

**Commencing:
February 2021**



**Practitioner Certificate in
Creative Writing for Therapeutic
Purposes (CWTP) for Therapists
and Counsellors**



Metanoia Institute

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Graham Hartill, Nigel Gibbons, Claire Williamson

Practitioner Certificate in Creative Writing for Therapeutic Purposes (CWTP) for Therapists and Counsellors



Welcome to this Practitioner Certificate which offers qualified therapists and senior trainees the opportunity to learn about principles, practice and applications of Creative Writing for Therapeutic Purposes (CWTP).

You will learn about applications and ways of working with writing and creativity, and how these might contribute to your work with individuals and groups, and support your own creative and reflective process and self-care. Principles of CWTP are woven into the way of working together in the learning group.

The 10 days (5 x 2 day workshops) provide a lively and engaging introduction to CWTP theory and practice. Highly experienced tutors combine experiential learning with taught elements and carefully chosen reading. You will be guided through creative writing and reflection exercises in a supportive and accessible way that is designed to enable you to learn more about this field and to participate and develop as practitioners. There will be a reading list and tasks set before and between sessions. Please read the accompanying Metanoia Institute Student Information Booklet which provides essential information about practicalities and how the institute is organised.

◆ Course Dates and Times

The sessions start promptly at **9.30am** so please arrive before that to give yourself time to settle before we start. We finish by **5.30pm**.

Openings:	Day 1 & 2	Fri 26 Feb (Fiona) and Sat 27 Feb 2021 (Foluke)
Practices and Perspectives:	Day 3 & 4	Fri 26 March (Nigel) and Sat 27 March 2021 (Claire)
Identities and Language:	Day 5 & 6	Fri 23 April (Fiona) and Sat 24 April 2021 (Graham)
Resources and Responses:	Day 7 & 8	Fri 21 May (Foluke) and Sat 22 May 2021 (Nigel)
Competencies:	Day 9 & 10	Fri 25 June (Graham and Fiona) and Sat 26 June 2021 (Claire)

◆ Attendance Requirements

Students are required to attend all sessions of this integrated course. To fulfil the requirements for the Practitioner Certificate with Metanoia Institute students are required to attend a minimum of 80% of the course so that in unavoidable circumstances up to two teaching days may be missed with reasons given and the student must show evidence of equivalent learning for the missed session(s) via a write up.

If you need to inform us of absence or lateness please contact Cristina Soares at Metanoia on (0208) 832 3096 or email Cristina.Soares@metanoia.ac.uk

◆ Assessment & Practitioner Certificate Qualification

This comprises

- Attendance on all sessions of this course is required (or a minimum of 80% of sessions with evidence of equivalent learning if reasons for unavoidable absence are provided)
- Formative assessment during learning days of engagement with writing and learning activities
- A 3000 word essay demonstrating understanding of key learning on the course including applications of CWTP within therapeutic practice, ethics, and competencies as a practitioner **(to be submitted by 1st September 2021)**

♦ Texts, Pre-Reading and resources on Moodle

Each learning day has two or three **Key Texts** which will provide focus (via handouts on Moodle). Students may wish to obtain these for themselves for further learning (articles and chapters will be available in full on Moodle).

On Moodle students will find the following:

Pre-Reading: This is essential reading for students to do before the learning day

Please Bring: Documents **for students to print out** or have on a laptop or other device that they are required to **bring to the learning day**

Pre-watching: For some days there are short videos to support learning

Further Reading/Viewing: This is optional additional reading that will help students develop their learning and practice

♦ Course Outline

Each Course Day includes: writing activities, discussion, theory input, and focus on one CWTP area in relation to therapists' practice with clients, in supervision, or with themselves for self-support. There will be tasks and reading to do in between sessions.

Students are expected to attend all sessions of this integrated course.

Days 1 & 2: Openings

Day 1 (26th Feb) Introduction to Creative Writing for Therapeutic Purposes

The first day is an introduction to Creative Writing for Therapeutic Purposes (CWTP). Students will identify their learning objectives and find out how this field has evolved. There are examples of applications in different settings, together with some initial theory and research into its effects and uses. We will consider how CWTP overlaps and differs from 'talking therapies', taking a look at writing approaches used within therapeutic practices, including letter writing, stories, free writing, and poetry. We will consider best practice when establishing a CWTP group, with a gentle lead-in to our initial writing activities and reflection on them.

Content: Welcome and group guidelines; learning objectives; evolution of CWTP theory and practice; establishing CWTP groups and best practice; experiential learning - getting started with writing; examples of writing techniques in therapy; questions and reflections

Key texts:

- Pennebaker, J. (2003) *Writing, Social Processes, and Psychotherapy: From Past to Future in The Writing Cure* eds. Lepore, S. J. and Smyth, J.M. Washington: American Psychological Association
- Bolton, G. (2014) *The Writer's Key*. London: Jessica Kingsley Publishers

Day 2 (27th Feb) Using and Choosing Different Forms in Writing

CWTP is a holistic practice in which writing attends to physical, intellectual, emotional, and transpersonal experience. Continuing processes from Day 1 to build a CWTP learning group, we will try out different forms of writing and consider what we mean by 'form'. Varied forms of autobiographical writing enable us to attend to different parts of the self and experience. We will consider perspective and genre, and forms of response to writing, and think about what these offer in terms of containment and freedom for the individual voice, or for collaborative work.

Content: What is 'form' in creative writing? Exploring a range of writing forms and genres. Considering the effects and containments of different forms; when and how one might choose them; reading between the lines, what is not said, the empty page. What practitioners say about form and genre in CWTP. Forms of responding to writing.

Key texts:

- Field, V. (2006) *Writing in Form in Writing Works*. London: Jessica Kingsley Publishers.
- Hamilton, F. (2014) *Words and Thresholds in Scriptum*. Jyväskylä University. (particularly pages 47 to 59)
- Lorde, A. (1982) *Zami: A New Spelling of My Name*. London. HarperCollins (particularly 'How I Became a Poet' p21-31)

Days 3 & 4: Practices and Perspectives

Day 3 (26th March) Ways of Working with CWTP in the Counselling Room

Beginning with Carl Rogers' ideas on creativity the day will explore how to introduce CWTP activities into the individual space of the counselling room. Issues around directivity/non-directivity will be considered, and the use of writing as a 'third something' in the room. Practical examples will include narrative approaches such as Dan McAdam's *Stories We Live By* and creative approaches such as Lucia Capacchione's and Natalie Rogers' work.

Content: Applications of CWTP. How can counsellors and therapists introduce CWTP into sessions? Considering role and language of therapist using CWTP and issues around directivity or non-directivity. Supporting clients and narratives. Trying out a range of creative approaches using reflection and discussion to think about students' work and intentions.

Key texts:

- Rogers C (1961/1967) *Toward A Theory of Creativity, On Becoming A Person*. London: Constable
- Rogers, N. (online) *Giving Life to Carl Rogers Theory of Creativity*, <http://www.nrogers.com/GivingLife.pdf>
- Gibbons N (2013) *Safety First – A Personal Reflection*, *Lapidus Journal*, Vol 7, No 2, Spring

Day 4 (27th March) Language, Intimacy and Distance

CWTP involves spending time with language and attending carefully to nuances of voice, register, tone, word choice or word avoidance. These all play a part in the therapist's practice and by paying attention to chosen expressions as well as the language of written texts such as poems we are able to make conscious choices about the forms of expression we use, and to enhance our ability to tune in to others'. We will look at varieties of language, genre writing and structured poetic form. We will explore how to choose a form with a client to assist with an issue.

Content: Warming up to language – words we enjoy and words we avoid; haiku – a calm place; responding to The Language Issue by Nuala Ní Dhomhnaill in prose and pantoum; narrative distance and proximity; noticing detail and encouraging precision – Words Work as Release by Claudia Rankine.

Key texts:

- Baraitser, M. (2014) *Reading and Expressive Writing with Traumatized Children, Young Refugees and Asylum Seekers*. London: Jessica Kingsley
- Hedges, D. (2005) *Poetry in Individual Counselling and Therapy in Poetry, Therapy and Emotional Life*. Oxford: Radcliffe Medical Press
- Rankine, C. (2015) *Citizen: An American lyric*. London: Penguin
- Storr, W (2019) *The Science of Storytelling*. Glasgow: William Collins

Days 5 & 6: Identities and Language

Day 5 (23rd April) Working with Characters and Voices

Creative writing can facilitate access to and expression of different facets of self. By approaching the facets 'slant' through characters and voices there is the opportunity for both playful and serious consideration of self and identity, and of our ways of relating to others and environments. We will draw on theory and examples demonstrated by practitioners in different settings. These methods can be applied to issues and questions around identity such as gender and ethnicity.

Content: Experiential learning through writing; developing awareness of aspects of self through writing character; dialogues; under-expressed and dominant voices; writing in response to texts; journaling techniques for one-to-one work and self development.

Key texts:

- Burns, L. (2009) *Literature and Therapy*. London: Karnac.
- Thompson, K. (2010) *Therapeutic Journal Writing: An Introduction for Professionals*. London: Jessica Kingsley Publishers.

Day 6 (24th April) Working with Metaphor and Myth

Metaphor is embedded in our everyday language and can enable communication of complex multi-levelled experience. Personal and shared myths are used to relate and explain experience and identities. We will look at theory from key texts to highlight ways of working with metaphor and myth, and to inspire students' writing and reflection. Writing activities will include 'finding your metaphors' and 'stories we live by'.

Content: We will consider the uses of metaphors and myths in our lives and work and engage in individual and collaborative writing and discussion. We will think about how we can use our findings to enrich our practice and develop an appropriate exercise we may use. We will conclude with the Web of Words collaborative poem to weave our personal metaphors and stories together.

Key texts:

- Hunt, C. and Sampson, F. (eds) (1998) *The Self On The Page*. London: Jessica Kingsley Publishers
- Killick, S., Curry, V., Myles, P. (2016) *The Mighty Metaphor: a collection of therapists' favourite metaphors and analogies in The Cognitive Behaviour Therapist*, Volume 9, e37

Days 7 & 8: Resources and Responses

Day 7 (21st May) A Palette of CWTP Resources

This day is devoted to expanding on our discoveries and homing in on some of the variety of CWTP methods and approaches that can be employed for particular clients and groups. We will explore how CWTP holds possibility for engaging our different bodies and identities, and our various locations of experience. As well as written and spoken word, CWTP also draws on objects, pictures, music, movement, natural and urban environments, and other materials. