



HEROINES



Co-funded by the
Erasmus+ Programme
of the European Union

Curriculum



Curriculum content

<u>INTRODUCTION TO THE HEROINES CURRICULUM</u>	<u>4</u>
<u>APPENDIX</u>	<u>6</u>
<u>KNOWING OURSELVES 1: WRITING TOGETHER</u>	<u>10</u>
<u>WEEK 2: KNOWING OURSELVES 2: WHAT MIGHT WRITING OFFER TO US?</u>	<u>13</u>
<u>WEEK 3: HOW TO USE WRITING AS AN EVERYDAY TOOL/PRACTICE</u>	<u>16</u>
<u>WEEK 4: WRITING HOPES AND DREAMS</u>	<u>19</u>
<u>WEEK 5: WRITING HOPES AND DREAMS</u>	<u>22</u>
<u>WEEK 6: WRITING THROUGH RISKS</u>	<u>26</u>
<u>WEEK 7: WRITING AS REVIEW MODEL</u>	<u>30</u>
<u>WEEK 8 :WRITING WHAT WE ADMIRE</u>	<u>32</u>
<u>WEEK 9: WRITING IN A GROUP</u>	<u>34</u>
<u>WEEK 10:WRITING WHAT WE VALUE AND PROTECT</u>	<u>37</u>
<u>WEEK 11: WRITING OUT PROBLEMS</u>	<u>40</u>
<u>WEEK 12: WRITING OUT PAST EXPERIENCES</u>	<u>44</u>
<u>WEEK 13: WRITING PAST AND FUTURE</u>	<u>47</u>
<u>WEEK 14: WRITING FOR SELF-DISCOVERY</u>	<u>51</u>

WEEK 15: WRITING THROUGH UNEXPECTED DIFFICULTIES AND EVENTS	54
WEEK 16: WRITING THROUGH CHANGES	57
WEEK 17: WRITING AND YOUR RIGHTS 1: PARTICIPATION AND LEADERSHIP	60
WEEK 18: WRITING AND YOUR RIGHTS 2: THE LOCAL/UNHEARD STORY	63
WEEK 19: WRITING AND YOUR RIGHTS 3: BEING SEEN AND HAVING A VOICE	66
WEEK 20: WRITING AND YOUR RIGHTS 4: CHILDREN 'S RIGHTS	69
WEEK 21: WRITING AND YOUR RIGHTS 5: WOMEN AND WORK	72
WEEK 22: WRITING AND YOUR RIGHTS 6: PROTECTING WOMEN FROM VIOLENCE 1	75
WEEK 23: WRITING AND YOUR RIGHTS 7: PROTECTING WOMEN FROM VIOLENCE 2	78
WEEK 24: WRITING AND YOUR RIGHTS 8: BARRIERS TO CHANGE	81
WEEK 25: TUNING IN: FINDING IDEAS IN THE NATURAL WORLD	85
WEEK 26: WRITING RESILIENCE	87
WEEK 27: WRITING RESOURCES	90
WEEK 28: MAPPING OUR HEROINES JOURNEY	92
WEEK 29: MAPPING THE FUTURE FOR WOMEN	95
WEEK 30: WRITING NEXT STEPS	98
WEEK 31: WRITING ENDINGS AND NEW BEGINNINGS	100
WEEK 32: CELEBRATING OUR WRITING	102

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Co-funded by the
Erasmus+ Programme
of the European Union

INTRODUCTION TO THE HEROINES CURRICULUM

The Heroines Curriculum is made up of thirty-two sessions, which have been divided into weekly plans. However, it is possible to alter the frequency to suit the needs of your facilitators and participant group. It is essential to read the **Methodological Guide** before embarking on delivery of the curriculum.

The creative sessions have been prepared with an order in mind: to support group cohesion, explore writing and sharing in a group, investigate ‘Writing and your Rights’, bringing the curriculum to a close with reflective and goal setting activities.

The curriculum divides conveniently into four eight-week blocks, which is useful if you wish to create semesters for your participants with a break in between.

To accompany the HEROINES Curriculum, there are a range of **Resources** (see www.heroines-project.eu/resources) available in English. The **Appendix** to the Curriculum provides some guidance to these resources and suggestions for what you may seek in a more local alternative. We strongly recommend that you use resources that are relevant to your participant and their culture/s and ones to which you can relate as facilitators – the most important factor is that resources are meaningful to everyone in the group.

Opening and closing rounds and ‘main’ activities form the basis for each week’s exercises. You may find there is more content than you need for each session, so please choose the activities that are most relevant to your participants.

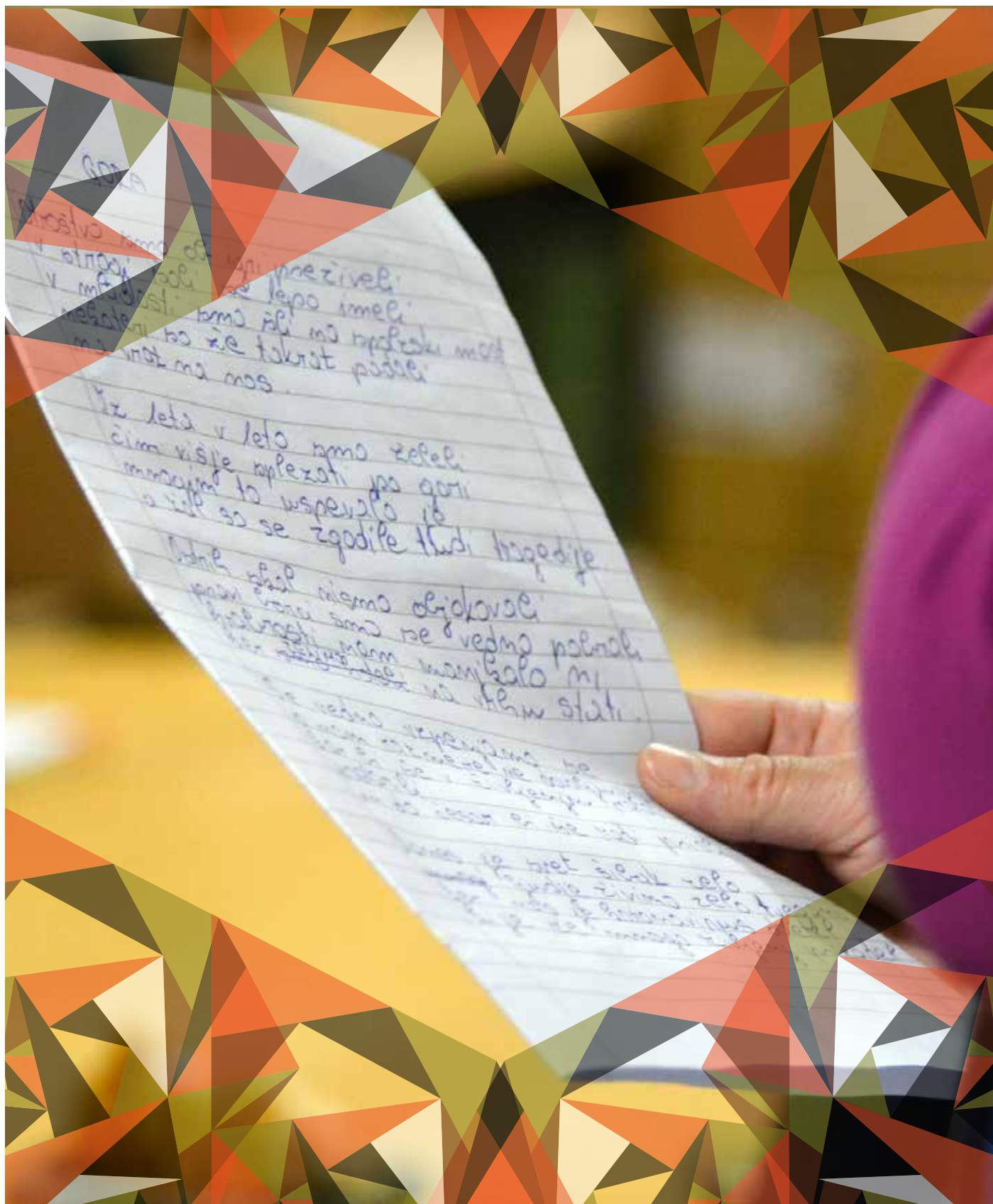
Each curriculum week features a range of Role Models that you can draw upon for discussion and lead into activities to highlight the aims/topic of each session. There is a list of suitable role models on each day of the curriculum, aside from Week One and Week Thirty-Two. On Week One, participants are encouraged to consider their own role models and on Week Thirty-Two, the participants are the NEW HEROINES.

The effectiveness of the HEROINES program has been monitored through questionnaires, focus groups and writing of ‘success stories’ by participants.

Noticeable themes have included the high functionality of the material and how:

- ◆ Free participants have felt to share thoughts and feelings in writing and discussions.
- ◆ Participants have related and been supportive to one another.
- ◆ Participants have felt safe and like a cohesive group, despite differences in viewpoints and backgrounds.
- ◆ Participant self-awareness has deepened, particularly in terms of understanding rights and the challenges facing women, including revisiting the past, exploring the present and imagining the future.
- ◆ Interpersonal challenges were overcome and how skilled the facilitators were in normalising conflict, embracing diversity, encouraging co-operation and delivering the material in a caring and meaningful way.

We encourage you to implement the HEROINES training course and help your participants to **bring out their inner HEROINE!**



APPENDIX

Guide to resources included in the curriculum that can be translated or substituted by alternatives in the local languages, style and meaning.

Sessions 1,2,3: The book *Hoitavat sanat* in “Resources” is a basic book about poetry therapy. A similar book in English would be *Poetry therapy* by Nicholas Mazza. There are also many poetry-therapy resources on the internet.

Session 5: ‘What is worth knowing’ by Sujata Bhatt.

This poem is essentially a ‘list’ poem where the writer lists matters that are ‘worth knowing’ to her -these can be beliefs, folklore remedies, political or religious ideas that are important to her. This particular poem is complex in its references and examples, drawing on many cultures and including some obscure facts so is not suitable for direct translation but is useful for its style and the concept of list important matters in life.

Session 6: ‘The Door’ by Miroslav Holub.

This poem highlights how small changes (such as opening a door) can lead to surprising discoveries, opportunities and joy or have a very gentle effect but to take a small risk is worthwhile. A series of door images (in *Resources*) can be used with this poem. A video with the poem (spoken English) door images www.youtube.com/watch?v=bazJvnuOLMM.

This poem was originally written in Czech and lends itself easily to translation.

Session 6: Andrea Ashworth’s writing deals with her own experience of childhood abuse and how she overcame some of these problems. The work is very descriptive and strongly narrated. It would lend itself well to translation but there may be similar accounts from local cultures in appropriate language that would be more appropriate.

Session 6: Aila Meriluoto diaries and poetry where she processed risky feelings, speaking in a forthright manner about marriage and womanhood. The work is published originally in Finnish. This is a link to the English translation <http://www.booksfromfinland.fi/1986/12/youth-revisited/>. However, local examples of bold feminist writers and poets of the same period (1940’s onwards) might be identified if translation is difficult.

Session 6: Example of Katerina Vrana performance. Katerina Vrana is a Greek comedian who speaks boldly on issues confronting women including her experience of illness. She performs in both English and Greek. This is a link to her performance in Greek <https://www.youtube.com/watch?v=a759boWXs> and in English <https://www.youtube.com/watch?v=IzYQS5A3nDs>.

Session 6: Example of Marta Plaza writing. Marta Plaza describes herself as ‘a full-time-feminist-part-time-madwoman-and-striker’. Her activism is centred around her mental illness, she is a member of MAD Pride and is outspoken around her experience of prejudice and bullying. This is a link to an interview with her in Spanish: <https://www.pikaramagazine.com/author/marta-plaza/>. It may be useful to identify a local example of a mental health activist to discuss the issues raised if translation is difficult.

Session 6: Example of Pamela Palenciano monologue. Pamela Palenciano is a Spanish

monologist, communicator and feminist activist, known for her theatrical monologue “No solo duelen los golpes” (Not only the blows hurt) is an autobiographical story about gender violence through humour and irony. This is a link to her monologue in Spanish <https://www.youtube.com/watch?v=3QoRfnjGSJc>. Humorous spoken word can be difficult to translate effectively and a local example who speak of gender violence may be more appropriate.

Session 7: ‘While I was writing a book’ by Laurel Richardson.

In this poem the writer tells of the many life events that occurred during the course of writing a book for her academic career. It gives a strong contrast between the publicly acknowledged achievements and the private matters such as illness, housekeeping and family concerns that run in parallel but mostly remain unspoken. This is a very direct poem and would work well in translation.

Lena Manta is a prolific novelist. Born in Turkey to Greek parents, she describes her experience of the writing process and of gaining inspiration and ideas for her works of fiction. <https://www.pikaramagazine.com/2018/06/full-time-feminist-part-time-madwoman-and-striker-when-and-how/>.

Anne Lister diary extracts: Examples of Anne Lister’s diaries writing of her diaries written in code in 1830’s England, detailing her love affairs with other women. The link to the pages on her life and diary extracts is: <https://www.annelister.co.uk/diary-archives/>.

Marta Plaza See Session 6.

Pamela Palenciano See Session 6.

Session 9: The article “Advances in poetry therapy” concerns the thesis and is available at https://jyx.jyu.fi/bitstream/handle/123456789/48135/Scriptum_4-15.pdf.

Session 10 and 26: The book Joustava mieli in “Resources” deals with Attachment and Commitment Therapy (ATC). Any basic ATC book will do.

Session 11: The cope cards in “Resources” can be bought from <https://www.myfeelings.com.au/product-page/untitled> Other suitable picture cards can be used as well.

Session 13: Instead of Lauveng’s story, any local survival story of a person diagnosed with schizophrenia can be used.

Session 14: Mercedes Bentso and Aila Meriluoto’s autobiographical books in “Resources” are just examples; any autobiographical works of the chosen role models can be used instead.

Session 16: ‘Change’ by Kathleen Raine.

This poem emphasises how nothing stays the same and voices from the natural world also touch on the human. It is not a very metaphorical poem, aside in its overall message that change is inevitable, so it could be translated well into other languages.

Session 17: ‘Autobiography in Five Chapters’ by Portia Nelson.

This poem is very direct and confronts the situation of doing the same thing without satisfaction then making a change to elicit a better result. It is quite repetitive and would translate very well into other languages.

Session 19 and Session 20: ‘Manifesto for Tyneside upon England’ by Julia Darling.

This striking poem lists the poet’s ideal place to live in the form of a manifesto (a statement of promises and intentions, usually issued by a political party to establish their commitments). In this poem the manifesto is aimed at a particular place (Newcastle upon Tyne) and includes unusual examples such as favouring ‘artisans and bread makers’ and where ‘musicians from the hills shall play them to sleep’. It is a combination of utopic ideas, fantasies and suggestions to make the city a better place. In the session, participants would be invited to use this as a template for their own town. Although references to places, landmarks, names of shops and some terms are particular to UK, the ideas in the poem are universal and would translate easily.

Session 19 and Session 20: ‘Still I rise’ by Maya Angelou.

This is a well-known poem that uses rhetoric to inspire the reader/listener and in the session, participants are invited to read this as a group if possible. It is very uplifting and speaks of defiance and survival. It has a simple wording and line structure and would translate very well.

Session 21: ‘With These Hands’ by Pam Ayres.

This poem may not translate directly, as it has both rhyme and humour. However, a short parody of it would work to demonstrate all the things that hands do – emphasising the everyday nature of our hands.

Session 22: Atlas by U. A. Fanthorpe.

This poem is about everyday love. How the care we put into daily activities can hold up someone’s entire world. It refers to the god Atlas, who held the world on his back. It does not rhyme, so would bear translation. However, you would need to find local alternatives for ‘WD40’ (which is a household lubricant) and Road Fund Tax (which is the government tax for using the roads – now called vehicle tax).

Session 24: ‘Luggage’ by Fiona Hamilton.

This poem has two columns and could easily either be translated, or a sample response written in your local language. The purpose of the poem is to encourage letting go of matters/baggage from the past and choosing what we want to take into the future. There are some paradoxes and contradictions, which is, of course, human.

Session 25: ‘Wild Geese’ by Mary Oliver and ‘Auguries of Innocence’ by William Blake

Two well-known poems. Mary Oliver’s ‘Wild Geese’ does not rhyme and would bear a direct translation, if it suits your community. ‘Wild Geese’ speaks to being part of the family of the world, including nature, such as the geese. There is a metaphor in the geese, who find their place in the formation and a call to us to find our place in the ‘family of things’.

‘Auguries of Innocence’ by William Blake. The poem is about noticing what is near at hand and also seeing how the small aspects of life mirror larger concepts, such as time, the sky, and a general sense of the ‘bigger picture’.

Please check these translations of this well-known poem:

Spanish:

Para ver el mundo en un grano de arena,
Y el Cielo en una flor silvestre,
Abarca el infinito en la palma de tu mano
Y la eternidad en una hora.

Greek:

Οἰωνοί της Αθωότητας

**Για να δεις τον κόσμο σε ένα κόκκο άμμου
Και τον παράδεισο σε ένα αγριολούλουδο
Κράτησε το άπειρο στην παλάμη του χεριού σου
Και την αιωνιότητα σε μία ώρα.**

Slovenian:

Da vidim svet v zrnu peska
In nebesa v divji roži
Držite Infinity na dlani
In večnost v eni uri ...

Finnish:

Nähdä maailma hiekanjyvässä,
ja taivas kedon kukassa,
pidellä äärettömyyttä kämmenellään,
ja ikuisuutta hetkessä

KNOWING OURSELVES 1: WRITING TOGETHER

Possible Role Models:

- ◆ Participants' own Heroines

Aims:

- ◆ Getting to know participants and their motivation to join the group.
- ◆ Creating a working alliance with a feeling of safety.

Objectives:

- ◆ Describe the Heroines project: what are its aims, guidelines and practicalities?
- ◆ Define the trauma-informed approach and how it will be applied in this group.
- ◆ Underline the importance of safety and reliability.
- ◆ Discuss the group guidelines and rules.
- ◆ Outline the function and purpose of role models.

Resources for facilitators:

Mäki & Linnainmaa: *Hoitavat sanat* (in Finland).

Notes for facilitators:

- ◆ **Before the session, go through the Group Guidelines and Basic guidelines of Trauma-informed approach from the Methodological guide on how to create a soothing, warm, comforting environment.**
- ◆ “My Favourite Colour today” is an exercise that offers an easy start for activities. The theme of colours is neutral and concrete. It evokes affections and emotions while not being too personal or revealing; distance is easy to control. It is important to emphasize that the focus is on one's choice of colour at present, which roots the exercise in the moment (simply naming one's favorite color can lead too far from the thoughts and feelings that need to be addressed). The exercise can be repeated later in a different form, or used in the closing round.

- ◆ These kinds of warm-up exercises produce a sense of empowerment and choice. The feeling that one can choose one thing over another can be uplifting. The round unfolds without breaks or commentary in between contributions, but it is OK to reflect on one's previous choice. People can also 'pass' if they don't want to contribute on a given round.



CREATIVE WRITING EXERCISES

Session outline:

Starting round:

- ♦ **The table has a rich selection of colors. Choose the one that suits you today.** Write about that colour for three minutes. What does it mean and symbolize for you? How does it describe you? Is your favourite color always the same or does it change from time to time? Finally, give your favourite color to the person on your right as a gift, who will tell you what it means for her. Then proceed to discuss the symbolism of colors and the meanings each person gives to them.
- ♦ **Therapeutic writing exercise: Powerful role models. What kind of role models or other important characters have you had at different stages of your life?** Exemplars can be celebrity, personal, historical, or fictional characters. Think of the movies and theater performances you've seen, the books you've read, the stories you've heard, and the characters or animals in them. Do any of the characters resemble yourself and why? The assignment can be done in small groups by talking and/ or writing. **Discussion:** Each participant can share their role models. You can also just listen to the discussion. You can read your own text or parts of it in any order.
- ♦ **Therapeutic writing exercise: Safety exercise:**
 - a) Collect words related to safety. Write them down on paper and make them into a mind map if you like. What words would be specific to group safety?
 - b) Then place the words on Sandra Bloom's Sanctuary Model (Methodological guide): Which ones represent physical, moral, social and psychological safety? Then write for about 15 minutes what makes up your security experience. What is safe for you? What is unsafe?
 - c) Think about a situation (such as a workplace, health care or customer service situation) where you have experienced either safety or danger, and about which you want to write now. If you think of an unsafe situation, what would have made it safe?
 - d) Joint discussion: You may want to read snippets of the texts you have written, or describe in your own words what your safety consists of or the situations you wrote about.

Closing round:

Choose from the cards on the table the one that best describes your present mood. During the round, each participant tells about his/ her picture and, in this way, about his/ her mood or moods. Ask the feedback questions (What was the most important thing? What would you change in the session?) and give your own feedback on the session.

WEEK 2**KNOWING OURSELVES 2: WHAT MIGHT WRITING OFFER TO US?****Possible Role Models:**

- ◆ Aila Meriluoto
- ◆ Tarja Halonen
- ◆ Jane Goodall
- ◆ Waris Dirie
- ◆ Marta Plaza
- ◆ Pamela Palencio
- ◆ Marina Marroquí
- ◆ Irene Villa
- ◆ Elisabeth Packard
- ◆ Anne Frank

Aims:

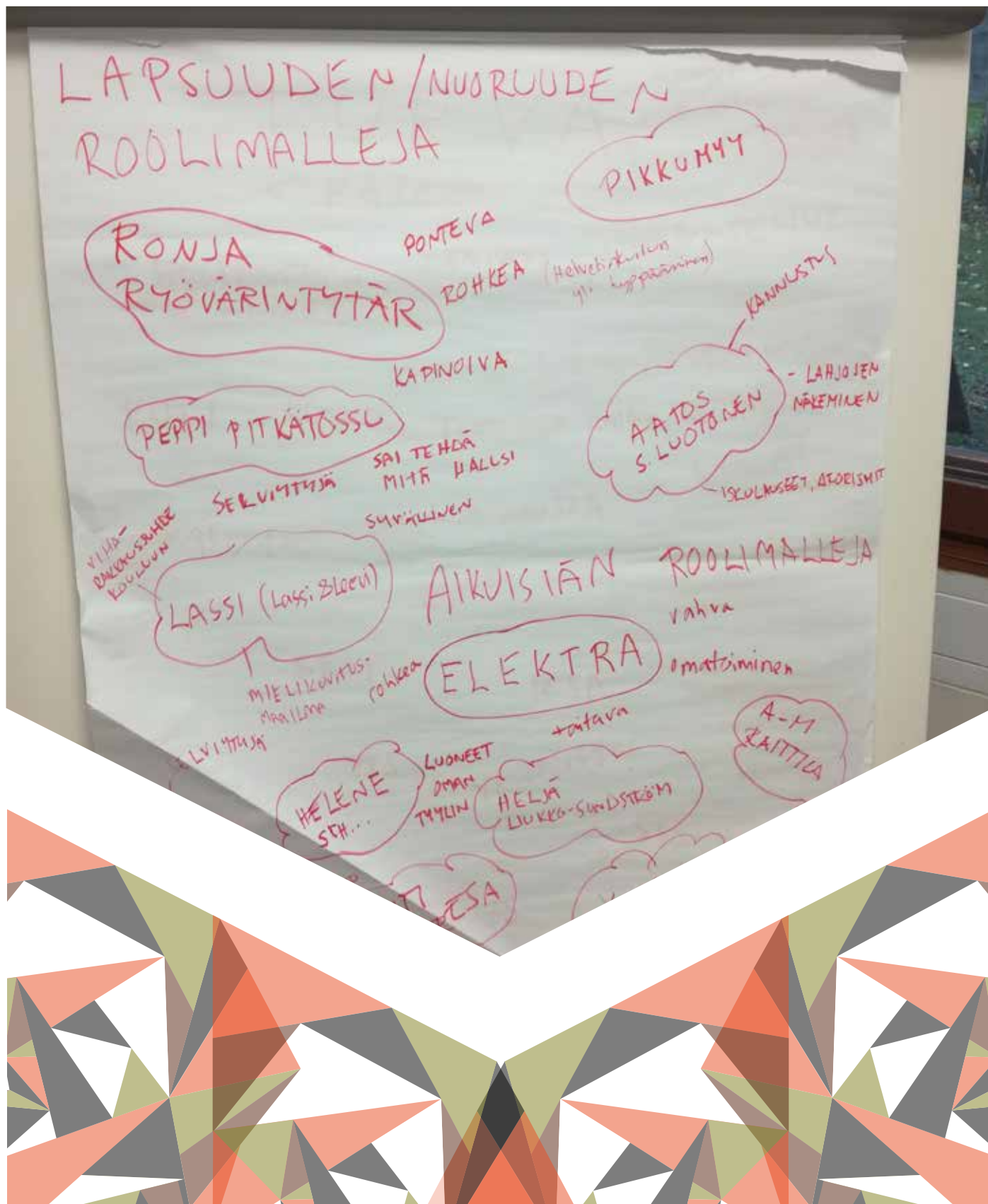
- ◆ Find out about the participants' interests and background.
- ◆ Recall positive childhood memories.
- ◆ Achieve a gentle start in writing.

Objectives:

- ◆ Describe the benefits of writing as a tool for processing thoughts both individually and collectively.
- ◆ Demonstrate how writing can help verbalise what is difficult and that getting to know each other is beneficial.
- ◆ Demonstrate the power of writing to connect with others in a safe manner.

Resources for facilitators:

- ♦ Hoitavat sanat (toim. Mäki & Linnainmaa).



WRITING CREATIVE EXERCISES

Session outline:

Starting round/ Warming up:

- ◆ Think about the time in between this moment and the previous session. What have you experienced, who have you met and what have you felt during that week? Pick up one thing and share it with the group. Listen to the others carefully. After the round, make a group poem together using the things each member mentioned. If the group is big (more than 5 people), divide in two-three small groups to write the poem. After the warm up-exercise the instructor gives some examples of collaborative reading and writing.

Collaborative writing exercise:

- ◆ A group poem. a) Facilitator provides first words and each participant writes a line. The writing can continue several rounds, and either the group members or the facilitator can decide when the poem is ready. b) Do the same as in the previous exercise, but so that the participants cannot see what the previous ones wrote. How is the result different? (Share both the poems with all participants. Print/publish online for each participant if possible).

Discussion:

- ◆ *Theme 1:* How did it feel to create a poem together? Have you done collaborative writing or reading before? What was it like? Could you do it more?
- ◆ *Theme 2:* Children are excellent dreamers. Do you see dreams as a source of hope? What brings hope to your life? How could you feel more? Towards the end of the discussion, and at the beginning of the writing exercise, a facilitator reads a suitable fairytale connected to the power of children's thinking and imagination (the Finnish version is *Lintu sininen* by Kaarina Helakisa).

Writing exercise:

- ◆ Take a look at your childhood dreams and plans for the future. Describe them and write about them. Have you fulfilled any of those dreams? Do you still have them? Could you still do something to reach them? Have you given up, why? What was their importance in your childhood? What purpose did they serve? Do they carry a message?

Closing round:

- ◆ There are picture cards on a table. Participants choose the card that best describes their mood at the end of this second session. Through this card, each participant has a chance communicate one's discoveries and feelings. What was the most important part of the session? Would you have wanted to change something?

WEEK 3

HOW TO USE WRITING AS AN EVERYDAY TOOL/PRACTICE

Possible Role Models:

- ◆ Arnhild Lauveng
- ◆ Tarita Ikonen
- ◆ Aila Meriluoto
- ◆ Anne Frank

Aims:

- ◆ Develop ideas on how to use writing as a tool for well-being.
- ◆ Building a habit as freewriting (Goldberg) or as a daily diary entry; ‘morning pages’; evening reviews.
- ◆ Offer basic tools for narrative writing: externalising conversations.

Objectives:

- ◆ Go through the therapeutic effects of writing (methodological guide).
- ◆ Discuss how the participants have used writing therapeutically in their lives (diary writing, letters, morning pages, blogs, poems).
- ◆ Describe different ways of therapeutic writing that can be used regularly.

Resources for facilitators:

- ◆ Mäki & Linnainmaa: *Hoitavat sanat*.
- ◆ Michael White: MAPS of narrative practice (summary of externalizing conversations available in Resources file).

Notes for facilitators:

- ◆ Before the session, read Externalizing conversations from the Resources and go through the Group Guidelines from the Methodological guide about the therapeutic effects of writing.

- ♦ The aim of the narrative exercise *Externalising conversations* is to offer a safe channel to process something painful/ complex by distancing. For example, the Norwegian Role Model, Arnhild Lauveng, had externalising conversations with her hallucinations and fears in her journal in order to process painful issues.
- ♦ Some links to videos about externalising conversations:

Externalizing conversation:

<https://www.youtube.com/watch?v=Gbt41Zn8qSU>.

There is also one about Michael White himself:

<https://www.youtube.com/watch?v=TT73fQVvya8&t=1028s>.



CREATIVE WRITING EXERCISES

Session outline:

Starting round:

- ◆ Pick a nature picture that suits the present moment (source:

https://www.dropbox.com/sh/94u9276m5tnbtjy/AAAJIh_8V2cSbQOP625HCXUla?dl=0) Tell the others what picture you chose and why. What does it mean or symbolise for you?

- ◆ Discussion: Discussion about the exercises of the previous week. What was the experience of therapeutic writing like? How has this week's role model (Arnhild, Aila or Tarita) used therapeutic writing as a support in their daily lives? The instructor explains the different kinds of therapeutic writing that exist and the general effects of writing on well-being.
- ◆ Therapeutic writing exercise: a) Think of a moment in your life when writing has been helpful to you. What kind of situation was it? How did it feel? Was there any interaction in it? b) Could you use more writing in your life? What kind of writing? What would be helpful for that purpose?
- ◆ Therapeutic writing exercise 2: Choose an illness, trait, obsession, habit or some other quality, and have a dialogue with it as though it were an external character. Choose a quality that somehow harms or limits your life. Have a dialogue with it. Ask questions and tell your own preferences. Let the dialogue flow. You can show empathy to the character, be demanding or understanding, negotiate, express your feelings, be curious, etc.

Closing round:

- ◆ Finally, select a new nature-picture that captures your mood now at the end of the session. During the round, each participant tells about his/ her nature picture and, in this way, about his/ her mood or moods. Ask the feedback questions (What was the most important thing? What would you change in the session?) and give your own feedback on the session.

WEEK 4

WRITING HOPES AND DREAMS

Possible Role Models:

- ◆ Arnhild Lauveng
- ◆ Anna Svedholm
- ◆ Tarja Halonen
- ◆ Anne Frank
- ◆ Elisabeth Packard
- ◆ Andrea Sayago
- ◆ Alison Lapper

Aims:

- ◆ Build a feeling of positivity and validity of personal aims.
- ◆ Provide a secure setting in which to experience hope.
- ◆ Separate individual dreams and goals from those of parents/ other authorities.

Objectives:

- ◆ Discuss the dreams and goals of group members.
- ◆ Use the chosen Role Model as an example of dream fulfillment.
- ◆ Describe how therapeutic writing can help explore and fulfill one's dreams.
- ◆ Use the Treasure-map technique to visualize dreams and goals.

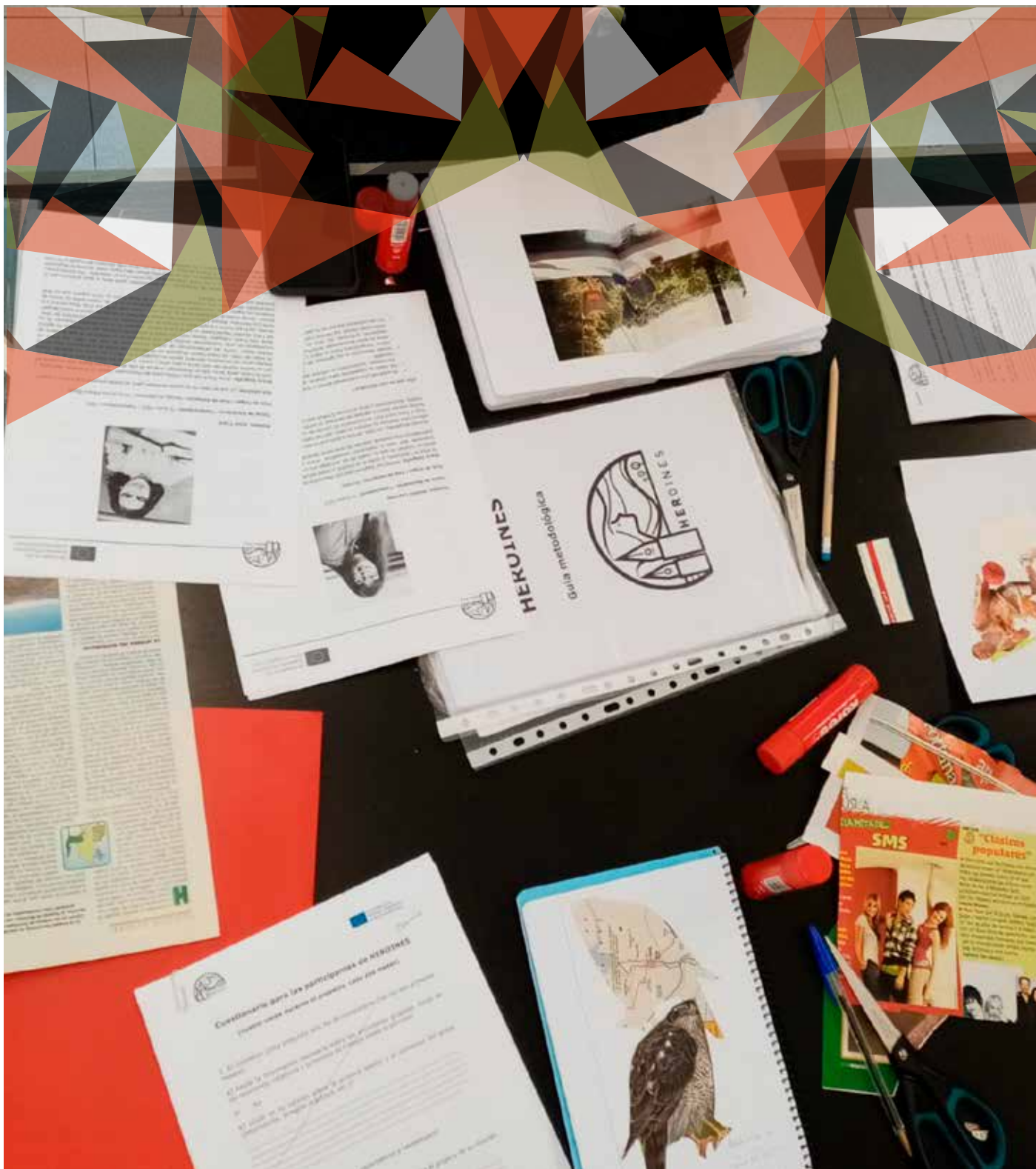
Resources for facilitators:

- ◆ In Finland: Harju, Kristiina 2000. *Valmiina muutokseen - aarrekartan avulla kohti uutta. 2. painos*. Helsinki: WSOY (a book about the Treasure-map technique).
- ◆ Passengers on a bus-exercise - see Resource Week 4 Passengers on the Bus of Life.
- ◆ <https://www.youtube.com/watch?v=Z29ptSuoWRc>.

