonstrate your engagement with narrative practices.

d. Consultations

Consultations will be held via Zoom, so please ensure that you are familiar with the interface before your consultation.

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. You will submit your recording through Google Drive, and you will be contacted prior to the due date with information on how to upload this.

- e. **Completing a practice diary** to demonstrate use of narrative practice of at least 5 hrs per week. This can include individual or family sessions, narrative group work, or community engagement utilising narrative practice. For those who offer supervision, you can also use supervision sessions that you facilitate using narrative practice, but not

supervision you receive. Report writing or group work planning is not to be included. This needs to be completed weekly and include a running total. The log is to be uploaded 30th June and 30th November.

f. Written projects (article style paper)

We have found over previous years that asking participants to take on a project, to hand in a written piece in the style of a journal article 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 your tutor at any time throughout the year if you would like to correspond in relation to ideas or dilemmas around writing your assignments.

A project can involve richly describing how you engage with narrative practice in your existing work (rather than initiating something new). Or you could initiate a new group or community work project.

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.

g. What needs to be demonstrated in the written projects (article style paper)

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 (see Denborough, D. 2008 *Collective Narrative Practice*, Ch 9)

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.). It is important to keep in mind the need to clearly demonstrate 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!

Readings

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:

Background reading:

- 'What is narrative therapy? An easy-to-read introduction' by Alice Morgan. Adelaide: Dulwich Centre Publications.
- 'An invitation to narrative practitioners to address privilege and dominance' A document created from conversations between Salome Raheim, David Denborough, Charles Waldegrave, Kiwi Tamasese, Flora Tuhaka, Hugh Fox, Anita Franklin, Cheryl White and Maggie Carey. <https://dulwichcentre.com.au/a-continuing-invitation-to-narrative-practitioners-to-address-privilege-and-dominance/>

If you have not already done so, we recommend you read this book and this on-line resource as background reading for the training program.

Required reading

Even if you have already read a particular article included in the reading list, 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 ten topics, and sharing one of these reflections in the comments section of the topic page.

Access to readings

All readings can be accessed via our online course page, either as downloadable PDFs or as links to videos/recordings. If you have trouble accessing any of these, please let us know. You can purchase the 2025 Masters and OYTP book package [here](#). This is optional as all required reading will be provided online. This package has texts that can enhance learning and it's especially for those who love to have hard copy books in hand.

TOPICS

1. Externalising conversations & de-centred practice	7 March
2. Re-membering practices	28 March
3. Re-authoring conversations - tracing values, skills and knowledge across time	25 April
4. Documentation of alternative stories/ knowledges	23 May
5. Definitional ceremonies & enabling contribution	13 June
6. Feminisms, intersectionality and narrative practice	11 July
7A. Responding to those who have been subjected to violence/trauma/abuse	8 August
7B. Working with those who have engaged in violence (and/or to prevent violence)	8 August
8A. Working with children and young people	5 September
8B. Sexualities, genders and narrative practice	5 September
8C. Sparking and sustaining social movement(s)	5 September
9A. Mental health	3 October
9B. Talking about sex and sexual pleasure	3 October
10. Thinking behind practice – beyond psychological colonisation, post-structuralism, culture, individualism*	7 November

For reflections with multiple topics (topic 7, 8 and 9), participants can choose which of the topics to write on.

* Please note that you will not receive a tutor response to this reflection. Instead, all participants will post their reflections in the comments of the topic.

1. Externalising conversations & de-centered practice

7 March

'The person is not the problem, the problem is the problem, and the solution is not only personal'

- Video: [Externalising conversations: Statement of position map 1 video by Mark Hayward](#)
- [Externalising - Commonly asked questions](#) co-ordinated by Shona Russell & Maggie Carey, *Narrative Therapy: Responding to your questions*
-  Auntie Barbara Wingard's externalising creations: '[You can call me Sugar](#)'; '[A conversation with Lateral Violence](#)'; '[Grief: Remember, reflect, reveal](#)' and also see the video clip of Auntie Barb at the [bottom of this page](#).
- [Conversations with AIDS and CARE](#) By Yvonne Sliep and the CARE Counsellors, *Dulwich Centre Journal* 1996, (3)
- [Broadcasting hope and local knowledge during the pandemic lockdown in Rwanda: An interview with Chaste Uwihoreye](#) *International Journal of Narrative Therapy and Community Work* 2020, (2)
- [The Ethic of Collaboration and De-centered practice](#) by Michael White Part III of *Narratives of therapists' Lives*
- Video: [Narrative therapy Charter of Storytelling rights](#) by David Denborough

2. Re-membering practices - Read/watch 5 of these resources

28 March

- [The 'Life Certificate': A tool for grief work in Singapore](#) by Mohamed Fareez *International Journal of Narrative Therapy and Community Work* 2015, (2)
- [Saying hullo again the reincorporation of the lost relationship in the resolution of grief](#) by Michael White
-  Web resource: [Responding to so many losses and trying hard to find a future](#) features Auntie Carolynha Johnson & Karl Rasleigh
- [When Grief Arrives: An oral history of grief and death within queer, trans and Black, Indigenous and people of colour communities](#) by Anne-lise Ah-Fat *International Journal of Narrative Therapy and Community Work* 2024, (2)
- Video: [Working with loss: Beyond re-membering](#) by Jill Freedman
- [Teamwork: Remembering who is important to us](#) by David Denborough Chapter 4 *Retelling the stories of our lives*
- Video: [The Team of Life with three siblings who lost their parents](#) by Ahmed Muhumed Daud

3. Re-authoring conversations – tracing values, skills and knowledge across time 25 April
- [Commonly asked questions about re-authoring conversations](#) compiled by Shona Russell and Maggie Carey, *Narrative Therapy: Responding to your questions*
 -  [Decolonising identity stories](#) by Tileah Drahm-Butler
 - [Explorations of the absent but implicit](#) by Jill-Freedman *International Journal of Narrative Therapy and Community Work* 2012, (4)
 -  [Using the Soundtrack of Your Life to engage with young people](#) by Ian Maund *International Journal of Narrative Therapy and Community Work* 2021, (3)
 - Video: [The danger of the single story](#) by Chimimanda Adichie
 - [Story variations: Resisting the cultural gaze](#) by Sophie Shuang Cao. Also a [video version](#) *International Journal of Narrative Therapy and Community Work* 2020, (1)
 -  [Who's your mob? Aboriginal mapping: Beginning with the strong story](#) by Justin Butler *International Journal of Narrative Therapy and Community Work* 2017, (3)
 - [Landscapes of possibility: An introduction to fantasy in 2SLGBTQIA+ and disabled therapeutic contexts](#) by Emily Salja *International Journal of Narrative Therapy and Community Work* 2022, (1)
4. Documentation of alternative stories/knowledges – read/watch 5 of these resources 23 May
- [Collaborative representation](#) by Sue Mann *Gecko* 2000, (2)
 - [Therapeutic documents revisited](#) by Michael White *Chapter 8, Re-authoring Lives*
 - [Debriefing after traumatic situations – using narrative ideas in the Gaza Strip](#) by Sue Mitchell *Chapter 4, Trauma: Narrative responses to traumatic experience*
 - [Collective documents as a response to collective trauma](#) by David Denborough *Chapter 2, Collective Narrative Practice*
 -  [A booklet of women's stories](#) by Natalie Smee
 - [Rescuing the said from the saying of it: Living documentation in narrative therapy](#) by David Newman *International Journal of Narrative Therapy and Community Work* 2008, (3)
 - [How we deal with Autistic burnout](#) by KJ Wiseheart *International Journal of Narrative Therapy and Community Work* 2024, (1)
 - [Elevating children's voices and encouraging intergenerational collaboration in communities impacted by natural disasters](#) by Hailey Trudgeon (also [video version](#)) *International Journal of Narrative Therapy and Community Work* 2022, (2)
 -  Video: [Examples of Aboriginal and Torres Strait Islander Communities Trees of Life](#)

