Dulwich Centre
Publications

General
Participant handbook for
the Dulwich Centre

Graduate Certificate
in Narrative Therapy

Dear participant,

G'day and welcome to this Graduate Certificate in Narrative Therapy.

We're really pleased that this long awaited course is now underway!

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

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

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

Warm regards,

Cheryl White
David Denborough

for The Dulwich Centre Faculty

Contents

General information about the faculty and Dulwich Centre

1.   The faculty

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

Co-ordinators: Cheryl White & David Denborough
Teachers: Members from the International Teaching Faculty of Dulwich Centre
Liaison: Virginia Leake

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

2.   The courses we offer

The courses Dulwich Centre offers are skills-based courses in narrative approaches to therapy and community work. In this way, they are quite specific. Before people apply for these courses, we suggest they read about narrative practice to ensure that this is what they wish to study.

Key aspects of the course

3. Overall structure

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

- six training modules and a certification module
- regular structured reading program
- regular structured writing program to relate readings back to one's practice
- on-line e-learning site to remain in contact with faculty and participants throughout the year
- two supervision consultations via phone/Skype
- a context to create a written project on an area of one's work (3000-5000 words)

The structures of the course are designed to create a generative and supportive context for the exploration of participants' own ideas and work practices. The course is divided into six separate modules. Between modules, participants will also be involved with course reading, and completing various assignments, presentations of work and written papers. Participants stay in touch with faculty members through the on-line learning site.

The course will be practice-based with an emphasis placed on participants writing up and presenting their own work. By the completion of the course we would hope that participants would be able to confidently present at conferences and prepare papers for publication in international journals. Successful completion of the course will result in the awarding of a Graduate Certificate in Narrative Therapy.

4. Reading

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

5. Written reflections on the reading

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

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

We have found that this process greatly contributes to the learning experience and assists participants in making links between the reading and their own practice. This process also enables us as a faculty to stay in touch with people's thoughts and explorations.

Here are some helpful hints from graduates from the practitioners in earlier courses in relation to these reflections:

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

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

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

6. Forum on the readings

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

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

7. Written assignment

We have found over previous years that asking participants to take on a major project, to hand in a written piece of work about this project (3000-5,000 words), and supporting them in the process of writing this, has been a very constructive exercise. In past years, these written presentations have varied over a wide range of topics and we are open to you coming up with your own ideas about this. We encourage everyone to choose a project/topic that they have lots of energy for and would like to develop further thinking/skills around. We know that many of you have already put considerable thought into this.

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

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

8. Oral presentation

Time has been set aside in the final certification module for each participant to make a presentation of their work. It is understood that many people will want to speak on the same topic that they explore in their written assignment (see above), although we would welcome it if people wanted to speak on a separate topic. Closer to the time of the certification module we will provide more information about the length of time available for these oral presentations.

The aim for the oral presentation is for it to be of a quality that could be given at a professional conference. As with published work, there is a great diversity of presenting styles at different conferences! Again, we don't want the experience to be intimidating, but on the other hand we do wish to stretch participants. We have also heard that in the past many people have needed a bit of challenge to take the next step in their careers, which may be to present their work.

Here are some further hints from past graduates: *When it comes to actually giving the oral presentation, we have some hints about this too. First things first, practise! Do rehearsals of the presentation in front of friends, colleagues, other participants or family. We found this made a big difference to the quality of the presentation and also to our confidence. It's also really good to have someone to introduce you and your presentation. We had course participants do this for one another. The introduction is really about introducing the work (not the person), it's a part of the process of setting a context for the presentation. We also arranged for other course participants to make short reflections at the end of the presentations. This was instead of just having applause or questions, and this worked really well.*

At the end of this handbook we've included more information about the structure of the oral presentations. We've also included more detailed descriptions of the competencies that need to be demonstrated in the oral and written assignments, and how we will offer you feedback in these assignments (see pages 10-11).

9. Supervision consultations

Twice during the course, participants will have supervision consultations over the phone/Skype about the ways in which they are engaging with narrative practices. These consultations work best if participants can first send in a one-page outline of what they would like to speak about in this consultation and why.

10. Timelines

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

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

Written and oral presentations: We have developed a staggered timeline for the written and oral presentations. Rather than simply expecting participants to submit their project and then this be assessed in some way, we have developed a more collaborative process:

The first step is this process involves participants posting a draft of your project on the on-line learning site by .... so that you can discuss this with David Denborough during Module 6.