- ♦ For the Treasure map, magazines, old calendar pictures, scissors and glue are needed. Ask participants to bring photos of people and places that are important to them.

Notes for facilitators:

- ♦ Before the session, go through the Group Guidelines from *the Methodological guide* about the therapeutic effects of writing.



CREATIVE WRITING EXERCISES

Session outline:

Starting round:

- ◆ Select a picture card that captures your mood now at the beginning of the fourth session. What motivated your choice?

Discussion:

- ◆ *Theme 1:* Thoughts about last week's session. Have you done any therapeutic writing after the session? If so, what did it feel like?
- ◆ *Theme 2:* Short description of this week's Role Model. How did she fulfill her dreams?

Therapeutic writing exercise:

- ◆ a) Draw a bus that symbolizes your life (10 min). Who (or what) are the passengers? Are you the driver? Are the other passengers disturbing you or guiding you? Do they sit close to you or somewhere further? Could some of the passengers change places? Who would you leave at the next bus stop? Maybe you want to pick somebody up and offer him/ her a lift?
- b) Think about your dreams and goals. Are they all your own, or do some of them belong to another passenger? Are their expectations different from your own? c) Group discussion.

Treasure map exercise.

- ◆ Create your own treasure map to visualize your life goals: 1) Identify the dreams and goals that you want to set for yourself. 2) Write them down in detail. 3) Gather your images from magazines. You can also use your own photos. 4) Design the layout of the map. 5) Complete the map by gluing the pictures and, if you want, by adding text in suitable places.

Closing round:

- ◆ At the end of the session, select a new picture card that captures your mood. Feel free to comment on your choice. Ask the feedback questions (What was the most important thing? What would you change about the session?) and give your own feedback on the session.

WEEK 5

WRITING HOPES AND DREAMS

Possible Role Models:

- ◆ Andrea Sayago
- ◆ Marta Plaza
- ◆ Meta Hudabivšek
- ◆ Pamela Palenciano

Aims:

- ◆ Develop a sense of self-worth.
- ◆ Establish valued areas in the participant's life.
- ◆ Give credibility to participants' views and values.
- ◆ Share values and understand different viewpoints.

Objectives:

- ◆ Enable participants to explore areas of importance in their lives.
- ◆ Use a simple poetic form to build writing confidence.
- ◆ Develop individual and group poems and explore the different feelings this brings.

Resources for facilitators:

- ◆ "What is worth knowing" by Sujata Bhatt (in Resources folder).
- ◆ Corey, M.S., Corey, G and Corey, C (2007) *Groups: Process and Practice*. California: Brooks/Cole.
- ◆ Yalom, I and Leszcz, M (2005) *Theory and Practice of Group Psychotherapy*. New York Basic Books.
- ◆ Access to flip chart or board.

Notes for facilitators:

- ◆ Refer to the *Methodological Guide* for sections on:
- ◆ Group Guidelines and consider dealing with differences within the group.
- ◆ Options to not contribute in the group.
- ◆ Anonymising others within the group.



CREATIVE WRITING EXERCISES

Session outline

Starting round:

A brief round of 'favourite things' exercise where each participant is given a different letter A, B, C etc. and ask the participants to make a short list of their favourite things beginning with that letter. Then share one (or more) of these with the group in a call-out while facilitator writes the one-word responses on the chart.

Exercise 1:

Consider the issues that some of the role models have felt were important to stand up for and to write about.

- Meta: She stood up for her love and especially her children no matter the judgemental surroundings (from all: spiritual authorities, family, society, etc.).
- Marta: She writes about what is important for her: her rights, her experiences, her illness, etc.
- Pamela: Her monologues and writings talked about herself and her suffering in the past, and also about how she is now.
- Andrea: Writes about experience of bullying.

Discussion:

Most of the role models have experienced some kind of social injustice and written about their experiences to draw attention to the issues, rather than hide them. Consider how writing is effective in this way.

Exercise 2:

Using Sujata Bhatt's poem *What is worth knowing* as a template, ask the participants to write in this list format to identify some of the things that they consider 'worth knowing'. These could be personal, spiritual or political beliefs, the importance of certain colours or images, examples of folk knowledge or remedies of value, aspects of nature.

Note for facilitators:

The Bhatt poem is quite complex and makes a number of cultural references that may not be familiar to the group. It is useful as an example of a list poem that also values the everyday and personal as well as the 'big issues'.

Facilitators may wish to write their own version and use this as a culturally relevant example.

Invite participants to share parts of their poems. Then invite participants to identify one line each which the facilitator transcribes onto the chart/board so that a completely different list poem emerges containing valued ideas from all participants.

Closing round:

Ask participants to consider how it felt different to read/hear their individual list poem and then the group list poem. Did it strengthen or reduce their individual list of 'what is worth knowing'?



WEEK 6

WRITING THROUGH RISKS

Possible Role Models:

- ◆ Andrea Ashworth
- ◆ Aila Meriluoto
- ◆ Katerina Vrana
- ◆ Marta Plaza
- ◆ Pamela Palenciano

Aims:

- ◆ Consider the nature of risk taking.
- ◆ The risk of sharing ideas, experiences, writing.
- ◆ Consider disappointment as a part of risk.
- ◆ Suggest tools for writing through risk and disappointment.

Objectives:

- ◆ Discuss the role models and the ways in which they have risked different aspects of their lives.
- ◆ Explore different ways of writing through risk.
- ◆ Consider how some ways of writing are appropriate for writing through different kinds of risks.

Resources for facilitators:

- ◆ Miroslav Holub 'The Door' (in Resources).
- ◆ Images of doorways (in Resources).
- ◆ Example of Andrea Ashworth's writing (and interview) <https://arlindo-correia.com/120602.html>.

- ◆ Example of Aila Meriluoto diaries where she processed risky feelings <http://www.booksfromfinland.fi/1986/12/youth-revisited/>.
- ◆ Example of Katerina Vrana performance (in English) <https://www.youtube.com/watch?v=IzYQS5A3nDs>.
- ◆ Example of Marta Plaza <https://www.pikaramagazine.com/2018/06/full-time-feminist-part-time-madwoman-and-striker-when-and-how/>.
- ◆ Example of Pamela Palenciano monologue (in Spanish) <https://www.youtube.com/watch?v=dkZr1OZprRk>.

Notes for facilitators:

- ◆ Laptop/screen for video sharing for some of the HEROINE performances.
- ◆ Refer to the *Methodological Guide* for sections on:
 - ◆ Options to not contribute in the group.
 - ◆ Anonymising others.
 - ◆ Special needs for clients with psychosis.



CREATIVE WRITING EXERCISES

Starting round:

- ◆ Ask participants to think of an image that means ‘safety’ to them. It could incorporate being in a particular place, wearing a piece of clothing or wrapped in a blanket. Write for a few minutes about the feeling of being safe.

Exercise 1

- ◆ Look at /listen to the role models and what kinds of risks they took in their lives and writing and performances.
- ◆ Consider the ways in which their writing/performances allowed them to take risks and the techniques used e.g. humour, anonymising, private writing, combining writing with activism.

Exercise 2 (longer exercise)

- ◆ Read Miroslav Holub’s poem ‘The Door’ with the participants and then leave it to be read individually.
- ◆ Ask participants to briefly consider the risk of ‘opening the door’ or ‘leaving it closed’.
- ◆ Look at some of the doorway images and ask participants if there is a doorway that looks inviting?
- ◆ Participants to write around the experience of entering through the door and what they find. Describe it as fully as possible using all 5 senses: smell, touch, hearing, sight and taste.

Consider:

- ◆ Are you with another person – e.g. a friend or partner?
- ◆ Is the door heavy to open? Is the door already open?
- ◆ Is anyone inside? Are you happy to see them?

Then ask participant to write for a few more minutes on whether it was worth it or disappointment.

Discussion

- ◆ Discuss how different writing techniques can be a safer way of dealing with risk and disappointment. Refer back to role models if this seems useful.

Closing round:

- ◆ Ask participants to share their experience of the doorway:
- ◆ What could have improved it? If they could repeat the experience, would they choose a different door? Would they choose to remain outside?



WEEK 7

WRITING AS REVIEW MODEL

Possible Role Models:

- ◆ Anne Lister
- ◆ Lena Manta
- ◆ Marta Plaza
- ◆ Pamela Palenciano

Aims:

- ◆ To develop the capacity for self-appreciation.
- ◆ Identify areas for improvement arising from private writing or journaling.
- ◆ Develop concepts of free writing and/or journaling introduced in Session 3.

Objectives:

- ◆ Review own material for emerging issues.
- ◆ Introduce different techniques for journaling.

Resources for facilitators:

- ◆ Poem: Laurel Richardson: *While I was writing a book* (in Resources).
- ◆ Example of Marta Plaza's writing <https://www.pikaramagazine.com/2018/06/full-time-feminist-part-time-madwoman-and-striker-when-and-how/>.
- ◆ Lena Manta's experience of storytelling <http://booksbywomen.org/lena-manta-and-her-world-of-storytelling/>.
- ◆ Example of Pamela Palenciano monologue (in Spanish) <https://www.youtube.com/watch?v=dkZr1OZprRk>.
- ◆ Anne Lister Diary extract <https://www.annelister.co.uk/diary-archives/> (in Resources).

CREATIVE WRITING EXERCISES:

Starting round:

Ask participants to identify five things they associate with this time of year - could be related to nature, birthdays, national days and holidays, school term patterns. Choose one to write a paragraph on and invite participants to share/discuss.

Discussion:

- ◆ Discuss how participants have been writing reflectively following Week 3 introduction. Invite participants to share experiences.

Exercise 1:

- ◆ Consider how the role models have used writing about themselves for different purposes and in different ways: look at extracts from their work where possible (in Resources).

Exercise 2:

Ask participants to use a new idea for reflective writing i.e. use humour (Pamela Palenciano), poetry (Nelson or Richardson), journaling as friendship (Lister), dramatic family saga fiction (Manta) or consider how you would write an activist piece (Plaza). Invite participants to share their writing and/or experience of 'writing differently'.

Closing round:

Reflect upon the day. Write a series of sentences, starting with the following:

"It was ... I heard ... She said ... I ate/drank ... We discussed; I felt ... We did ...

I thought ... Now... ".

Invite to share these reflections and impressions or to share one in particular.

WEEK 8

WRITTING WHAT WE ADMIRE

Possible Role Models:

- ◆ Melisa Gutmann
- ◆ Sofia Vembo
- ◆ Tarja Halonen
- ◆ Waris Dirie

Aims:

- ◆ Develop self-appreciation and self-esteem.
- ◆ Develop empathy towards self and others.
- ◆ Consider the whole person with both positive and negative attributes.

Objectives:

- ◆ Use role models to identify attributes that participants admire or that they would like to possess.
- ◆ Use appreciative descriptions of themselves and others in the group.
- ◆ Produce a set of positive attributes for everyone in the group.
- ◆ Receive a set of positive attributes from others in the group.

Resources for facilitators:

- ◆ Julia Cameron *The Artist's Way*. London: Pan Macmillan.
- ◆ Selection of magazines and newspapers with 'people' features.
- ◆ Paper strips x number of participants given to each group member.
- ◆ Envelopes with each participant's name.

CREATIVE WRITING EXERCISES

Starting round:

- ◆ Participants are asked to name 3 human characteristics they most admire in a person (generalised not a specific person) and 3 human characteristics they least admire. Invite participants to share in discussion.

Exercise 1:

- ◆ Ask participants to consider the role model examples OR to identify a different role model for themselves – someone they admire OR select someone from magazine/newspaper.
- ◆ Suggest that the participants describe the role model they have selected – their appearance, their abilities and strengths.
- ◆ What is it that they most admire about that person?
- ◆ What characteristics does the role model have that they would like to possess?
- ◆ Ask participants to identify and negative or dislikeable characteristics in their role model.

Exercise 2:

- ◆ Ask participants to identify 5 qualities they most admire in themselves and 5 things they like less about themselves.

Note for facilitators

Often participants find it easier to identify more negative than positive points about themselves. In this exercise, there must be an equal number of each.

Closing round:

- ◆ Label envelope with each participant's name and place centrally.
- ◆ Issue each participant with slips of paper (for the number of participants in group).
- ◆ Each participant to write a positive attribute of each other and to place this into the named envelope.
- ◆ Each participant is given an envelope with a collection of positive characteristics others have identified in them.

WEEK 9

WRITTING IN A GROUP

Possible Role Models:

- ◆ Arnhild Lauveng
- ◆ Anna Svedholm
- ◆ Tarja Halonen
- ◆ Marta Plaza
- ◆ Jane Goodall

Aims:

- ◆ To enhance communality in the group.
- ◆ To offer a sense of personal and collaborative achievement.

Objectives:

- ◆ Use the chosen Role Model and her life story as an example of group work and communality.
- ◆ Describe and demonstrate how collaborative writing can increase well-being.
- ◆ Explore the group poem writing as a tool for collaborative achievement and overcoming social fears.

Resources for facilitators:

- ◆ In Finland: Kähmi, K. 2015. 'Kirjoittaminen on tie minuun, minusta sinuun'. Ryhmämuotoinen kirjoittaminen ja metaforien merkitys psykoosia sairastavien kirjallisuusterapiassa. ('Writing is a road to me, from me to you'. Group writing and the meaning of metaphors in poetry therapy for psychosis.) Scriptum Creative Writing Journal 3(2).
- ◆ A suitable poem or fairy tale about feelings, dreams and memories of childhood (In Finland: Viljo Kajava's *Kun olin hyvin pieni* or Kaarina Helakisa's *Lintu Sininen*)
- ◆ Notes for facilitators:
- ◆ Before the session, go through the Group Guidelines from *the Methodological guide* about the collaborative reading and writing.

CREATIVE WRITING EXERCISES

Session outline:

Starting round:

Hand out one suitable text about childhood and read it aloud. In Finland, it could be Viljo Kajava's poem *Kun olin hyvin pieni*. Next, ask the participants to make a short list of:

1) their childhood interests (what did they enjoy or what was important to them), and 2) what are their interests now as adults?

Warming up:

- ◆ Begin bringing people together through an exercise called “*Three common things*”. This exercise involves groups of 3-4 people. Each group tries to find things that all members have in common (“we all have a dog” or “we all like skiing”). Members should try to keep eye contact with the speaker and listen carefully.

Discussion:

- ◆ **Theme 1:** What common things did you find in your group? How did this exercise feel? What sort of things are safe to share with strangers during a short discussion and what things might be too intimate or otherwise difficult to talk about? Did you use the lists that you made in the warm-up exercise, and, if you did, did it make the discussion easier?
- ◆ **Theme 2:** A short description of this week's Role model Jane Goodall and her interest in collaboration of chimpanzees. Human beings are social animals. How do we differ from other primates and what similarities we have with them?

Collaborative writing exercise:

- a) Collect words related to *collaboration* together. The facilitator writes them down on a screen or on a black board.
- b) Make them into a mind map if you like.
- c) Write a text, where you use those words. **NOTE: Write a kind of text that you are willing to share with others. Write it on a paper, not on a booklet so that you can hand it out to another group member.**
- d) Hand the text out to the participant sitting on your right.
- e) Continue the text for 5 minutes. Then hand it to the next one, who continues writing it etc. until everybody have continued the text.

- f) The original writer of the text gets her poem back and reads it silently. The ones who are willing to read the text aloud or comment the exercise, are welcome to do so.

Closing round:

In the end of the session, select one word that was especially meaningful for you among the words that were gathered together concerning collaboration in the previous exercise. Feel free to comment your choice. Ask the feedback questions (What was the most important thing? What would you change in the session?) and give your own feedback on the session.



WEEK 10**WRITING WHAT WE VALUE AND PROTECT****Possible Role Models:**

- ◆ Tarja Halonen
- ◆ Elisabeth Packard
- ◆ Waris Dirie
- ◆ Pamela Palenciano
- ◆ Marta Plaza
- ◆ Irene Villa
- ◆ Stauroula Peleki

Aims:

- ◆ Acknowledge your values.
- ◆ Explore how to live a value-based life and make the right choices.
- ◆ Strengthen your inner wisdom/ inner voice.