5. Definitional ceremonies & enabling contribution

13 June

- [Opening up of the counselling room - The joining of stories as a political act](#) by Renee Handsacker *International Journal of Narrative Therapy and Community Work*, 2012 (3)
- [Outsider-witness practices: some answers to commonly asked questions](#) compiled by Shona Russell and Maggie Carey *Narrative Therapy: Responding to your questions*
-  [Narrative gatherings – An Aboriginal invention](#)
- [Enabling contribution: Exchanging messages and convening definitional ceremonies](#) by David Denborough *Chapter 3, Collective Narrative Practice*
- [Stories and knowledge of responding to hard times: A narrative approach to collective healing in Hong Kong](#) by (Jack) Chiu Tak Choi *International Journal of Narrative Therapy and Community Work* 2020, (3)

6. Feminisms, intersectionality and narrative practice

11 July

- Web resource: [Feminisms, intersectionality and narrative practice](#). This online course initiated by Cheryl White with Zan Maeder, Tileah Drahm-Butler and Sekneh Hamoud-Beckett includes nine 'chapters' -
 - Feminisms, Intersectionality and narrative practice: An introduction
 - [Feminisms in \(narrative\) practice](#)
 - Responding to the Effects of Gendered Violence
 - Working with Survivors of Childhood Sexual Abuse
 - Working with Those who Have Engaged in Violence
 - Responding to State Violence and Intimate Violence: Abolition feminisms
 - Beginning to Deconstruct Discourses of Mental Health and Eating Issues
 - Conversations About Sex, Pleasure and Respectful Relationships
 - Feminisms and Diverse Genders and Sexualities

Please engage with the materials in the [Feminisms in \(narrative\) practice](#) chapter (at least).

Includes the legendary  Shame Mat by Aunty Dolly Hankin and Aunty Kerry Major; and *Working at the intersections of gender, racism and Islamophobia* by Lobna Yassine and more.

- Video: [Feminism and narrative practice: An interview with Loretta Pederson](#)

7. You can choose to either engage with 7A or 7B. Or you can choose to combine them. 8 August

7A. Responding to those who been subjected to violence/trauma/abuse - read/watch 5 of these resources

- [A story of survival](#) by Kate Chapter 9, *Extending Narrative Therapy: A collection of practice-based papers*
- [Working with people who are suffering the consequences of multiple trauma: A narrative perspective](#) by Michael White Chapter 5, *Trauma: Narrative responses to traumatic experience*
- [Responding to trauma, responding to social issues](#) by David Denborough Chapter 1, *Collective narrative practice*
- ['I am more than the violence I survive': Reflections from the Policing Family Violence Storytelling Project](#) by Lauren Caulfield *International Journal of Narrative Therapy and Community Work* 2021, (4)
- [Narrative approaches in a domestic violence hotline](#) by Ryo Lumsden
- Video: [Acts of resistance, Acts of reclamation](#) by Loretta Pederson
-  [Didgeri, individual therapeutic conversations and No More Silence](#) by Anthony Newcastle *International Journal of Narrative Therapy and Community Work* 2017, (4)
- [Alternative interventions to violence: Creative interventions](#) by Mimi Kim *International Journal of Narrative Therapy and Community Work* 2006, (4)
- [Working with victims of police brutality](#) by Nicolás Mosso Tupper *International Journal of Narrative Therapy and Community Work* 2021, (3)
- [The journey of a lifetime: Groupwork with young women who have experienced sexual abuse](#) by Lisa McPhie and Chris Chaffey Chapter 4, *Extending Narrative Therapy: A collection of practice-based papers*

7B. Working with those who have engaged in violence (and/or to prevent violence)