The final due date for the written projects is .... Your project needs to be uploaded by this date. Because this is prior to the certification module, it will enable us to give feedback to anyone who may not have fulfilled all the required competencies, so that they can make adjustments to their oral presentation, or make additions to their written project before the certification module. Participants will receive feedback on their projects during the certification module.

Extensions: If there are extenuating circumstances as to why it is not possible for you to complete the assignment by the due date, it is possible to apply in writing for an extension until the .... If this extension of time is required, however, we cannot guarantee that faculty members will be able to offer feedback on your project. It will be possible, however, for participants to pay an additional consultant's fee and we will approach one of the course's external consultants to read and give feedback on your project.

As you can see, we have given considerable thought to this issue of timelines! As this is a course in which participants come from different parts of the world, we really hope that we will all be able to move through the training program at a similar pace as this will enable a great sense of connectedness and generativity. Of course, if extenuating circumstances arise, we will seek to respond in a kind and thoughtful way!

Timeline summary

1st year.

Attendance of 3 training modules (3 x 3 days)

2nd year

Attendance of 3 training modules (3 x 3 days)

10 Written reflections (500 words) sent to Dulwich Centre every 15 -30 days

Presentation of final written project (1 day)

NB. Please keep copies of all writings

Please keep a copy of all pieces of writing that you send in as part of this course. We will certainly take great care with everything that you send in, and we will send you detailed feedback, but we will not be returning your papers. It is also wise to keep copies of everything just in case something does not make it through email or the post, or something is misplaced. Thanks! When the course is completed all copies of participants' reflections and projects will be destroyed, unless alternative arrangements have been explicitly made. Participants' reflections and written projects will not be used by Faculty members for any purpose other than what is required for successfully teaching this international program, unless explicit permission has been asked for and granted by the relevant participant.

Formal bits and pieces

11. What enables successful completion of the course?
The following criteria are what need to be demonstrated in order to successfully complete this course:
- Attendance of at least 6 modules
- Full payment of course fees.
- Successful and on-time completion of readings/ reflections and consultations.
- Successful demonstration of key competencies in final oral and written presentation.
- Completion of a feedback form to offer us rigorous feedback on your experience of the training program (this will be given out and returned during the final teaching block).
- Throughout the course, it is also necessary to be putting narrative ideas into practice in your local context for at least five hours per week.

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

12. Feedback from participants to the faculty
In order to ensure that the courses run at Dulwich Centre are fulfilling participants' expectations, it is imperative that the faculty consistently seeks and receives feedback. This will occur in a range of different ways:

- Adam Harvatis will seek participant feedback at times throughout the year, both orally and in written form.
- Feedback about any aspect of the course can also be sent to us c/o dulwich@dulwichcentre.com.au at any time.
- On particular issues, such as gender, race, sexuality and class, the faculty has engaged a number of consultants and we regularly check in with them and run questions by them. If students would like to have more information about this please feel free to ask.
- The faculty has also formed a small focus group of ex-students that we stay in touch with to review processes and structures of the courses that are running.

13. Feedback from faculty to participants
The faculty will provide feedback to participants about their progress in the course in a range of ways, including:
- Written feedback will be offered on regular occasions throughout the year on participants' written reflections.
- Written feedback will be given on participants' written presentations.
- Oral feedback will be given on participants' oral presentations.

We have developed some quite specific ways in which we will respond to your oral and written presentations. More information about this process is included at the end of this handbook.

14. If you have a complaint… our resolution process
Dulwich Centre will ensure that participants have access to a fair and equitable process for dealing with grievances. If a participant has concerns about any aspect of the program (including assessment results, the feedback they have received, or a grievance about any other matter), we would like to hear about this and will do all we can to respond. We have clearly set out here a formal resolution process.

If a participant has a concern regarding the training program, they are encouraged to raise their concerns with the faculty member involved in the first instance.

If this initial conversation does not resolve the issue, or for whatever reason it is not possible to speak directly to the faculty member involved, the next step is to speak or write to us via email: dulwich@dulwichcentre.com.au.

If the ensuing correspondence does not resolve the issue, the participant is then invited to lodge a written appeal to the Dulwich Centre Faculty.