Objectives:

- ◆ Discuss the values of group members.
- ◆ Use the chosen Role Model as an example of a value-based life.
- ◆ Describe how therapeutic writing can help explore one's values.

Resources for facilitators:

- ◆ Pietikäinen, A. (2009). *Joustava mieli*. Duadecim, Helsinki (in Finland)
- ◆ Tirsch, D., Schoendorf, B. & Silberstein, L. (2014) *The ACT Practitioner's Guide to the Science of Compassion*. New Harbinger Publications, Inc., Oakland, CA

CREATIVE WRITING EXERCISES

Session outline:

- ◆ Starting round: Select a picture card that captures your mood now at the beginning of the session. What motivated your choice?

Discussion:

- ◆ *Theme 1:* Thoughts about last week's session. What did the group writing feel like?
- ◆ *Theme 2:* A short description of the Role Model of this week. What are her values and how have they conditioned her life story?
- ◆ Therapeutic writing exercise: Think about your life and answer the following in writing. What values is your life based on? What does a good life mean to you? What brings meaning, joy or value to your life? What are the most important elements in your life? What makes your life worth living? c) Group discussion.
- ◆ Therapeutic writing exercise: Values in your every day. How could you make your values more present or visible in your every day? Are there any associations working in fields that protect your values? Are you already a member or would you want to join?

Closing round:

At the end of the session, select a new picture card that captures your mood. Feel free to comment on your choice. Ask the feedback questions (What was the most important thing? What would you change about the session?), and give your own feedback on the session.



WEEK 11

WRITTING OUT PROBLEMS

Possible Role Models:

- ◆ Linda-Maria Roine (Mercedes Bentso)
- ◆ Waris Dirie
- ◆ Pamela Palenciano
- ◆ Elisabeth Packard
- ◆ Lena Manta
- ◆ Dafni Venieri
- ◆ Mada Tsagia-Papadako
- ◆ Aila Meriluoto

Aims:

- ◆ Learn new methods to solve problems and cope with them by therapeutic writing.
- ◆ Distinguish between problems that you can solve and problems that are beyond your control.
- ◆ Recognize your resources, learn to use them in problem solving, and find new ways to cope with difficulties.

Objectives:

- ◆ Use the chosen Role Model as an example of writing out problems.
- ◆ Demonstrate how therapeutic writing can help solving solvable problems, tolerate unsolvable problems, and distinguish between those two.
- ◆ Show how BASIC-PH technique can be used to cope with challenging issues

Resources for facilitators:

- ◆ Ofra Ayalon's cope-cards https://oh-cards.com/index.php?article_id=8&clang=2 for the starting round.

- ♦ Mooli Lahad (ed.) 2012. The “BASIC Ph” Model of Coping and Resiliency. Theory, research and cross-cultural application. Jessica Kingsley Publishers.



CREATIVE WRITING EXERCISES

Session outline:

Starting round:

- ♦ Think about problems that you have faced, since we had our last session. What kind of problem was it? Did you solve it?

Therapeutic writing exercise 1:

- a) List problems that you have had lately.
- b) Divide them into three groups:
 - 1) Solvable.
 - 2) Problems that you cannot actively affect to.
 - 3) Problems that you cannot place in either category.
- c) Discussion about different problems. Listen carefully which kind of problems the other group members have had.
- d) Write a poem or any kind of short text about somebody else's problem like it was your own problem (in 1st person).
- e) Share the texts and discuss.

Discussion:

- ♦ A short description of the chosen Role Model. What kind of problems did she face and how did she solve or overcome them?

Therapeutic writing exercise 2:

- ♦ The survival resources of each are now being discussed. Ofra Ayalon's theory is that people can be divided into six different types according to how the individual person copes with challenging issues, crises and sorrows. The theory is called BASIC PH. Survival types are:
 - *B (beliefs)* = spiritual survivor, survives religion, ideology, values and / or responsibility with the support.
 - *A (affects)* = emotional survivor, crying, laughing, talking and performing arts.
 - *S (social interaction)* = social survivor, group support, receiving and giving support.

- I (Imagination) = creative survival, imagination, fantasies, dreams and intuition as a means of survival.
- C (cognition) = cognitive survivor, uses for data collection, problem solving and internal speech.
- PH (Physiology) = exercise survivors, exercise as exercise, relaxation, eating and sleeping.

Think about which of these types are the most resembling of your coping methods. Which feels second the most familiar type, what do you use the least? Would you work, would you recommend something a way for others to survive? What about trying out a new group of remedies?

Closing round:

- ♦ At the end of the session, select a staircase image. Which stairs are you climbing or descending, and where are you going? How does it feel? https://www.dropbox.com/sh/5pyhu3np05kts6x/AAB2C_N5tV_GSp6oiJs_5osza?dl=Ask the feedback questions (What was the most important thing? What would you change about the session?), and give your own feedback on the session.



WEEK 12

WRITTING OUT PAST EXPERIENCES

Possible Role Model:

- ◆ Aila Meriluoto
- ◆ Pamela Palenciano
- ◆ Marta Plaza
- ◆ Elisabeth Packard
- ◆ Andrea Sayago

Aims:

- ◆ Write about past experiences in a safe manner.
- ◆ Share meaningful memories in the group.
- ◆ Open a communication channel with one's inner child.

Objectives:

- ◆ Demonstrate different distancing techniques for handling past experiences.
- ◆ Use the chosen Role Model as an example in writing autofiction.
- ◆ Describe how therapeutic writing can refresh one's memory and give the past a new interpretation.

Resources/ Notes for facilitators:

- ◆ Bring picture cards for the closing round.
- ◆ Ask the participants to choose a song that has been meaningful for them. The song may be freely available on the internet or the participants can bring a copy of it.

CREATIVE WRITING EXERCISES

Session outline:

Starting round:

- ◆ There are pictures of roads and paths: <https://www.dropbox.com/home/Kuvakortit/Tiet%20ja%20polut>. Select the one that best illustrates your own life path. What motivated your choice?

Discussion:

Theme 1: Thoughts about last week's session.

Theme 2: A short description of this week's Role Model. If she processed her past experiences in writing (e.g. distancing through metaphors or by changing details), how did she do that?

Therapeutic writing exercise 1:

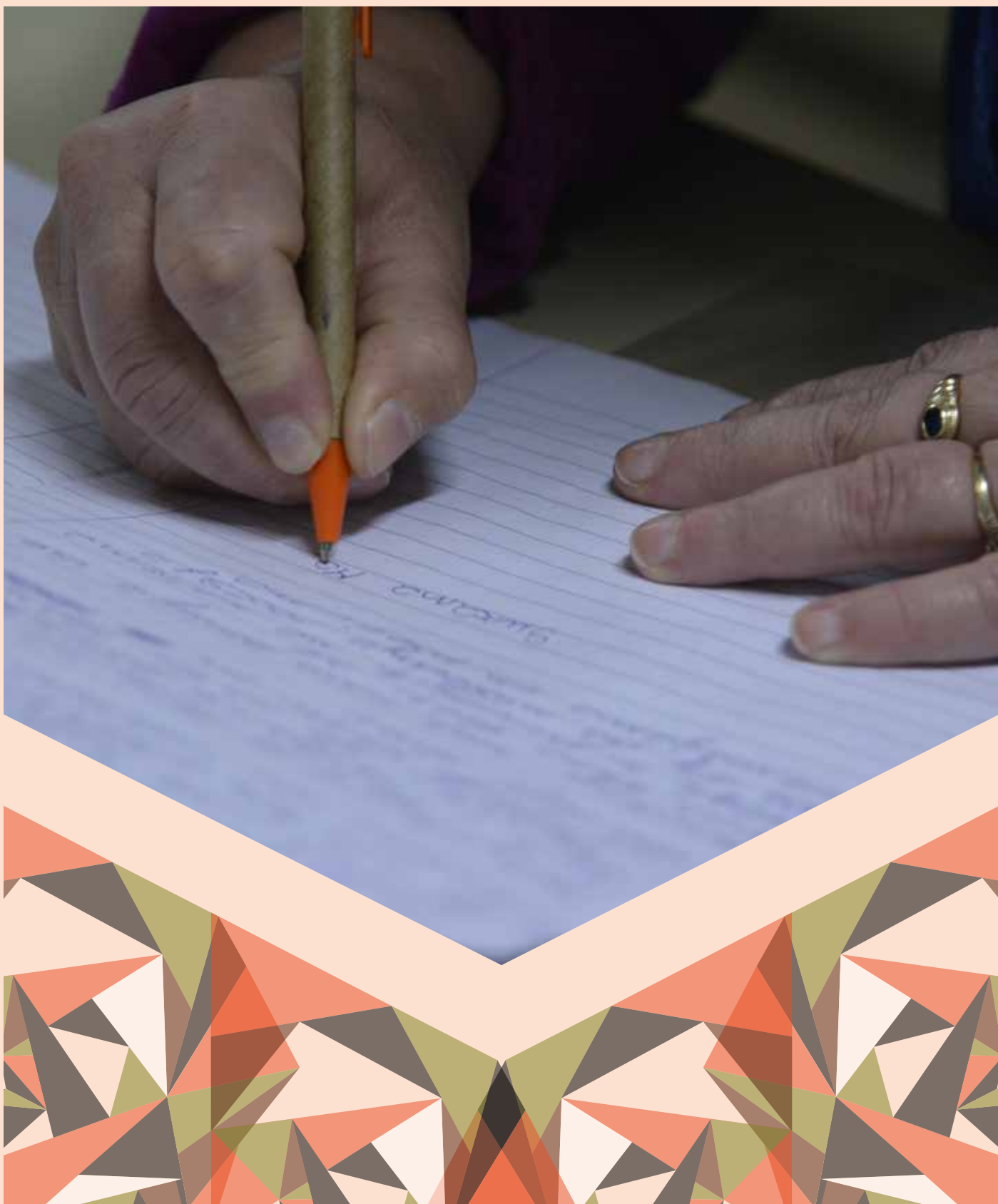
- ◆ Listen to the songs that the participants have chosen. You can make notes while listening. Have a short discussion after each song: what motivated the choice and what memories or feelings does it bring to the chooser? What about the others?

Therapeutic writing exercise 2:

- a) Close your eyes and become aware of your feelings. Go through all of your five senses in peace. What does each of your senses tell you right now? Think about what kind of sensory memories you would like to remember today.
- b) Tell the group which senses you have chosen and maybe justify your choice.
- c) Write down one sense you will choose for special attention; write at least ten memories associated with that sense.
- d) Choose one of the negative memories that you feel you can write about today. Write more about it; what emotions did you feel at that moment?
- e) Select the most positive and empowering of the memories; try to describe more about it; what emotions did it arouse?
- f) Finally, rewrite your negative memory, but try to find something positive in it as well. Did it perhaps teach you something, or has the negative feeling associated with it diluted over time? How has that experience, difficult as it was, given you an awareness or instinct that helps you support yourself and others?

Closing round:

- ◆ At the end of the session, select a new picture card that captures your mood. Feel free to comment on your choice. Ask the feedback questions (What was the most important thing? What would you change about the session?), and give your own feedback on the session.



WEEK 13

WRITTING PAST AND FUTURE

Possible Role Models:

- ◆ Arnhild Lauveng
- ◆ Anne Lister
- ◆ Nadiya Hussein
- ◆ Andrea Sayago
- ◆ Marta Plaza
- ◆ Irene Villa

Aims:

- ◆ Self-compassion.
- ◆ Open a channel between your past self and your future self.
- ◆ Understand the importance of inner dialogue
- ◆ Learn a respectable way to speak to yourself.

Objectives:

- ◆ Discuss the continuity and change of the self.
- ◆ Use the chosen Role Model as an example of self-compassion and keeping the channel open.
- ◆ Describe how therapeutic writing helps to explore personal growth and clarify future goals.

Resources for facilitators:

- ◆ Lauveng, Arnhild: *Huomenna olin aina leijona*, 2012 (Engl. *A Road Back from Schizophrenia: A Memoir*, 2012)

Notes for facilitators:

- ♦ For the first writing exercise, find poems in which the speaker of the poem talks to herself. For the discussion, bring Lauveng's book and a soft ball for the starting round.



CREATIVE WRITING EXERCISES

Session outline:

Starting round:

- ♦ Participants form a circle and throw a soft ball to each other. The one who receives the ball mentions one thing she has thought or experienced lately, or simply describes how she feels right now. When she is ready, she throws the ball to another participant. If somebody doesn't want to share any thoughts, she can "pass". The round ends once everybody has had her turn.

Discussion:

- ♦ *Theme 1:* Read excerpts from Lauveng's life story and discuss her role model.
- ♦ *Theme 2:* Writing about memories. How did it feel to write about your positive and negative memories in the last session?

Therapeutic writing exercise 1:

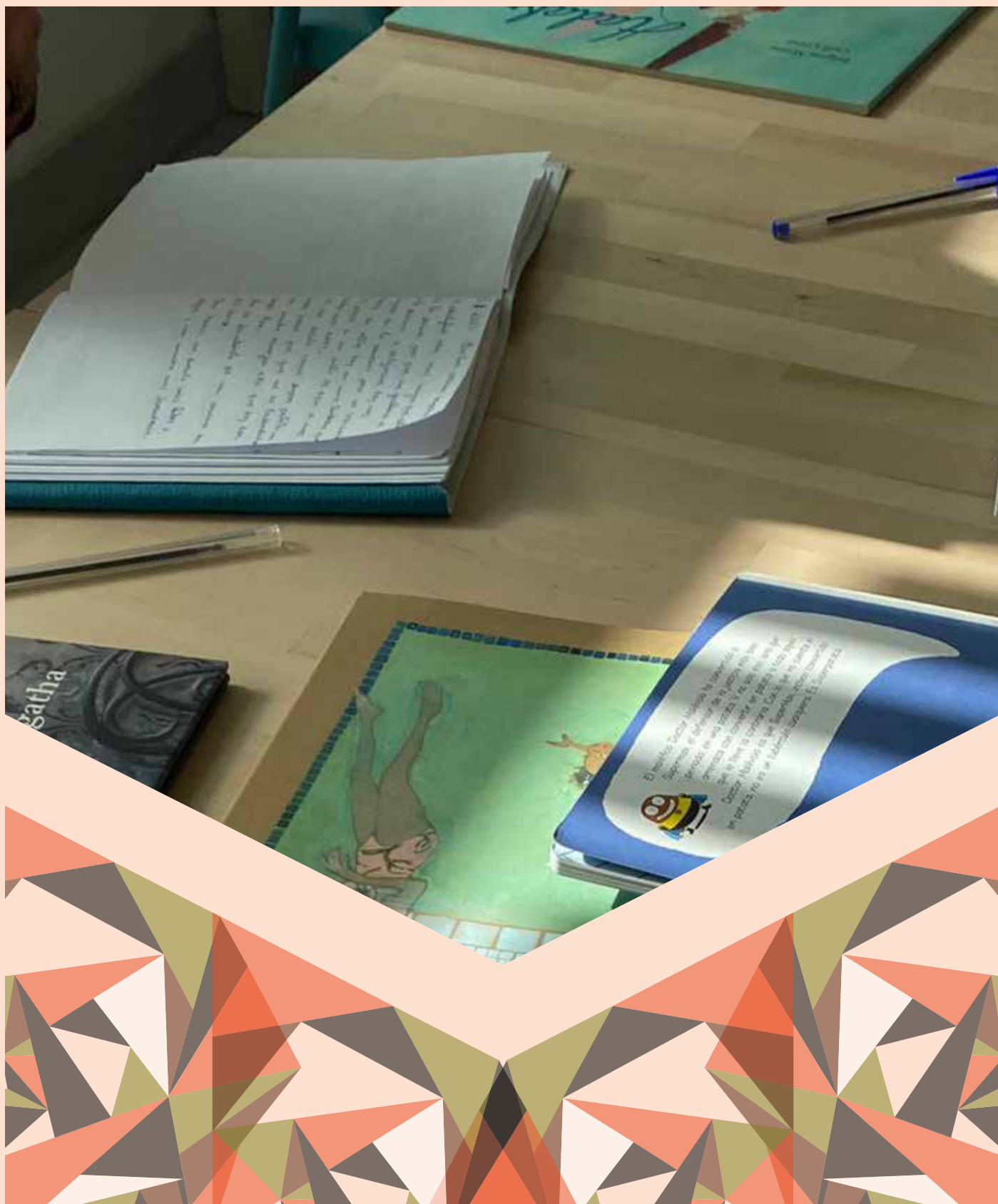
- a) Last week you wrote about your memories. Choose one of the memories.
- b) Think about your life at that time. Where did you live? How was your social life? How did you spend your time?
- c) Then, write an encouraging letter to your past self. Do you have any advice to her? d) Now, think about your future self. Write another encouraging letter. What kind of advice would your future self give to you?
- d) After you have written and read both letters, make some notes about how this exercise made you feel.
- e) Group discussion.

Therapeutic writing exercise 2:

- a) Silently read the collected poems in which the speaker talks to herself; choose the one that says something to you.
- b) Underline or otherwise mark any key words or lines. c) Write your own version of the poem.
- c) Group discussion.