- See: [Working with those who have engaged in violence](#) chapter of feminisms, intersectionality and narrative practice course which includes:
 -  Thwarting shame: Feminist engagement in narrative groupwork with men recruited to patriarchal dominance in relationship by Kylie Dowse
- [Step by Step: developing respectful and effective ways of working with young men to reduce violence](#) by David Denborough *Dulwich Centre Newsletter* 1995, (2 & 3)
- [Responding to women in prison who have used interpersonal violence: A narrative approach disrupting binaries](#) by Jill Faulkner *Intersecting Stories*

- [We don't give up: Developing family and community responses to adolescent-to-parent violence](#) by Ben Shannahan *International Journal of Narrative Therapy and Community Work* 2017, (2)

8. You can choose to engage with either 8A or 8B or 8C

5 September

8A. Working with children and young people - read/watch 5 of these resources

- [Discovering children's responses to trauma: a response-based narrative practice](#) Angel Yuen *International Journal of Narrative Therapy and Community Work* 2007, (4)
- Web resource includes videos: [The Tree of Life narrative approach](#) (originally developed by Ncazelo Ncube-Mlilo & David Denborough to respond to experiences of children – now used with all ages)
-  Includes this video: [Tree of Life in Aboriginal & Torres Strait Islander Communities](#) by Che Stow
- [Games, play and narrative practice: Enabling sparks to emerge in conversations with children and young people who have experienced hard times](#) by Serge Nyirinkwaya *International Journal of Narrative Therapy and Community Work* 2020, (1)
- Video: [Games and narrative practice](#) by Noor Kulow (video from Rwanda conference)
- [Narrative therapy and children's trauma healing process: Four stories of practice](#) from Hafsa Abdullahi
- [A child's voice: Narrative family therapy](#) by Lisa Johnson *International Journal of Narrative Therapy and Community Work* 2010, (4)
- [Exploring feminist narrative practice and ethics in a school setting](#) by Carolyn Markey *International Journal of Narrative Therapy and Community Work* 2015, (4)
-  [Celebrating children's culture and connections through story-sharing](#) by Michelle Bates *Yarning with a Purpose: First Nations narrative practice*
- [Collective narrative practice with young people with Aspergers Syndrome who have experienced bullying](#) by Kit Hu ng (Chris) Tse (includes Smartphone of Life!) ([Video version](#)) *International Journal of Narrative Therapy and Community Work* 2016, (3)

8B. Sexualities, Genders and Narrative Practice: A narrative therapy queer space

- Web resource: [Sexualities, Genders and Narrative Practice: A narrative therapy queer space](#) hosted by Zan Maeder, this web resource includes an exquisite collection of resources. For this reflection please at least watch/read the resources in these two chapters:
[Narrative practice with families](#) &
[Collective Narrative Practice: working with groups and communities](#)

And read this classic paper by Sekneh Hammoud Beckett:

- [‘Azima ila Hayati – An invitation in to my life: Narrative conversations about sexual identity’](#) by Sekneh Hammoud Beckett *International Journal of Narrative Therapy and Community Work* 2007 (1)

8C. Sparking and sustaining social movement(s) – read/watch 5 of these resources

- [Can Narrative Practices Contribute To ‘Social Movement’? An Invitation to join a project](#) from David Denborough
- Video: [Justice doing in community work & therapy: from ‘burnout’ to solidarity](#) by Vikki Reynolds
- [‘Gathering up courage’: Can narrative practice play a part in sustaining activism and human rights work?](#) by David Denborough *Chapter 7, Do you want to hear a story?* includes extracts from Narrative responses to human rights abuses
- [Seeing the forest for the trees: Exploring the forest aspect of the Tree of Life process to sustain and nourish socioecological activism](#) by Elizabeth Nicholas *International Journal of Narrative Therapy and Community Work* 2021, (a)
-  [An Undercover Leadership Project: Becoming strong leaders and creating ripples of change](#) by Catherine Smith
- [Singing for our city: Using song, story and definitional ceremony to honour resilience during social unrest in Hong Kong](#) by Josephine Wu and Samuel Ho *International Journal of Narrative Therapy and Community Work* 2022, (a)
- [We will never walk alone in hardship: Responding to collective trauma in Hong Kong](#) by Kwong Ka Fai *International Journal of Narrative Therapy and Community Work* 2021, (4)
- [‘Narrative practice and social movement’](#) by David Denborough *Chapter 8, Do you want to hear a story?*