A 'resolution team' (Course Liaison, Course Co-ordinators and two other Faculty Members) will then meet, gather relevant information in relation to the grievance appeal, and suggest a process to follow to try to resolve the matter. This may include speaking with relevant individuals and convening an independent assessment panel if necessary. Or it may involve developing an alternative process that both the participant and the faculty are satisfied with. After undergoing this process, the faculty will then provide a written response to the person who has a complaint or grievance.

In the event that these internal processes do not resolve the issue, the faculty will approach Gene Combs who acts as external consultants to the training courses. Gene will then liaise with the parties concerned and attempt to resolve the grievance.

Summary of possible ways to try to have your concern or grievance addressed:

- Speak directly with relevant teacher.
- Speak with the course contact person, Virginia Leake.
- Lodge a written appeal or grievance to the Dulwich Centre Faculty.

Please note, we really want to ensure that, if anyone has a grievance, it gets sorted out and resolved. If there are other ways that will assist in this process, we will be very open to considering them.

15. Dulwich Centre Faculty email address

To contact any Dulwich Centre faculty member please use the address:
dulwich@dulwichcentre.com.au

16. Dulwich Centre's e-learning site

Throughout the year we will be using the Dulwich Centre e-learning site as the hub for this training program, so it will be good to find your way around this as soon as possible. Please refer to the instructions in the separate document: 'Instructions for Dulwich Centre's Moodle e-learning site'. The e-learning site can be found at www.dulwichcentre.com.au/moodle

More on end of year projects

17. Competencies that need to be demonstrated in the end of year projects:

These guidelines are meant to assist people stay on track with the ideas they are developing for their projects. They are not meant to be restrictive, however, and we're more than happy to speak with people individually about the ideas they have and to find ways that the projects people are interested in fit congruently with what we in the faculty require. The main theme that needs to be addressed in the project is that of **'double-story development - including the rich acknowledgement of the effects of the problem AND a rich description of alternative/preferred stories'**.

One of the key concepts of narrative practice involves 'double-story development' – ways in which individuals, groups, communities can develop ways of articulating the effects of problems/obstacles in their lives *as well as* being able to articulate their responses, special skills and knowledges, and alternative story-lines associated with these. Often, it is important that this double-story development occurs simultaneously and continually.

Within your project, it will be necessary to demonstrate how you have made such double-story development possible in your work with individuals, groups and/or wider communities.

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

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

As mentioned earlier, it is up to participants whether to give their oral presentation on the same topic as their written presentation. What is important is that between the two forms of presentation the following content is included. In order to successfully complete the course, any five of the following need to be demonstrated in your oral / written presentations:

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

A further necessary competency involves:
- Demonstrate an awareness of the operations of power and privilege in your relationships with those with whom you work ('clients').
- Demonstrate practices of accountability to respond to these operations of power and privilege.
- An awareness of considerations of individualism/socio-centrism

Each participant in the Graduate Certificate Program is working in a unique context. Many of you will also be endeavouring to find ways of 'translating' the ideas taught in the course into your own language and cultural context. We hope that the process of developing your course project will encourage participants to generate their own unique forms of narrative practice, which is responsive to the culture, language and local context. Our aim is that people's projects will contribute to a diversity of narrative practices.

Please take some time (words) within the project to describe your process of adapting/changing/developing the ideas and practices taught within the course in order for you to be constructing your own forms of narrative practice in your own context.

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

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

In summary, your project (between written and oral presentations) will need to demonstrate:

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

We are very much looking forward to seeing people's oral presentations and written projects!

18. Oral Presentations

The oral presentations are an opportunity to:
- practise presenting your work in front of a supportive audience,
- demonstrate the competencies required for completing the course,
- and to receive thorough and rigorous feedback on your work.

These presentations will take place during the certification module. More information about these presentations will be provided closer to the time.

Reading list

G'day and welcome to the course reading list! We have put a lot of thought into this. We have tried to create a flexible reading list, so that those who have already read widely can stretch their thinking, and those for whom much of this reading will be new will also be able to thoroughly enjoy the process. We have also decided to make this reading list primarily practice-based and the 10 topics we have chosen relate directly to narrative practice. There are a number of different aspects to this reading list:

1) Background reading:

- 'What is narrative therapy? An easy-to-read introduction' by Alice Morgan. Adelaide: Dulwich Centre Publications.