Closing round:

At the end of the session, participants form a circle as in the beginning of the session. Each makes a gesture, expression or movement that captures her mood and the rest try to imitate. Again, it is possible to skip one's turn by saying "pass". Ask the feedback questions (What was the most important thing? What would you change in the session?) and give your own feedback on the session.



WEEK 14

WRITING FOR SELF-DISCOVERY

Possible Role Models:

- ◆ Linda-Maria Roine (Mercedes Bentso)
- ◆ Anna Svedholm (Prinsessa)
- ◆ Aila Meriluoto

Aims:

- ◆ Get to know one's repressed or suppressed parts.
- ◆ Recognizing inner resources and skills.
- ◆ Embrace a playful attitude toward self-discovery

Objectives:

- ◆ Show how the Inner Theatre technique can help self-discovery.
- ◆ Use the chosen Role Model as an example of the power of therapeutic writing in self-discovery.
- ◆ Demonstrate how the mind is dialogical and flexible.

Resources for facilitators (in Finland):

- ◆ Mercedes Bentso: *Ei koiraa muttei mieskään* (Not a dog, but not a man either).
- ◆ Aila Meriluoto: *Vaarallista kokea, Tältä kohtaa, Mekko meni taululle*, movies or documentaries.
- ◆ *Prinsessa* book and movie.
- ◆ Kati Sarvela (2013). *Sisäinen teatteri ja luova kirjoittaminen tietoisuustaitoina*.
- ◆ Bring the autobiographical texts written by the chosen Role Models. (In Finland: Mercedes Bentso and Aila Meriluoto's autobiographical works).
- ◆ For the starting round, collect pictures of fairy tale or comic characters.

CREATIVE WRITING EXERCISES

Notes for facilitators:

- ◆ Before the session, read about the Inner Theatre technique from the Methodological guide.
- ◆ Choose two songs (preferably in your own language) that talk about self-discovery. Print the lyrics and hand them out to the participants and listen to the songs as a part of the writing exercise.

Session outline:

Starting round:

- ◆ The facilitator has put pictures of fairy tale or comics characters on the table. Choose one to capture your mood and another one to describe yourself.

Discussion:

- ◆ *Theme 1:* Read excerpts from the chosen Role Model's life story and discuss her self-discovery.
- ◆ *Theme 2:* Have you noticed any self-discovery taking place already during this training course?

Therapeutic writing exercise 1:

- a) Listen to two songs that talk about self-discovery and read their lyrics.
- b) Re-write one of the songs or parts of them to fit your case.
- c) Group discussion; share the new lyrics with the group if you want.

Therapeutic writing exercise 2:

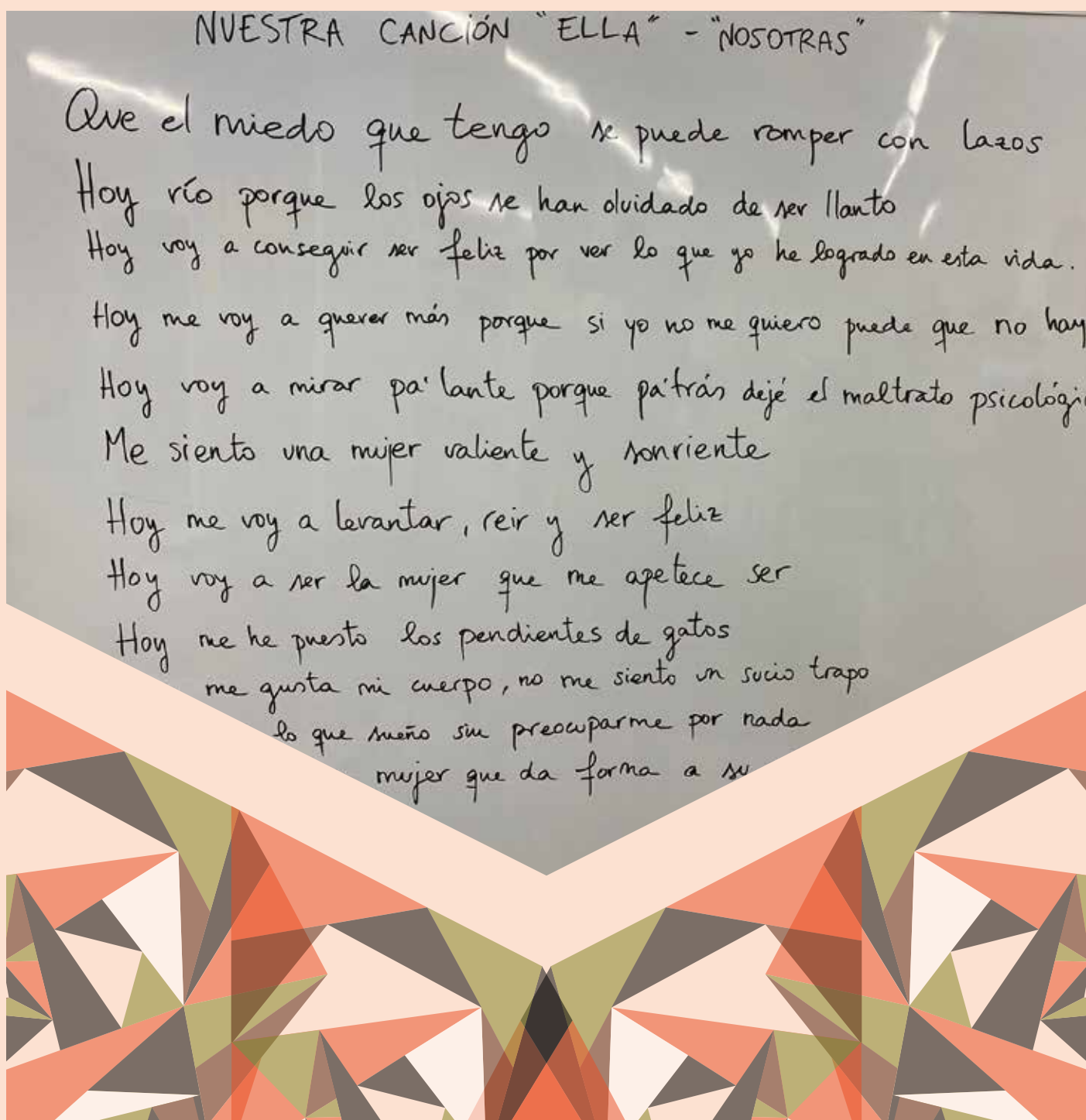
- ◆ **Inner Theatre.**
 - a) Everyone asks everyone else the question "Who are you?"
 - b) Answer the question in one **written** sentence; the answer does not need to be thoughtful or sensible.
 - c) Once everyone has asked questions and answered, each person picks the most relevant sentences; the sentences can be modified further if so desired.
 - d) After that, each person introduces themselves with three unusual sentences, sentences

unlikely to define oneself (e.g. I am the Queen of Transylvania; I am a ghost). e) Write about your different characters; what parts of you do they capture? What message do they carry?

e) Group discussion.

Closing round:

- ♦ At the end of the session, choose another fairy tale or comics character to capture your mood or thoughts. Ask the feedback questions (What was the most important thing? What would you change in the session?) and give your own feedback on the session.



WEEK 15

WRITING THROUGH UNEXPECTED DIFFICULTIES AND EVENTS

Role Models:

- ◆ Tarita Ikonen
- ◆ Aila Meriluoto
- ◆ Irene Villa
- ◆ Oprah Gail Winfrey
- ◆ Lena Manta

Aims:

- ◆ To understand that writing can act as a container at difficult times and after unexpected events, helping to make events more objective.
- ◆ To understand that writing in form can support the creation of content.
- ◆ To engage with linguistic metaphors as a way to 'carry across' meaning that is hard to explain.

Objectives:

- ◆ For participants to use textures/materials to aid self-expression and get into metaphorical thinking.
- ◆ For participants to consider the role models and how they have written through unexpected difficulties and events.
- ◆ For participants to play the Split Definitions Game by Mahendra Solanki, or other metaphor exercise, to explore metaphorical thinking.
- ◆ For participants to engage with writing as container, using the Pantoum template, or other writing form.

Resources for facilitators:

- ◆ Materials – bring a bag of random material – from patterned fabric, to dishcloths, to wire scrubbers – concentrate on providing a range of textures – these should be able to be found

in the home of the facilitator, so no need for extra expense. Ensure there are things that are prickly as well as soft.

- ◆ Solanki, M. Split Definitions (Make it New) the Poetry Society (in Resources/Curriculum Guide).
- ◆ Pantoum Template (in Resources/Curriculum Guide).

Notes for facilitators:

For 'Split Definitions (make it New) by Mahendra Solanki, make strips of paper with a noun/ thing on one end and space to write a definition. I usually say 'Write its function, not its form', e.g. Write A table/ is somewhere to sit down together. The more general the answer, the better. It can be helpful to prompt with 'An X is something that...'

Words that have worked well are: A door, A book, A song, A river, A star, A home, A poem, A space, A dream, A landscape, A mirror, A clock, A tree, A letter, A bird, A key.

When the definitions have been written tear down between and randomly swap definitions. It works well if the definition remains with the writer and the original noun is passed on to someone else.

You can support the participants to see how the definition could work, even if it means stretching the brain a bit. In my experience, these have been wonderfully uplifting and inspirational, helping people to get into the more metaphorical way of thinking.

...

In advance, try writing your own pantoum. It works as 'writing by numbers'. When a number repeats, the line repeats.

If you want to try this exercise in a group, it can be helpful to write each line at the same time when you deliver the exercise. Writing a piece of prose first is also helpful because the participant has a pool of words to choose from. It doesn't matter if you choose one word per line, or as many as 15, it will work all the same and can be interesting if line length varies too.

Reminder of **Group Guidelines** and revisit if there is anything you need to add.

CREATIVE WRITING EXERCISES

Opening round:

You can use the materials (see resources) in the middle of the table and ask participants to choose one to help them say something about their week. E.g. I've been seeking softness, I've been feeling spikey and irritable.

Role Models Discussion

Warm Up Exercise on Metaphor:

You can use your own metaphor exercise, or Split Definitions – see above.

Main Exercise:

Suggest to participants to write in prose (long lines) about a challenging experience, or a niggle (maybe something came up in the opening round that can be used) – it doesn't have to be deep, or the most challenging event in their lives. Maximum 10 minutes. These can be shared in pairs/small groups.

Underline significant lines and circle significant words.

Guide participants through putting the significant (and other supporting) lines into the Pantoum. More thoughts can be added through this process.

Alternatively, just take out the most significant lines to make a short piece.

Share writing in larger group if time, or original pairs/small groups.

Warm down and closing round:

Return to the materials and check in whether there has been a change of texture in participants.

WEEK 16

WRITING THROUGH CHANGES

Role Models:

- ◆ Tarita Ikonen
- ◆ Waris Dirie

Aims:

- ◆ To understand that there are ways into story that are not necessarily written.
- ◆ To practice writing to support understanding experiences of transition.
- ◆ To experience writing as a form of record and to find empathy for ourselves.

Objectives:

- ◆ For participants to ground themselves with a simple noticing exercise and to share about a 'time they felt calm' this week.
- ◆ For participants to consider the role models and how they have written through changes.
- ◆ For participants to warm up by reflecting on trees/nature and the way they manage changes.
- ◆ For participants to consider the poem 'Change' and to choose a line as a starting point for their own writing.

Resources for facilitators:

- ◆ Images of trees in different seasons/weather.
- ◆ 'Change' by Kathleen Raine.

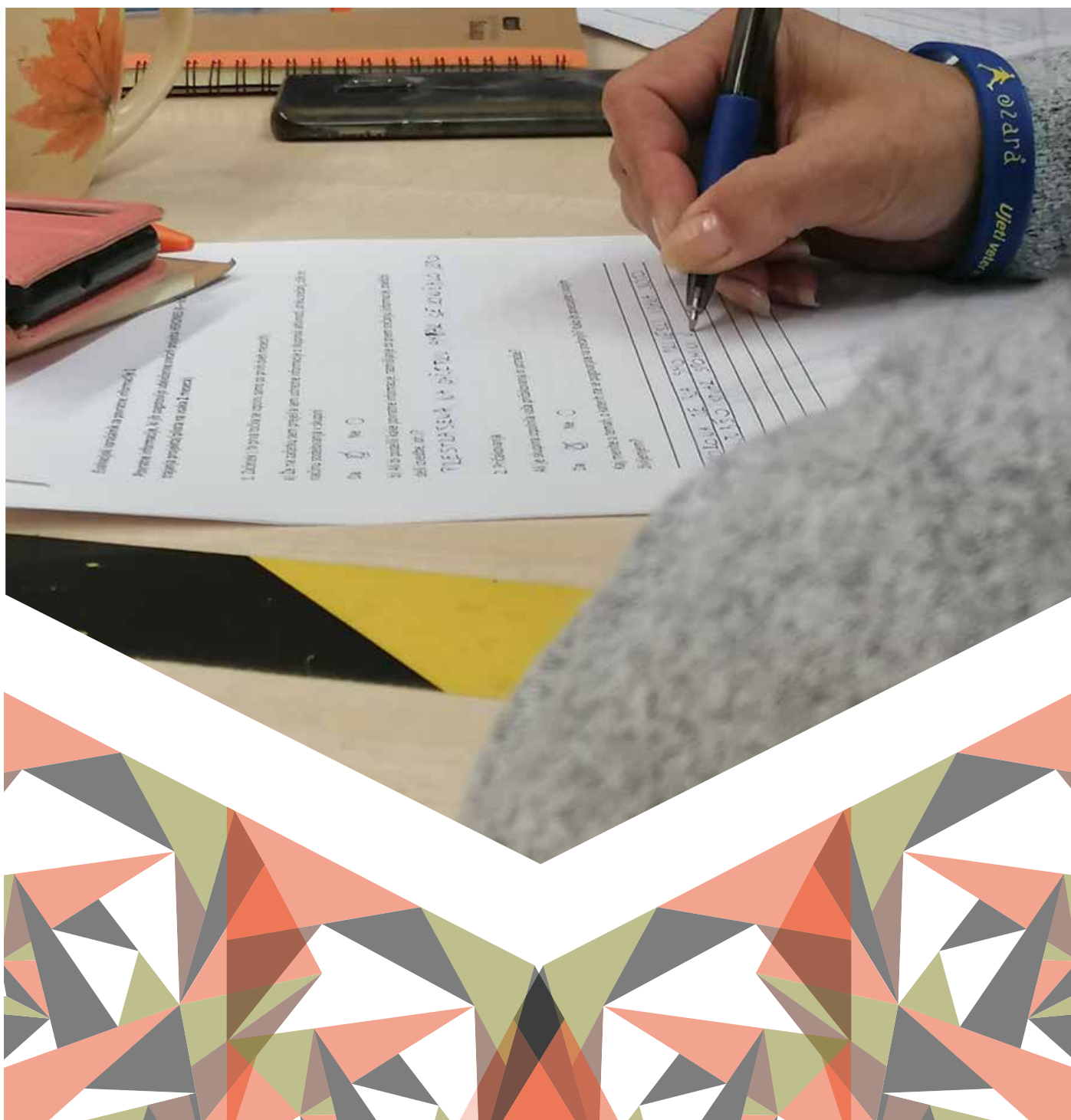
Notes for facilitators:

Prepare some images of different trees in different seasons, try and choose a mixture of evergreen and deciduous trees and reflect the season's changing for or around the trees.

Prepare copies of 'Change' by Kathleen Raine - this should be easy to translate, or find a similar poem in the language of participants.

This is an opportunity to consider a time when participants have succeeded in managing change, whether that is moving house, growing older, living through seasons, adapting to life stages, or even changing clothes or styles. It may be helpful to 'sketch the verse' first and allow the thoughts to flow from there. Encourage participants to be gentle with themselves as they consider this topic. If they are experiencing enforced change in the present, participants might want to imagine this time as months or years in the past and how they might look back on it.

Reminder of *Group Guidelines* and revisit if there is anything you need to add.



CREATIVE WRITING EXERCISES

Opening round:

Prior to the round invite the participants to put their feet on the ground and to breathe normally, to start to notice their breath and where they body makes contact with the earth or chair. There is no special breathing required, just a noticing of the breath.

Gently, invite participants to say something about their week and particularly about a moment when they felt calm, even if it was for a few moments, and even if it was only during the breathing they just did together.

Role Models Discussion

Tarita and Waris are from different background, but have much in common, they both had a nomadic early life, moving from place to place; Waris with the family herd in Somalia, following food and water. They have both experienced a complete change of lifestyle and they have both been active campaigners, standing up for women's rights, inspired by their own personal experience.

Warm Up Exercise on Trees:

Images of trees in different seasons/weathers – choose a tree image and write for a few minutes about it – it could be a direct description, or it could imagine how the tree feels, using 'I feel...'

Share in the main group and discuss the resilience of trees and how they respond to the seasons, share space with others and are interdependent with humans as providers of oxygen, and absorbers of carbon dioxide.

Main Exercise:

Share 'Change' by Kathleen Raine, or a similar piece of writing about nature/change. Suggest to participants that they take a verse and use it to inspire some writing about a time they managed a change, or welcoming/resisting change.

Warm down and closing round:

Return to the trees and think about feeling rooted, or putting down new roots. Is there a new root, or a reliable old root that can be replanted – roots can symbolise family ties, resilience, roots accept nourishment and enable growth, roots do not have to be 'stuck in the mud', such as the Banyan tree that grows roots and then finds soil in which to plant them. To close: What is positive about your roots? Versatility, reliability, ability to nourish self/others, flexibility, adaptation.

WEEK 17

WRITING AND YOUR RIGHTS 1: PARTICIPATION AND LEADERSHIP

Possible Role Models:

- ◆ Alison Lapper
- ◆ Elisabeth Packard
- ◆ Indira Ghandi
- ◆ Marina Marroqui
- ◆ Pamela Palenciano
- ◆ Tarja Halonen
- ◆ Waris Dirie

Aims:

- ◆ To communicate that women have an equal say in decisions that affect their lives at all levels -personal, domestic and national.
- ◆ To consider the Right to Vote and UN Convention and Beijing Declaration and what these mean in participants' situation.

Objectives:

- ◆ Explore ambitions and dreams for ourselves.
- ◆ Consider legal rights e.g. the rights of women in your country.
- ◆ Identify social barriers and difficulties in achieving ambitions.
- ◆ Consider perceived personal barriers difficulties in achieving ambitions.

Resources for facilitators:

- ◆ Your country's position on Women's Rights.
- ◆ Poem: Portia Nelson: *Autobiography in Five Chapters* (in Resources).
- ◆ Julia Cameron, *The Artist's Way*. Pan Macmillan. (Week 3: Recovering a sense of power).

- ◆ UN Convention on the Elimination of Discrimination against Women <https://www.un.org/womenwatch/daw/cedaw/text/econvention.htm>.
- ◆ Beijing Declaration Report of the Fourth World Conference on Women Beijing, 4-15 September 1995 (<https://beijing20.unwomen.org/~media/Field%20Office%20Beijing%20Plus/Attachments/BeijingDeclarationAndPlatformForAction-en.pdf>).

Starting round:

- ◆ Ask participants to think of themselves as an object that they are bringing to the group – could be jewellery, furniture, vessel e.g. bowl, dish. Describe the item in as much detail as possible- its colour, pattern, shape, size and how it might be useful to the group.

Discussion

- ◆ Participants to look at the role models who are all leaders in some way. They include a prime minister and a president (Ghandi and Halonen) and five activists, four of whom work for gender equality and against violence towards women (Dirie, Marroqui, Packard, Palenciano) and one (Lapper) working towards disability rights and for the right to be creative against all odds. Which do you most admire? Discuss in the group.

Exercise 1:

- ◆ Imagine that you are able to live your ideal life. This can be based on reality or fantasy. You can live any time and place that you want. You could have won the lottery, have the perfect job or live in a different historical time.
- ◆ Describe your ideal appearance. How do you look and dress?
- ◆ Where do you live and what is your house like?
- ◆ How do you spend your time?
- ◆ What do you value most about this ideal life?
- ◆ What are your dreams and aspirations for the future?
- ◆ Write about how it feels to live this ideal life?
- ◆ Are there parts of this ideal life that you are already living?
- ◆ Invite group to discuss and/or share extracts of writing.

Exercise 2:

- ◆ Read Portia Nelson's poem.
- ◆ Ask participants if they identify with this i.e. trying different ways to lead or participate more fully in their life.
- ◆ Invite Participants to identify a different way (decision) they might have taken for a different life.
- ◆ Write about another path that they might take.

Closing round:

Think about the object you identified in the Opening round. Now think of an object you would like to take away with you? It could be the same object but with some differences in pattern, contents, size OR it could be something quite different.



WEEK 18

WRITING AND YOUR RIGHTS 2: THE LOCAL/UNHEARD STORY

Possible Role Models:

- ◆ Alison Lapper
- ◆ Emmeline Pankhurst
- ◆ Medusa
- ◆ Nadiya Hussein
- ◆ Tarita Ikonen
- ◆ Waris Dirie

Aims:

- ◆ To consider how cultural norms, shared beliefs and attitudes can lead to individuals' lack of power.
- ◆ To consider how cultural norms, shared beliefs and attitudes can lead to self-blame for crimes committed against them.

Objectives:

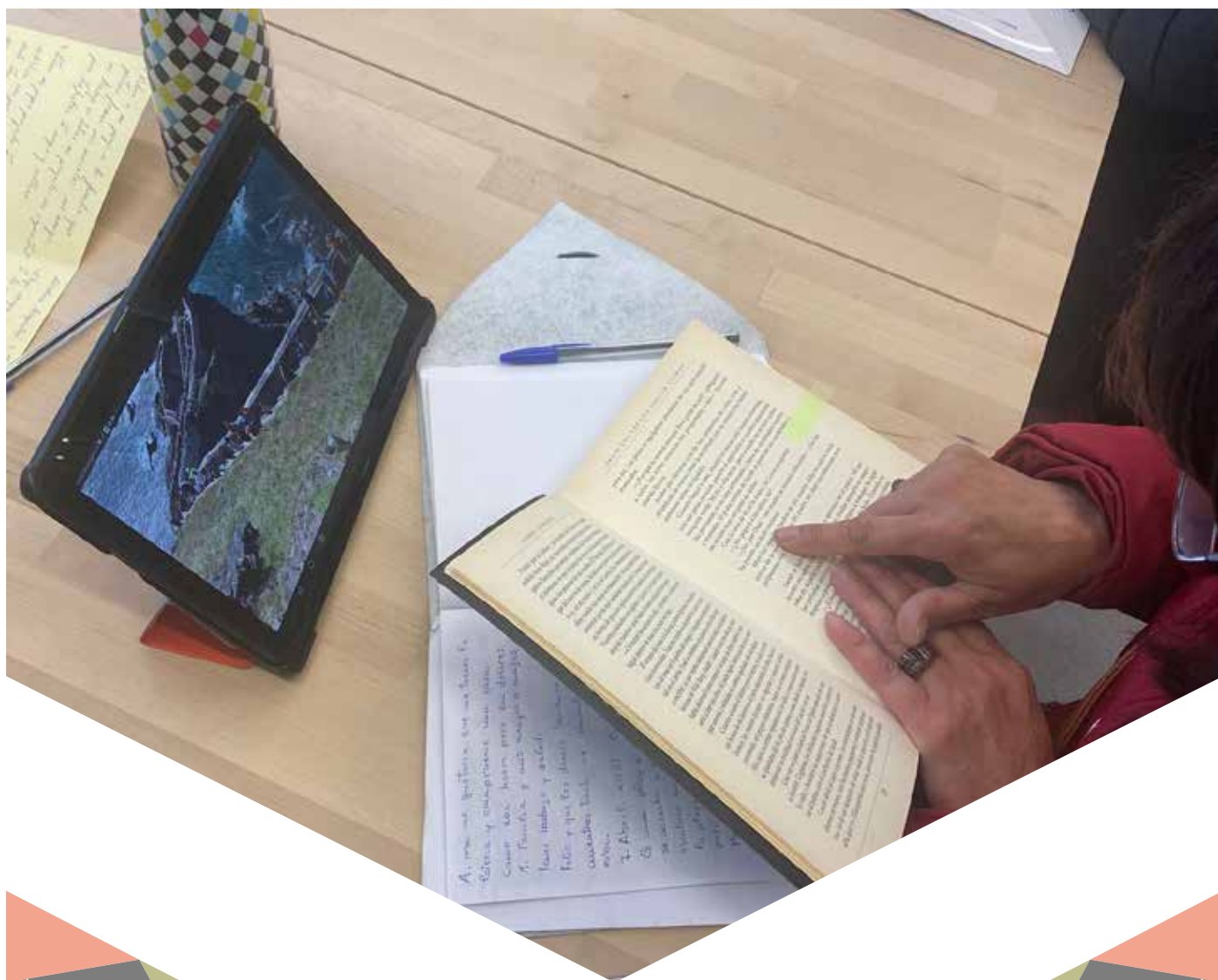
- ◆ Explore different cultural practices that can silence women.
- ◆ Explore the relevance of the local story in our lives.

Resources for facilitators:

- ◆ Poem: *He Tells Her* by Wendy Cope (in Resources).
- ◆ Poem: *Stories I Ain't Told Nobody Yet #52* (in Resources).
- ◆ Autobiography: Extract from Waris Dirie *Desert Flower* (in Resources).
- ◆ Monologue (Finnish) Tarita Ikonen https://www.youtube.com/watch?v=j-_FK492AFw.
- ◆ Landscape/ nature images for Opening and Closing rounds (in Resources).

Notes for facilitators:

The material in these role models stories can trigger strong responses. For this reason, it is suggested that participants work in pairs so that they can support to each other and share responsibility for hearing the stories.



CREATIVE WRITING EXERCISES

Starting round:

- ◆ Choose a landscape/nature image that appeals to you as a place of calm and relaxation. Write a few lines about how it feels to arrive at that place. Keep the image in front of you during the session.

Exercise 1:

- ◆ Consider the role models, all of whom have overcome some barrier to having their stories heard.
- ◆ Read some of the resources or extracts from them and discuss in the group.
- ◆ Identify the message of her story and the 'turning point' when change occurred.
- ◆ Discuss how a person can carry many stories. (Refer to examples and emerging issues from Week 8).
- ◆ Exercise 2:
- ◆ List some of the issues that you know create trauma within families and/or culture (not necessarily personal to you). This might be religious, political, family traditions.
- ◆ Working with your partner, set up a fictional dialogue between one who is trying to maintain such a practice and another who wants to make changes.

Closing round:

- ◆ Return to the landscape/nature image that you chose in the opening round. Write a few lines about how it feels to return to this place of calm and beauty.

WEEK 19

WRITING AND YOUR RIGHTS 3: BEING SEEN AND HAVING A VOICE

Possible Role Models:

- ◆ Alison Lapper
- ◆ Andrea Sayago
- ◆ Anne Frank
- ◆ Anna Svedholm
- ◆ Arnhild Lauveng
- ◆ Elisabeth Packard
- ◆ Emmeline Pankhurst
- ◆ Esma Redžepova-Teodosievska
- ◆ MadaTsagia-Papadakou
- ◆ Marina Marroquí
- ◆ Waris Dirie

Aims:

- ◆ To support reflection on issues about which individuals feel passionate.
- ◆ To become aware of women taking up spaces in private and public realms.
- ◆ To consider making connections with groups of women in Schools, Healthcare, Wellbeing Groups, Exercise Classes.

Objectives:

- ◆ To identify some issues of importance to participants in the group.
- ◆ To explore, through writing, ways of writing to be heard.

Resources for facilitators:

- ◆ PEN International Women's Manifesto pdf (in Resources).
- ◆ Steven Pressfield, *The War of Art* pdf (in Resources).
- ◆ Poem: Julia Darling *Manifesto for Tyneside upon England* (in Resources).
- ◆ Poem: Maya Angelou *Still I rise* (in Resources).



CREATIVE WRITING EXERCISES

Starting round:

- ◆ Getting to the session writing exercise. Ask participants to write a short account of their journey to the session today. What kind of transport was used? Which areas did they pass through? What did see? Who did they meet? How does it feel to arrive?

Exercise 1:

- ◆ Speaking out safely: Discuss the role models in this session and consider the ways in which they have demanded a voice: Anne Frank's diary (private but of historical value); Alison Lapper (modelling for a public sculpture); Arnhild Lauveng (fictionalising personal accounts) Esma Redžepova-Teodosievska (social activism) etc.
- ◆ Suggest to participants to try writing a short piece around an area of importance to them by a) fairy tale or b) letter to the press or c) anonymising an experience.
- ◆ Discuss if and how, this made the experience of writing to draw attention to an issue, feel safer and less vulnerable.

Exercise 2:

- ◆ Using Julia Darling's poem Manifesto for Tyneside upon England, as a template for writing about an ideal city to live in. Participants should try to include all aspects e.g. traders and goods, celebration of different lifestyles and beliefs that are important to them. Participants could write in poetic or prose form.
- ◆ Discuss the 'Manifesto for the city of...' in terms of content and the experience of writing demands and desires.

Closing round:

- ◆ Read aloud as a group Maya Angelou poem 'Still I Rise'.

WEEK 20

WRITING AND YOUR RIGHTS 4: CHILDREN'S RIGHTS

Possible role models

- ◆ Alison Lapper
- ◆ Andrea Sayago
- ◆ Anne Frank
- ◆ Anna Svedholm
- ◆ Arnhild Lauveng
- ◆ Elisabeth Packard
- ◆ Emmeline Pankhurst
- ◆ Esma Redžepova-Teodosievska
- ◆ MadaTsagia-Papadakou
- ◆ Marina Marroquí
- ◆ Waris Dirie

Aims:

- ◆ To support reflection on issues about which individuals feel passionate.
- ◆ To become aware of women taking up spaces in private and public realms.
- ◆ To consider making connections with groups of women in Schools, Healthcare, Wellbeing Groups, Exercise Classes.

Objectives:

- ◆ To identify some issues of importance to participants in the group.
- ◆ To explore, through writing, ways of writing to be heard.

Resources for facilitators:

- ♦ PEN International Women's Manifesto pdf (in Resources).
- ♦ Steven Pressfield, *The War of Art* pdf (in Resources).
- ♦ Poem: Julia Darling *Manifesto for Tyneside upon England* (in Resources).
- ♦ Poem: Maya Angelou *Still I rise* (in Resources).



CREATIVE WRITING EXERCISES

Starting round:

- ◆ Getting to the session writing exercise. Ask participants to write a short account of their journey to the session today. What kind of transport was used? Which areas did they pass through? What did see? Who did they meet? How does it feel to arrive?

Exercise 1:

- ◆ Speaking out safely: Discuss the role models in this session and consider the ways in which they have demanded a voice: Anne Frank's diary (private but of historical value); Alison Lapper (modelling for a public sculpture); Arnhild Lauveng (fictionalising personal accounts) Esma Redžepova-Teodosievska (social activism) etc.
- ◆ Suggest to participants to try writing a short piece around an area of importance to them by a) fairy tale or b) letter to the press or c) anonymising an experience.
- ◆ Discuss if and how, this made the experience of writing to draw attention to an issue, feel safer and less vulnerable.

Exercise 2:

- ◆ Using Julia Darling's poem *Manifesto for Tyneside upon England*, as a template for writing about an ideal city to live in. Participants should try to include all aspects e.g. traders and goods, celebration of different lifestyles and beliefs that are important to them. Participants could write in poetic or prose form.
- ◆ Discuss the 'Manifesto for the city of...' in terms of content and the experience of writing demands and desires.

Closing round:

Read aloud as a group Maya Angelou poem 'Still I Rise'.

WEEK 21

WRITING AND YOUR RIGHTS 5: WOMEN AND WORK

Role Models:

- ◆ Anne Lister
- ◆ Aila Meriluoto
- ◆ Jane Goodall
- ◆ Tarja Halonen

Aims:

- ◆ To understand that ‘work’ is not always rewarded with finance and that there is a history of suppression of women and work/financial rewards.
- ◆ To consider ‘value’ around unpaid and paid work - what we each add to the world.
- ◆ To reflect on when work has been pleasurable/rewarding and what kinds of ambitions for work (paid or unpaid) participants may have.

Objectives:

- ◆ For participants to consider their everyday valuable acts and what other participants find valuable about them.
- ◆ For participants to consider the history of women and work and how this has affected attitudes to women and work, and what is valued about women’s work.
- ◆ For participants to consider what they do/have done with their hands.

Resources for facilitators:

- ◆ ‘With these Hands’ by Pam Ayres.
- ◆ Finnish Film (Nämä kädet= These hands) <https://docs.google.com/file/d/0B2yEMoRoDVHnX1hEUHVDY1dJXzg/edit>

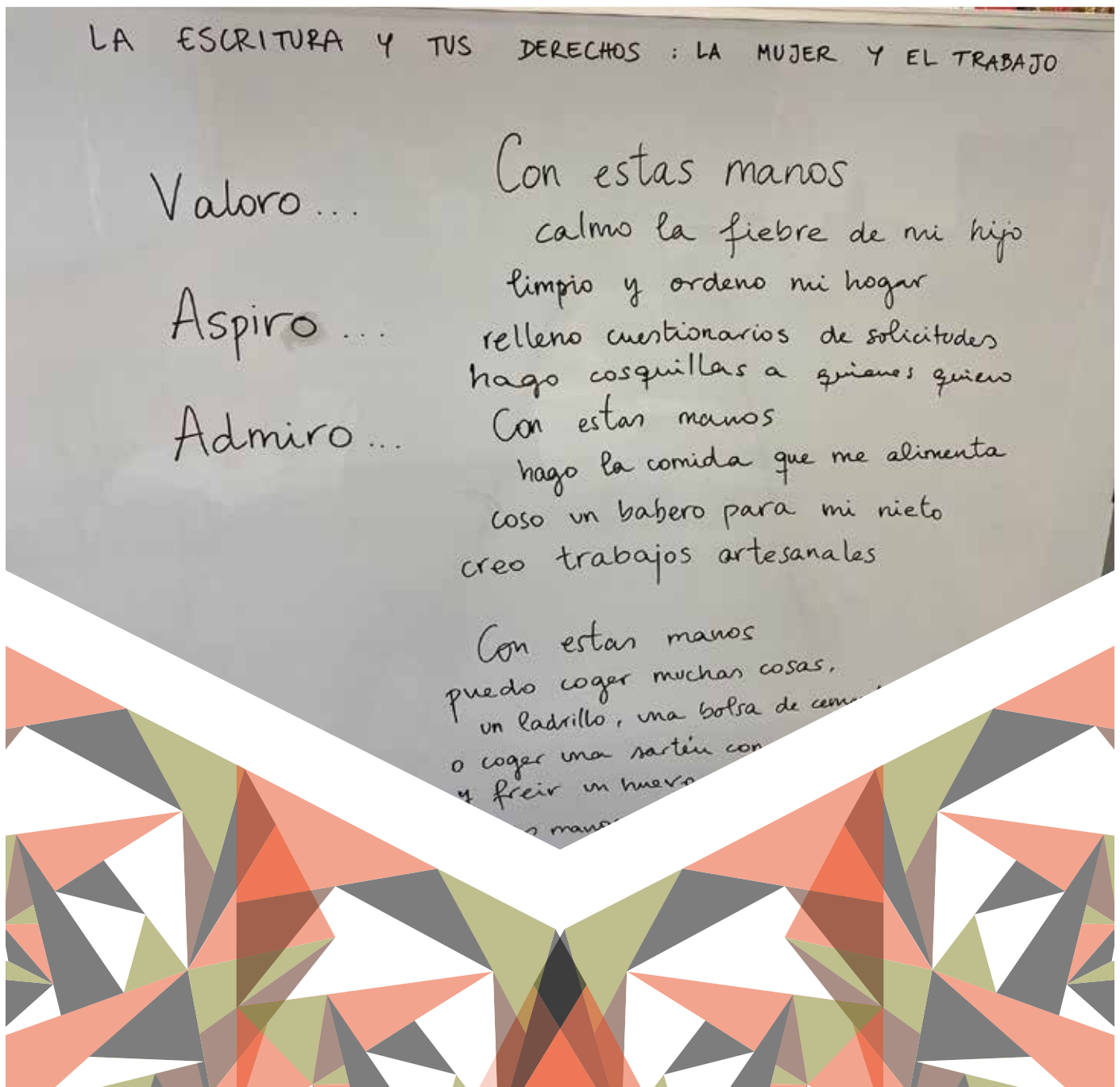
Notes for facilitators:

It is important in this session that participants are valued for whatever kind of 'work' they put into the world, whether this is within the home/family, paid employment, charitable work, friends, or thought put into the world via discussion, passions and insights.

With the Warm Up Exercise on 'value' ensure that everyone has someone reflecting what they value about their peer - you could join in to support with numbers.

Anger may arise around lack of opportunities in the past, issues concerning social standing and wealth, parentage, emotional legacies. It can be helpful to remind participants that we can start from this moment to build more of what we want in the future and to stop cycles with the participant.

Reminder of *Group Guidelines* and revisit if there is anything you need to add.



CREATIVE WRITING EXERCISES

Opening round:

You might like to ask participants about their week and ask them to add something of value that they did this week. This could be within the home/family, paid employment, charitable work, friends, or thought put into the world via discussion, passions and insights.

Role Models Discussion

Thoughts worth adding to the discussion;

- ◆ Reflect on the legacy of laws and work. For example, women in some European countries who could not work without their husbands' consent (France until 1965; Spain until 1975) and Marriage Bars (in UK and some European countries) restricted married (and widowed) women from employment.
- ◆ How is work measured? Finance? Children's wellbeing? Caring?

Warm Up Exercise on Value:

A warm up exercise on value. E.g. participants to gather in pairs, or small groups and to write about one another:

I value...

I admire...

I aspire...

And to share these within the pairs/small groups.

Main Exercise:

Pam Ayres is a British comic poet, who can also tug at the heart strings. If you can translate even a few lines of this poem or find something similar it sets the example of how one might write 'With these hands...' Use this phrase as the starting stem and see where it takes participants. Share in the group and comment, remembering ideas around valuing one another and their writing work.

Warm down and closing round:

- ◆ Closing round, including something individuals have given and will take away this week. This could be 'I shared a piece of writing/my reflections and I took away X's thoughts on'.

WEEK 22**WRITING AND YOUR RIGHTS 6: PROTECTING WOMEN FROM VIOLENCE 1****Role Models:**

- ◆ Medusa
- ◆ Mercedes Bentso
- ◆ Aila Meriluoto
- ◆ Waris Dirie
- ◆ Pamela Palenciano
- ◆ Marina Marroquí
- ◆ Elisabeth Packard
- ◆ Oprah Gail Winfrey
- ◆ Mada Tsagia-Papadakou

Aims:

- ◆ To understand what constitutes violence against women, and that it isn't just physical harm.
- ◆ To consider 'self-care' as a starting point for being cared for in the world.

Objectives:

- ◆ For participants to engage with what gender-based violence constitutes and how much support there is for change in the world around this topic.
- ◆ For participants to reflect on care of themselves, how this can start small and grow, with inspiration and support from others.

Resources for facilitators:

- ◆ 'Atlas' by U. A. Fanthorpe.

Notes for facilitators:

This week and next have the potential to be very triggering for participants. Feel free to change

these weeks if you feel that it is too much – you could ask in advance how they feel about exploring this topic; having their interest in advance will help participants to feel in control of these sessions, as opposed to the sessions being delivered to them.

The focus on self-care is to counterbalance triggering that may arise from the discussion of gender-based violence.

Reminder of *Group Guidelines* and revisit if there is anything you need to add.



CREATIVE WRITING EXERCISES

Opening round:

A breathing exercise could be helpful. Perhaps ask about participants' weeks and encourage them to also think of a place they feel calm. Support them to explore their senses in this place (real or imagined) and say that they can return to it if they start to feel anxious when looking at the theme this week.

Role Models Discussion:

There are LOTS of role models to choose from this week and you may prefer to revisit someone with whom the group already feel an affinity - you could suggest they bring a role model of their own instead.

Discussion of role models. Examples that relate to this topic:

It is touching and supportive to see how many role models came up in relation to this topic; it feels like generations of women standing together.

It may be helpful for participants to understand what constitutes violence against women, particularly that it doesn't only include physical violence. The UN declaration describes violence against women as:

'Any act of gender-based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life.'

Main Exercise:

The poem 'Atlas' by UA Fanthorpe talks about 'a kind of love called maintenance'. Although the title is a man's name, the actions are carried out across gender roles and stereotypes. You could find a similar piece that considers every day 'care'.

Suggest to participants to write about some care they took of themselves this week. It could be very basic, from showering, to making food, to a small journal entry. Discussion on a little every day self-care, as opposed to exhaustion and recovery could be explored.

And to share these within the pairs/small groups.

Warm down and closing round:

- ♦ Closing round, including something individuals will do to look after themselves.

WEEK 23

WRITING AND YOUR RIGHTS 7: PROTECTING WOMEN FROM VIOLENCE 2

Role Models:

- ◆ Medusa
- ◆ Mercedes Bentso
- ◆ Aila Meriluoto
- ◆ Waris Dirie
- ◆ Pamela Palenciano
- ◆ Marina Marroqui
- ◆ Elisabeth Packard
- ◆ Oprah Gail Winfrey
- ◆ Mada Tsagia-Papadakou

Aims:

- ◆ To understand what constitutes violence against women, and that it isn't just physical harm.
- ◆ To consider 'self-care' as a starting point for being cared for in the world.

Objectives:

- ◆ For participants to engage with further reflection about what gender-based violence constitutes and how much support there is for change in the world around this topic.
- ◆ For participants to reflect on boundaries, where they begin and end, what they want to let in and keep out.

Resources for facilitators:

- ◆ Body outline.
- ◆ I want/ I don't want Template.

Notes for facilitators:

This week has the potential to be very triggering for participants. Feel free to change these weeks if you feel that it is too much - you could ask in advance how they feel about exploring this topic; having their interest in advance will help participants to feel in control of these sessions, as opposed to the sessions being delivered to them.

The focus on boundaries is to support participants to think about where they begin and end and help to support placement of boundaries and resistance.

In Pesso Boyden Psychotherapy, the idea of limit is defined as:

The act of physically restraining or constraining the infant or older child from doing damage to itself, others or valuable objects. In later years this translates into verbal or psychological limits.

If we haven't been shown healthy limits and healthy risk, then it is hard to know when something is too much, or too little. This can relate to touch, contact with others, respect for property, people and animals, risk-taking, food, drugs and alcohol.

Reminder of *Group Guidelines* and revisit if there is anything you need to add.



CREATIVE WRITING EXERCISES

Opening round:

A breathing exercise could be helpful to begin, asking participants to particularly be aware of where they contact the chair, the floor and feel the air/clothes/chair on their skin. Perhaps ask about participants' weeks and responses to last week's session.

Role Models Discussion:

There are LOTS of role models to choose from this week and you may prefer to revisit someone with whom the group already feel an affinity - you could suggest they bring a role model of their own instead.

Discussion of role models. Examples that relate to this topic:

As last week, it is touching and supportive to see how many role models came up in relation to this topic; it feels like generations of women standing together.

It may be helpful for participants to understand what constitutes violence against women, particularly that it doesn't only include physical violence. The UN declaration describes violence against women as:

'Any act of gender-based violence that results in, or is likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life.'

Main Exercise:

If it will work with your group, encourage participants to use the 'body outline' to write 'inside' things that are important and precious that they want to protect, and outside things that they would like to stay outside. This may begin with basic ideas, such as cold outside and their health inside, move to more personal ideas, such as family and possessions, keeping out disease and those who may want to harm us. Along the outline of the figure, consider things that can sometimes come in, but need limiting. A solid or dotted edge, or boundary could be added, with words along this line.

Share these within the pairs/small groups.

Alternatively:

A list exercise in two columns.

I want/ I don't want - you can be light hearted with this exercise (e.g. I want chips/ I don't want jelly), or more serious, e.g. I want care/ I don't want loneliness - if you can encourage metaphorical thinking, this is helpful. e.g. I want care like a cat loves her kittens. I don't want loneliness with an empty chair. Or they can think of causal words, I want chips because they are comforting, I don't

want loneliness because I am full up with it.

Warm down and closing round:

- ◆ Closing round, perhaps including something participants want to say 'I want' and 'I don't want' this week.



WEEK 24

WRITING AND YOUR RIGHTS 8: BARRIERS TO CHANGE

Role Models:

- ◆ Medusa
- ◆ Doreen Lawrence
- ◆ Nadiya Hussein
- ◆ Marta Plaza
- ◆ Waris Dirie
- ◆ Aila Meriluoto
- ◆ Emmeline Pankhurst
- ◆ Anna Svedholm
- ◆ Irene Villa
- ◆ Elisabeth Packard
- ◆ Andrea Sayago
- ◆ Alma Karlin
- ◆ Oprah Gail Winfrey
- ◆ Indira Ghandi

Aims:

- ◆ To understand barriers to change for women, but also historical resistance for cultural and societal change.
- ◆ To engender a sense that change is possible, particularly with strong leadership, will, and standing together for change.

Objectives:

- ◆ For participants to reflect on small resistances, and what can make change difficult, such as tradition and expectation.
- ◆ For participants to consider what they want to take forward, or leave behind in their lives/

imaginary journey.

- ◆ For participants to consider future experiences of self-care, change or newness.

Resources for facilitators:

- ◆ 'Luggage' by Fiona Hamilton.
- ◆ Luggage Template for participants.

Notes for facilitators:

There is the possibility for participants to feel triggered by a sense of hopelessness around opportunities for women, so it is important to remember how change has taken place.

Reminder of Group Guidelines and revisit if there is anything you need to add. See Resources Week 24: Suitcase of Survival Resource for revisiting Group Guidelines.



CREATIVE WRITING EXERCISES

Opening round:

Perhaps follow up on what participants took from last week's session into their week.

Role Models Discussion:

There are LOTS of role models to choose from this week and you may prefer to revisit someone with whom the group already feels an affinity - you could suggest they bring a role model of their own instead.

Discussion of role models. It is important to consider how society and culture have resisted giving power to women, but also how women have been able to change customs, laws, attitudes and ideas that have meant empowerment.

Main Exercise:

Suggest that in response to Fiona Hamilton's poem Luggage (or something similar - it will be easy for facilitators to write their own example), participants imagine that they are going on a journey into the future, or just a trip away. Imagine what they will 'take with me' / 'leave behind'. These can be concrete things, such as objects, or they could be tasks and expectations.

Share in the group. This could be shared in rounds with each person offering one thing at a time from their 'take with me' or 'left behind list'.

The idea of resisting certain things together may be fun and empowering.

Alternative:

Suitcase of Survival

The proposal was as follows:

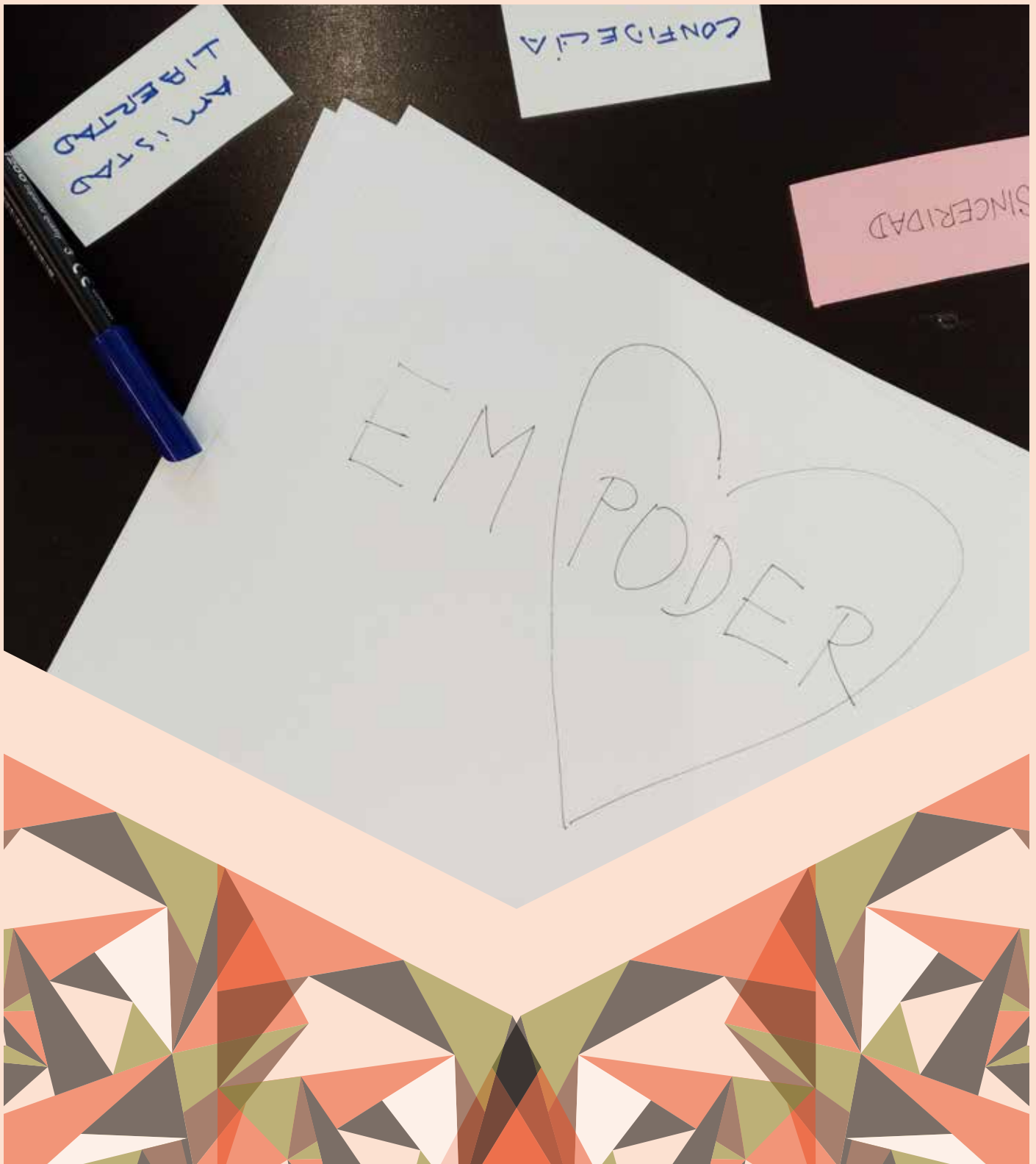
1. To choose an image of a printed suitcase.
2. Write on small pieces of paper actions of both negative and positive values of our present life; for example: love, apathy, joy, determination...
3. Put in our suitcase (printed image) the actions that we would take with us in that suitcase in order to carry it lightly.
4. Discussion.

It worked quite well, the participants expressed that they felt comfortable with the activity.

The writing process this time was individual and went quite well.

Warm down and closing round:

- ◆ Closing round, including something participants will either:
 1. do to look after themselves
 2. do differently
 3. try something new.



WEEK 25

TUNING IN: FINDING IDEAS IN THE NATURAL WORLD

Role Models:

- ◆ Jane Goodall

Aims:

- ◆ To understand how nature can be a good guide.
- ◆ To engage with some 'nature writing'.

Objectives:

- ◆ For participants to be encouraged to notice the natural world as an ally.
- ◆ For participants to respond to nature writing that encourages an alliance between nature and people's emotions.