9. You can choose to engage with either 9A or 9B

3 October

9A. Mental health

- Video: [Peer narrative practice: Learning together and working side by side](#) by Hamilton Kennedy
- [‘Psychotic Experience and Discourse’, an interview with Michael White](#) *Chapter 5, Re-Authoring lives*
- [Intergenerational narrative practice in response to intergenerational trauma](#) by Saviona Cramer (this paper explores anxiety as a socio-political issue) includes responses from Rwandan practitioners. *International Journal of Narrative Therapy and Community Work* 2019, (1)
- [Just Girls: Conversations on resistance, social justice and the mental health struggles of women](#) by Shelja Sen *International Journal of Narrative Therapy and Community Work* 2021, (1)
- Video: [Recovery and hearing voices – 5 short video presentations](#) by Ron Coleman

- [We are a spider's web: Friendship in times of mental health crisis](#) by Frankie Hanman-Siegersma *International Journal of Narrative Therapy and Community Work* 2024, (1)
-  [Reconnecting with life: A narrative approach to suicide prevention](#) by Leonard Manuel *Yarning with a Purpose: First Nations narrative practice*
- [Reconstructing life journeys: Group work with young women who experience mental illness](#) by Little Lit Siu-wai *International Journal of Narrative Therapy and Community Work* 2004, (1)

9B. Talking about sex and sexual pleasure

If you are keen to explore ways of using narrative practices to talk about sex and sexual pleasure (regardless of sexual and gender identities), here are some additional resources:

- [Enabling conversations about sex and sexuality](#) by Mary Heath *International Journal of Narrative Therapy and Community Work* 2011, (4)
- [Addressing sex in narrative therapy: Talking with heterosexual couples about sex, bodies, and relationships](#) by Yael Gershoni, Saviona Cramer & Tali Gogol-Ostrowsky *International Journal of Narrative Therapy and Community Work* 2008, (3)
- [Talking about sex – Narrative approaches to discussing sex life in therapy](#) by Ron Findlay *International Journal of Narrative Therapy and Community Work* 2012, (2)
- Video: [Exploring Sex and Pleasure in a Narrative Group Therapy Context](#) by Cyndi Darnell
-  [Aboriginal people talking about sex](#) by Tileah Drahm-Butler
-  [Good stories of talking about sex](#) by Carolynha Johnson
- [Responding with history and story](#) an interview with Joan Nestle *International Journal of Narrative Therapy and Community Work* 2003, (1)
- [Departing from stigma and secrecy and elevating stories of agency: Narrative practice in the voices of sex workers](#) by Kaur Serendipity *International Journal of Narrative Therapy and Community Work* 2024, (1)

10. Thinking behind practice –

7 November

beyond psychological colonisation, post-structuralism & broadening the horizon

-  Web resource: [In Our Own Ways: Beyond psychological colonisation](#)
There are a lot of fantastic resources on this page, just read/watch at least three of your choice!
Please include reading [De-colonizing our lives: Divining a post-colonial therapy](#) by Makungu Akinyela *International Journal of Narrative Therapy and Community Work* 2002, (2)
- [Post-structuralism and therapy – what's it all about](#) compiled by Leonie Thomas *Narrative Therapy: Responding to your questions* (Russell & Carey)

- [Broadening the horizon: Looking beyond individualism/collectivism](#) by David Denborough, Chapter 9, *Collective Narrative Practice*
- Take your copy of the *Political dictionary for the field of narrative practice* and open it randomly at 10 different entries 😊 Also look up any concepts/terms from across the year that you have questions about and see if the entries are helpful.