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

2) Required reading
Under each topic there are the required readings (marked with a '●'). Even if you have already read a particular article, we have found that it is a different experience to read an article as part of a course, to write a reflection upon it that relates it back to your own work, and then to read other participants' writings on the topic at the same time. Participants will be writing their regular reflections on the required reading for each of the 20 topics. Participants will select which of these topics they would like to write their 1,000 word reflection upon. For this week it is expected that participants will read both the required and secondary reading and then write a 1,000 word response that will be circulated to all participants via the General Course Forum.

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

4) Related reading realms (see page 18)
Finally, we have also included a section entitled related reading realms. Here we have listed the names of recommended books by authors whose writings have been influential in post structuralist inquiry in a range of related fields. If you have the opportunity, we strongly recommend that over time participants engage with these texts.

If you have a particular topic that you would like to research and read about, please contact Cheryl White or David Denborough and they will try to assist you! Please note that during the year, as new articles are published, we will also recommend these to you all.

Reflections:
Please upload your reflections to the Dulwich Centre e-learning site. Please also post the 1,000 word reflection to the General Course Forum on the e-learning site. Thanks! It is a requirement of the training program that you complete 9 out of the 10 readings throughout the year.

Access to readings
We will ensure that all participants have access to the vast majority of reading for the course via our web site. For copyright reasons, we can only provide readings in this way from books and journals that have been published by Dulwich Centre Publications. It is expected that participants will also have access to Maps of Narrative Practice by Michael White (W.W. Norton).

Topics
That are usually covered

1. Externalising conversations & de-centered practice
2. Re-membering practices
3. Re-authoring conversations - tracing values, skills and knowledge across time
4. Documentation of alternative stories/ knowledges
5. Considering the absent but implicit & addressing personal failure
6. Definitional ceremonies & enabling contribution
7. Responding to trauma/abuse
8. Working with couples
9. Working with children
10A. Drugs and alcohol
10B. Mental health
10C. Working with those who use violence
10D. Thinking behind practice –post-structuralism, culture and individualism

1. Externalising conversations & de-centered practice

- 'Externalising conversations'
  by Michael White *Chap 1 Maps of Narrative Practice*
- 'The Ethic of Collaboration and De-centered practice' by Michael White
  Part III of *Narratives of therapists' Lives*
- 'Externalising - Commonly asked questions'
  co-ordinated by Shona Russell & Maggie Carey, *Narrative Therapy: Responding to your questions*
- 'Conversations with AIDS and CARE.' By Yvonne Sliep and the CARE Counsellors, *Dulwich Centre Journal* 1996 # 3

2. Re-membering practices

- 'Re-membering conversations' by Michael White *Chap 3 Maps of Narrative Practice*
- 'Re-membering: responding to commonly asked questions'
  co-ordinated by Shona Russell & Maggie Carey, *Narrative Therapy: Responding to your questions*
- 'A conversation about AIDS and dying' with Michael White & David Epston *Experience, Contradiction, Narrative & Imagination*
- Remembrance: Women and grief project *Dulwich Centre. International Journal of Narrative Therapy and Community Work* #4 2008

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

- Re-Authoring conversations
  by Michael White *Chap 2 Maps of Narrative Practice*
- 'Collective narrative timelines and maps of history' by David Denborough Chapter 7 Collective narrative practice
- 'Commonly asked questions about re-authoring conversations'
  compiled by Shona Russell and Maggie Carey, *Narrative Therapy: Responding to your questions*

4. Documentation of alternative stories/ knowledges

- 'Consulting your consultants: The documentation of alternative knowledges' by David Epston and Michael White *Experience, Contradiction, Narrative & Imagination*
- Chapter 2 *Collective Narrative Practice* 'Collective documents as a response to collective trauma' by David Denborough
- 'Therapeutic documents revisited' by Michael White *Chap 8 Re-authoring Lives*
- 'Rescuing the said from the saying of it' Living documentation in narrative therapy
  David Newman *International Journal of Narrative Therapy and Community Work* #3 2008

5. Considering the absent but implicit & addressing personal failure

- Re-engaging with history: the absent but implicit
  by Michael White (2000) *Reflections on narrative practice.*
- 'Addressing personal failure'
  by Michael White. Chap 5 in *Narrative Practice & Exotic Lives.*
- Turning the spotlight back on the normalising gaze
  Jane Hutton *International Journal of Narrative Therapy and Community Work* #1 2008