Resources for facilitators:

- ◆ 'Wild Geese' by Mary Oliver.
- ◆ Book - Mabey, R (2008) Nature Cure. New York: Vintage.
- ◆ The Natural World! If you have access to the outdoors, you can use it in this session.
- ◆ Extract from Auguries of Innocence by William Blake.

Notes for facilitators:

There is an opportunity to inspire participants with nature as a guide and to look for writing that combines nature and emotions. If you have access to an outdoor space, you can use it to encourage engagement with nature and close looking.

Reminder of *Group Guidelines* and revisit if there is anything you need to add.

CREATIVE WRITING EXERCISES

Opening round:

Ask how participants are and something in the natural world they noticed this week.

Role Models Discussion:

Examples that relate to this topic:

- ◆ Jane Goodall - When asked if she believes in God, Jane said (in 2010): *"I don't have any idea of who or what God is. But I do believe in some great spiritual power. I feel it particularly when I'm out in nature. It's just something that's bigger and stronger than what I am or what anybody is. I feel it. And it's enough for me."*

Main Exercise:

Mary Oliver is famous for her writing that combines nature and emotions, which she does very well. Look at a nature poem, such as Wild Geese, which encourages oneness with nature and an understanding of us all as natural being, and part of the natural world. Encourage participants to draw on particular aspects of nature that they relate to, such as animal behaviour or landscapes. It may be helpful to have some animal cards or images to inspire reflection.

OR

If you have access to the outdoors this week, you can encourage participants to find something in nature to bring back, or to photograph (if you have the resources e.g phones) to write about in the session. You can ask what the object reminds them of, or just encourage close looking and description. e.g. If a leaf is a tiny world, what kind of world would it be? You could share the short extract from 'Auguries of Innocence' by William Blake, if appropriate, or something similar in your language.

Warm down and closing round:

Closing round, what natural inspiration will participants take into their week?

WEEK 26

WRITING RESILIENCE

Possible Role Models:

- ◆ Anna Svedholm
- ◆ Linda-Maria Roine (Mercedes Bentso)
- ◆ Arnhild Lauveng
- ◆ Andrea Ashworth
- ◆ Doreen Lawrence
- ◆ Pamela Palenciano
- ◆ Marina Marroquí
- ◆ Irene Villa
- ◆ Elisabeth Packard
- ◆ Alma Karlin
- ◆ Dafni Venieri
- ◆ Lena Manta
- ◆ Sofia Vembo

Aims:

- ◆ Recognize the importance of resilience and one's capacity for it.
- ◆ Build resilience among the participants.
- ◆ Learn easy mindfulness-based exercises that can be used for relaxing and grounding in stressful situations.

Objectives:

- ◆ Define resilience.
- ◆ Use the chosen Role Model as an example of resilience.
- ◆ Describe how mindfulness-based and other therapeutic writing exercises can help in building resilience.

CREATIVE WRITING EXERCISES

Session outline:

Starting round:

- ◆ Close your eyes and choose a place where you feel at ease and in peace. It can be a cabin, a beach, or a spiritual, symbolic place. Go there in your imagination. Practice relaxing in this state of mind. Experience the place with all your senses. If you want, tell the other participants about this place.

Therapeutic writing exercise 1:

- ◆ Mindfulness. Conscious acceptance of presence is one of the key elements in gaining resilience. Sitting meditation. In this exercise, we develop our ability to sense, to become aware of the present moment.
 - a) Close your eyes and sense your bodily sensations. Listen to the sounds around you. Observe your emotions and thoughts. Let the experiences come and go. Accept your sensations, thoughts and feelings as they are.
 - b) Then close your eyes and look around you. What colors, surfaces and details do you see?
 - c) Take a piece of fruit or a raisin. Observe the piece with all your senses: How does it feel in your hands? Sense its shape, smell it and then taste it. How does it feel and taste in your mouth?
 - d) Write about your experience.
 - e) Group discussion.

Discussion:

- ◆ *Theme 1:* Resilience. The English word resilience means flexibility and elasticity. The capacity for resilience is the sum of many factors, and its development begins in early childhood. Experiencing life as meaningful and optimistic increases resilience. Let's discuss what resilience means for each one of us and how could we gain more resilience by using therapeutic writing methods.
- ◆ *Theme 2:* A short description of the chosen Role Model and her capacity for resilience.

Therapeutic writing exercise 2:

- ♦ Think about your life and:
 - a) list occasions when you have shown resilience and
 - b) occasions when you would like to show resilience.
 - c) Take a partner with whom you will share your thoughts and ideas. Listen to her experiences of resilience and pick a word or idea she said and that was especially meaningful for you.
 - d) Write a three-line *haiku* poem using that word or idea as a title (this kind of poem has 17 syllables: 5 syllables for the first line, 7 for the second and 5 for the third). Read it aloud or give it to your partner as a gift.

Closing round:

- ♦ At the end of the session, think about how you could practice mindfulness in your everyday life; on what occasions you could stop to observe your emotions and sensations in conscious acceptance. Schedule a task when you will carry out this practice. Write it down and share it with others if you want. Ask the feedback questions (What was the most important thing? What would you change about the session?), and give your own feedback on the session.



WEEK 27

WRITING RESOURCES

Possible Role Models:

- ◆ Tarja Halonen

Aims:

- ◆ Recognize that society offers us resources we usually take for granted.
- ◆ Find your personal gifts, interests, and abilities as part of a resource-focused life.

Objectives:

- ◆ Discuss different resources: social, financial, psychological, physiological and spiritual.
- ◆ Use the chosen Role Model as an example of resource utilization.
- ◆ Demonstrate how therapeutic writing exercises can help in recognizing and developing inner resources.

Notes for facilitators:

- ◆ For the closing round, collect little objects such as toys, keys, wallets, watches etc.



CREATIVE WRITING EXERCISES

Session outline:

Starting round:

At the beginning of the session, select a staircase image (Source: [Dropbox](#)). Which stairs are you climbing or descending, and where are you going? How does it feel?

Therapeutic writing exercise 1:

- a) List your gifts and talents. Write down even the smallest things that come to mind, without filtering or self-evaluation. Record the things, that mean you are strong or have received positive feedback. Note that strengths are both character traits and learned skills.
- b) What things have given you satisfaction in the past? Consider the small things in life, such as morning coffee, the smell of fresh bread, clean bed sheets, a warm shower, walking in nature.

Discussion:

- ♦ A short description of the chosen Role Model, her resources and things she enjoyed.

Therapeutic writing exercise 2:

- ♦ What resources (that we usually take for granted) has society offered you? List the most important resources you have had available during your life (e.g. libraries, education, guidance).

Closing round:

- ♦ There are little objects (toys, everyday objects such as keys, watches, wallets, etc.) on the table. Select one to symbolize one thing that you are grateful for or happy about. Share your thoughts with the group. Ask the feedback questions (What was the most important thing? What would you change about the session?), and give your own feedback on the session.

WEEK 28

MAPPING OUR HEROINES JOURNEY

Possible Role Models:

- ◆ Linda-Maria Roine (Mercedes Bentso)
- ◆ Andrea Ashworth
- ◆ Elisabeth Packard
- ◆ Anita Ogulin
- ◆ Melisa Gutmann
- ◆ Esma Redžepova-Teodosievska

Aims:

- ◆ Prepare to end the process and let go of the group.
- ◆ Learn how Travel Writing can help in self-discovery.

Objectives:

- ◆ Demonstrate travel-writing techniques as a kind of therapeutic writing.
- ◆ Go through the Hero's Journey model and demonstrate how it can be used for self-discovery.

Resources for facilitators:

- ◆ Morten Tolboll: [The Hero's Journey](#).
- ◆ Campbell, Joseph, 1949. The Hero with a Thousand Faces.

Notes for facilitators:

- ◆ Print Morten Tolboll's, *The Hero's Journey* and give it to all participants for the 2nd writing exercise.
- ◆ Before the session, read how to use the Hero's Journey model in therapeutic writing from the Methodological Guide.

CREATIVE WRITING EXERCISES

Session outline:

Starting round:

- ♦ Think about the time between this session and the previous one. Pick one of your trips (no matter how small) and share your thoughts and feelings regarding the trip with others.

Therapeutic writing exercise 1:

- ♦ The journey of my life:
 - a) List the most important trips of your life.
 - b) Choose one of them and write about it. How did the journey begin? What was the most memorable moment? What surprised you during the journey? Who did you meet or traveled with? What did you learn about yourself and him/her? What changed in you because of the trip?
 - c) Underline the most important words in your text.
 - d) Write a poem using the most important words.
 - e) Group discussion. Feel free to read out your texts or parts of them.

Lecture/Discussion:

- ♦ *Theme 1:* The Hero's Journey (or Monomythe) refers to a universal and timeless storyline that is common to many narratives and myths across cultures. It is a useful tool for therapeutic work because it symbolically depicts the universal events and experiences of a man's life, which can be contrasted. The journey contains the following vicissitudes:
 1. The longing
 2. The Call
 3. Departure
 4. The Pilgrim's Way
 5. The Labyrinth
 6. Arrival
 7. Bringing Back the Boon. By contrast, the Heroine's Journey is forward looking, humanitarian, in tune with the natural world, has a pluralistic view of beliefs, promotes tolerance and understanding. The stages of the journey may be repeated in a different order, may be intermixed, or they may be omitted.

- ◆ *Theme 2:* A short description of the chosen Role Model and her Heroine's Journey. Does it fit this model?

Therapeutic writing exercise 2:

- a) Write your own Heroine's Journey. Use the material for inspiration
- b) Discussion about the task. Feel free to read your text to the group.

Closing round.

If this session was a journey, what sort of journey would it be? Ask the feedback questions (What was the most important thing? What would you change about the session?), and give your own feedback on the session.



WEEK 29

MAPPING THE FUTURE FOR WOMEN

Possible Role Models:

- ◆ Linda-Maria Roine (Mercedes Bentso)
- ◆ Anne Lister
- ◆ Doreen Lawrence

Aims:

- ◆ Realize the potential of the participants' stories for denouncing unjust situations.
- ◆ Gather courage to share one's story with a wider audience.
- ◆ See yourself as a New Heroine.

Objectives:

- ◆ Encourage participants to share their stories in the New Heroine's anthology.
- ◆ Discuss means to modify the text/ stories so that it becomes easier to share them.

Notes for facilitators:

- ◆ Before the session, read the guidelines for publishing texts written in the group from the Methodological Guide.
- ◆ For the starting round, bring pictures of fictional and non-fictional heroines
- ◆ Ask the participants to bring everything they have written during the training course and collect the texts that the participants want to publish.

CREATIVE WRITING EXERCISES

Session outline:

Starting round:

- ◆ There are pictures of heroines on the table. Select the one that you can identify with. What motivated your choice?

Discussion about publishing the texts:

- ◆ In order to build a different future, we need to start from a different present, even when that means experiencing stigma and prejudice. How can you gain support for changing an unjust situation (personal or social)? Would you want to share some of your writings in public and to be known as a New Heroine? Is there something you want to modify or change in your texts before publishing?

Therapeutic writing exercise 1:

- Map the moments when you have been seen by someone else and given hope for the future.
- Could your story give someone hope? How?

Therapeutic writing exercise 2:

- ◆ Write about goals for the future and steps toward reaching them.

S = Strengths	W= Weaknesses
Opportunities	T= Threats

- Make a SWOT-chart about your life situation today.
- Look at “Threats”. Sometimes fictionalizing an issue can allow us to explore potentially risky behavior or unexpected outcomes of certain courses of action.
- Write a fictional story about what would happen if the threats would become true. d) How

could you avoid that from happening in reality or accepting the situation if it happened? What support you would need and where would you get it from? Would it have any good consequences or opportunities?

d) Look at “Opportunities”. Is there something that keeps you from using these opportunities? How could you gain more courage for that?

e) Group discussion.

Closing round:

- ♦ At the end of the session, select one of the texts you have written during the training. What message does it carry for you at this moment? Feel free to comment on your choice. Ask the feedback questions (What was the most important thing? What would you change about the session?), and give your own feedback on the session.



WEEK 30

WRITING NEXT STEPS

Possible Role Models:

- ◆ Arnhild Lauveng
- ◆ Melisa Gutmann

Aims:

- ◆ Setting goals for self-care and connection with others.
- ◆ Increase the participants' belief in themselves when setting goals.
- ◆ Let go of goals that have been imposed on you.

Objectives:

- ◆ Demonstrate therapeutic writing techniques for defining goals and reaching them.
- ◆ Explore possible goals that you thought were out of reach.

Resources for facilitators:

- ◆ For the drawing exercise, bring papers and crayons.



CREATIVE WRITING EXERCISES

Session outline:

Starting round:

- ◆ Name one thing that you want to have more of in the near future (e.g. walking in nature, meeting close friends). What motivated your choice?

Therapeutic writing exercise 1:

- ◆ Consider the saying, “My home is my castle”. Home is a place where you can make little changes that make it feel like your own. What could be your next steps in that direction?

“Next steps”:

A common drawing exercise. Design and draw a picture of stairs in collaboration with the whole group. What common steps could you take on these stairs for the near future? What would be the common goal you are all striving for?

Closing round:

- ◆ At the end of the session, select a picture that captures your mood or symbolizes your next step. Feel free to comment on your choice. Ask the feedback questions (What was the most important thing? What would you change about the session?), and give your own feedback on the session.

WEEK 31**WRITING ENDINGS AND NEW BEGINNINGS****Possible Role Models:**

- ◆ Tarita Ikonen

Aims:

- ◆ Getting and giving encouraging feedback.
- ◆ Make therapeutic writing a daily habit.
- ◆ Verbalize the effect the training has had on you.

Objectives:

- ◆ Help the participants give encouraging feedback to each other.
- ◆ Explore how the training could have a lifelong effect on the participants.
- ◆ Embrace a hopeful attitude in life.

Resources/ Notes for facilitators:

- ◆ For the first writing exercise, collect about 10 hopeful poems (preferably in your own language).



CREATIVE WRITING EXERCISES

Session outline:

Starting round:

- ◆ There are pictures of roads and paths on the table (see Resources folder). Select the one that best illustrates the point you are currently at. Where on the path are you now when our common journey is about to end?

Therapeutic writing exercise 1:

- ◆ Poems about hope. The facilitator has collected poems that are hopeful and encouraging. Choose one of them and write your own version of it. You can change the poem as little or as much you want.

Therapeutic writing exercise 2:

- ◆ Gifts.
 - a) What are your own gifts to the world? How could you make the world a bit better?
 - b) What “gifts” have you got from other participants? Do you remember comments, texts or anything else that was meaningful to you? What did you learn from them?
 - c) Give each member a gift. It can be an encouraging wish, an aphorism, or positive feedback.

Discussion:

- ◆ *Theme 1:* Thoughts about the time we have spent together. Do you have any wishes for the last session? How does it feel to end this common journey? Are you going to continue therapeutic writing?
- ◆ *Theme 2:* A short description of this week’s Role Model. Imagine that she had been one of us. What would she have written or commented? What would you have learnt from her? Would she have fitted in the group and its exercises or would it have been a challenge? What kind of feedback would she give now at the end of the training?

Closing round:

- ◆ At the end of the session, select a color that captures your mood. Feel free to comment on your choice. Ask the feedback questions (What was the most important thing? What would you change about the session?), and give your own feedback on the session.

WEEK 32

CELEBRATING OUR WRITING

Role Models:

- ◆ The Group!

Aims:

- ◆ To affirm what has been achieved through the discussions, writing and group work.
- ◆ To share some writing in a low key or more public way.
- ◆ To encourage individuals to come forward as New Heroines with their writing.

Objectives:

- ◆ For participants to feel celebrated for their individual and group contributions.
- ◆ For participants to acknowledge one another's contributions.
- ◆ For participants to be encouraged to share as New Heroines.

Resources for facilitators:

- ◆ The group (New Heroines) and their writing.
- ◆ Perry, M (2019) Finding Volume in their Voices: A Resource Pack for practitioners of CWTP wishing to consider spoken word events.

Notes for facilitators:

There is an opportunity for participants to invite an audience, but only if this feels comfortable to everyone. It may be better to have an invited audience only, or no audience at all. See Mel Perry's Resource Pack.

As the facilitator your relationship with the group is really important and not to be jeopardised at this point. A change of venue or pattern in the day may be disturbing for participants if not well prepared. If there is a more public reading, give time to participants to debrief and be together before dispersing, and hold a rehearsal.

Give opportunities for feedback, so that participants are not left feeling vulnerable or

questioning whether their work was good enough.

Even sharing work in the existing group can be therapeutic and affirming.

Reminder of *Group Guidelines* and revisit if there is anything you need to add.



CREATIVE WRITING EXERCISES

Opening round:

Ask how participants are feeling about sharing a piece (or two) of their creative work.

Main Workshop/Sharing:

Involve participants in organising a running order for the reading – allowing them to feel in control of the process.

Ensure there is time for feedback to each piece – this can be done by asking participants to write down a phrase from the piece that they say back to the reader that stood out for them.

Closing round:

Give plenty of time for processing of sharing pieces. Encourage participants to be New Heroines, but only if it feels safe to do share particular pieces.

Curriculum



Co-funded by the
Erasmus+ Programme
of the European Union