6. Definitional ceremonies & enabling contribution

- 'Definitional Ceremonies' by Michael White
  Chapter 4 *Maps of Narrative Practice*
- Chapter 3 *Collective Narrative Practice* 'Enabling contribution: Exchanging messages and convening definitional ceremonies' by David Denborough
- Outsider-witness practices: some answers to commonly asked questions'
  compiled by Shona Russell and Maggie Carey *Narrative Therapy: Responding to your questions*
- Reflections across time and space: Using voice recordings to facilitate 'long-distance' definitional ceremonies' by Ross Hernandez *International Journal of Narrative Therapy and Community Work* #3 2008

7. Responding to trauma/abuse

- 'Working with people who are suffering the consequences of multiple trauma: A narrative perspective' by Michael White Chapter 5 *Trauma: Narrative responses to traumatic experience*
- Chapter One *Collective Narrative Practice* 'Responding to trauma, responding to social issues' by David Denborough
- 'Discovering children's responses to trauma: a response-based narrative practice' Angel Yuen *International Journal of Narrative Therapy and Community Work* #4 2007
- 'Naming abuse and breaking from its effects' an interview with Michael White (1995) *Re-Authoring Lives: essays and interviews.*
- 'A story of survival' by Cecily In *'Taking the hassle…' Dulwich Centre Journal* 1998 Nos. 2&3
- 'The journey of a lifetime: Groupwork with young women who have experienced sexual abuse' by Lisa McPhie and Chris Chaffey.

8. Working with Couples

- 'Placing couple work in context' by Jill Freedman and Gene Combs (2002) *Narrative therapy with couples…and a whole lot more! A collection of papers, essays and exercises.* Dulwich Centre Publications: Adelaide
- 'Narrative couple therapy' by Jill Freedman and Gene Combs (2002) *Narrative therapy with couples…and a whole lot more! A collection of papers, essays and exercises.* Dulwich Centre Publications: Adelaide
- 'Narrative practice, couple therapy and conflict dissolution' by Michael White Chap 1 in *Narrative Practice and Exotic Lives: Resurrecting diversity in everyday life.*
- Conversations with divorced parents: Disarming the conflict and developing skills of collaboration by Anne Kathrine Loge *International Journal of Narrative Therapy and Community Work* #1 2007

9. Working with Children

- 'The Goodbye Feelings: Working with children living in two homes – one with mum and one with dad' by Carolyn Markey *International Journal of Narrative Therapy and Community Work* #2 2005
- 'Children, children's culture, and therapy' by Michael White (2000) Chapter 1 in *Reflections on narrative practice.* Dulwich Centre Publications. Adelaide
- 'Children, trauma and subordinate storyline development' by Michael White. *Chap 7 Trauma: Narrative responses to traumatic experience*
- Chapter 4 *Collective Narrative Practice* 'The Tree of Life: Responding to vulnerable children' by Ncazelo Ncube & David Denborough

10A. Drugs and alcohol

- 'Challenging the culture of consumption: Rites of passage and communities of acknowledgement' by Michael White *Reflections on Narrative Practice*
- 'Conversations with persons dealing with problems of substance use' by Wendy West
- Deconstructing addiction and reclaiming joy By The Deconstructing Addiction League *International Journal of Narrative Therapy and Community Work* 2006 No. 4
- 'Overcoming Craving: the use of narrative practices in breaking drug habits' by Har Man-Kwong *International Journal of Narrative Therapy and Community Work* 2004 No. 1
- 'Consultations with young men migrating from alcohol's regime' by Lorraine Smith and John Winslade. *Dulwich Centre Newsletter* 1997. Nos. 2 & 3

10B. Mental health

- 'Psychotic Experience and Discourse'
  an interview with Michael White *Chap 5 Re-Authoring lives*
- Part One: Mental Health. International Journal of Narrative Therapy and Community Work. 2003 No. 3.
  Includes the work of the Hearing Voices and the report of a mental health community gathering.
  Network pp. 3-49
- Growing up with parents with mental health difficulties Ruth Pluznick and Natasha Kis-sines
  International Journal of Narrative Therapy and Community Work #4 2008
- When your child is diagnosed with schizophrenia: the skills and knowledge of parents Amanda Worrall
  International Journal of Narrative Therapy and Community Work #4 2008
- 'A different story: Narrative group therapy in a psychiatric day centre' by Ron Nasim *International
  Journal of Narrative Therapy and Community Work* #1 2007

10C. Working with those who use violence

- 'Responding to men's violence'
  by Nancy Gray Chapter 12 *Conversations about gender, culture, violence and narrative practice*
- Step by Step: developing respectful and effective ways of working with young men to reduce violence
  by David Denborough *Dulwich Centre Newsletter* 1995 Nos. 2&3
- 'A conversation about accountability'
  by Michael White (1995) Chapter 6 in *Re-Authoring Lives: interview and essays*.
- 'Working with young men: Taking a stand against sexual abuse and sexual harassment'
  by Ginny Slattery.

10D. Thinking behind practice – considering post-structuralism, culture and individualism

- 'Post-structuralism and therapy – what's it all about' compiled by Leonie Thomas. In Russell & Carey
  Narrative Therapy: Responding to your questions.
- Chapter 9 *Collective Narrative Practice* 'Broadening the horizon: Looking beyond
  individualism/collectivism' by David Denborough
- 'Folk psychology and narrative practice' Chapter 6 in *Narrative Practice and Exotic Lives*
  by Michael White
- 'Stories from Sri Lanka – responding to the tsunami' by Shanti Arulampalam et al. Chapter 3 *Trauma:
  Narrative responses to traumatic experience*

Other recommended narrative practice texts:

David Epston, 2008 *Down under and up over: Travels in narrative therapy* Edited by Barry
Bowen. UK: AFT Publishing

Jill Freedman & Gene Combs 1996:
Narrative therapy: the social construction of preferred identities. New York. W.W.
Norton.

Jenny Freeman, David Epston & Dean Lobovits 1997:
*Playful Approaches to Serious Problems: Narrative therapy with children and their
families.* New York W.W.Norton

Lorraine Hedtke & John Winslade 2004:
Re-membering Lives: Conversations with the Dying and the Bereaved. New York:
Baywood Publishing Company

Stephen Madigan and Ian Law, (eds) 1998:
*Praxis: Situating discourse, feminism & politics in narrative therapies.*Vancouver:
Yaletown Family Therapy.

Madsen, B. 2007:
Collaborative Therapy with Multi-stressed Families. New York: Guildford

Maisel, R. Epston, D. & Borden, A. 2004: *Biting the hand that starves you:
Inspiringresistance to anorexia/bulimia.* New York: W.W. Norton

McLean, C., Carey M. & White C. (eds) 1996:
Men's Ways of Being. Boulder: Westview Press

Gerald Monk, John Winslade, Kathie Crocket, & David Epston (eds.) 1997:
Narrative therapy in practice: The archaeology of hope. San Francisco: Jossey Bass.

Martin Payne, 2000:
Narrative Therapy: An introduction for counsellors. London: Sage

Craig Smith and David Nylund (eds) 1997:
Narrative Therapies with Chidlren and adolescents New York. The Guilford Press

Elmarie Kotze (ed) 2000:
A chorus of voices: Weaving life's narratives in therapy and training . Pretoria :
Ethics Alive

John Winslade and Gerald Monk, 2001:
Narrative Mediation: A New Approach to Conflict Resolution. San Francisco: Jossey
Bass

Jeff Zimmerman & Vicki Dickerson 1996:
If Problems Talked: Narrative Therapy in Action. New York: The Guilford Press.

Brown, C & Augsuta-Scott, T. (eds) 2007:
Narrative Therapy: Making meaning, making lives. New York: Sage Publications

DVD

Ncazelo Ncube & David Denborough 2007:
Tree of Life: An approach to working with vulnerable children, Adelaide: Dulwich
Centre Publications.

Related reading realms:

Narrative practice can be located within a decades old tradition of post structuralist inquiry across a range of different disciplines. We strongly recommend that over the year of this course and beyond you read widely in relation to the following subject areas…

Post structuralist inquiry in anthropology:
Barbara Myerhoff
> (1982) 'Life History Among the Elderly: Performance, Visibility and Re-Membering' in Ruby, J.(ed.) *A Crack in the Mirror. Reflective perspectives in Anthropology* . Philadelphia: University of Pennsylvania Press
> (1986) 'Life not death in Venice; Its Second Life'. In Turner, V. & Bruner, E. (eds.) *The Anthropology of Experience* Chicago: University of Illinois Press

Clifford Geertz
> (1973) *The Interpretation of Cultures*. New York: Basic Books
> (1983) *Local Knowledge: Further Essays in Interpretive Anthropology*. New York: Basic Books.
> (2000) *Available Light: Anthropological reflections on philosophical topics*. New Jersey: Princeton University Press.

Edward Bruner & Victor Turner
> (1986) *The Anthropology of Experience*. Chicago: University of Illinois Press.

Renato Rosaldo
> (1983) *Culture and truth: the remaking of social analysis*. Massachusetts: Beacon Press

Post structuralist inquiry in philosophy
Michel Foucault
> (1965) *Madness and Civilisation: A History of Insanity in the Age of Reason.* New York: Random House
> (1973) *The Birth of the Clinic: An Archaeology of Medical Perception*. London: Tavistock
> (1980) *Power/Knowledge: Selected Interviews and Other Writings.* New York: Pantheon Books

See also the series Essential Works of Foucault 1954-1984. Paul Rabinow (series editor)
> (1997) *Ethics*. Paul Rabinow (ed). New York: The New Press
> (1998) *Aesthetics, Method and Epistemology*. James d. Faubion (ed) New York: The New Press
> (2000) *Power*. James d. Faubion (ed) New York: The New Press

Other recommended books about the work of Michel Foucault:

> Technologies of the self: A seminar with Michel Foucault
>> Martin, L., Gutman, . & Hutton, P. (eds) 1988: Massachusetts: University of Massachusetts Press
> The Final Foucault
>> Bernauer, J & Rasmussen, D. (eds) 1988: Cambridge: MIT Press

Jacques Derrida
> (1978) *Writing and Difference.* Chicago: University of Chicago Press.

Ricoeur Paul
> (1984) *Time and Narrative*. Chicago: University of Chicago Press.

Post structuralist feminist scholarship
Jana Sawicki
> (1991) *Disciplining Foucault: Feminism, Power and the Body*. New York: Routledge

Chris Weedon
> (1987) *Feminist Practice and Post Structuralist Theory*. Oxford: Basil Blackwell.

Sharon Welch
> (1990) *A Feminist Ethic of Risk.* Minneapolis, MN: Fortress Press

Judith Butler
> (1990) *Gender Trouble: Feminism and the Subversion of Identity*, Routledge. New York
> (1993) *Bodies That matter: On the Discursive Limits of Sex*, Routledge, New York

Nonstructuralist psychologies
William James
    (1892) *Psychology: Brief course*. London: Macmillan
Kenneth Gergen & Mary Gergen
    (1984) *Historical Social Psychology*. Hillsdale: Lawrence Erlbaum Assoc.
Russell Meares
    (2000) *Intimacy and Alienation: Memory, trauma and personal being*. London: Routledge

Literary theory
Jerome Bruner
    (1986) *Actual Minds: Possible Worlds*. Cambridge, MA: Harvard University Press
    (1990) *Acts of Meaning*. Cambridge, MA: Harvard University Press
Gaston Bachelard
    (1969) *The Poetics of Space*. Boston: Beacon Press
Griemas, A & Courtes, J
    (1976) 'The cognitive dimension of narrative discourse'. *New Literary History*, 7: 433-447

Lev Vygotsky
Lev Vygotsky
    (1999) *Thought and Language*. Revised and edited by Alex Kozulin. Cambridge: MIT Press

Critical psychology & discourse analysis
Dennis Fox and Isaac Prilleltensky, (Eds)
    (1997) *Critical Psychology: An Introduction*. London: Sage Publications.
Ian Parker, Eugenie Georgaca, David Harper, Terence McLaughlin & Mark Stowell-Smith,
    (1995) *Deconstructing psychopathology*. London: Sage Publications
Erica Burman & Ian Parker,
    (1993) *Discourse analytic research: Repertoires and readings of texts*. London: Routledge.
James Paul Gee,
    (1999) *An introduction to discourse analysis: Theory and method*. London: Routledge.

Other narrative/postmodern/constructivist therapies
Harlene Anderson
    (1997) *Conversation, language, and possibilities: a postmodern approach to therapy*. New York: Basic Books
Tom Andersen
    (1990) *The reflecting team: Dialogues and dialogues about dialogues*. Broadstairs, Kent, UK: Borgman
Johnella Bird
    (2000) *The Hearts Narrative*. Auckland: Edge Press
    (2004) *Talk that Sings*. Auckland: Edge Press
Michael Hoyt (ed)
    (1996) *Constructive Therapies, Volume 2*. New York: Guilford Press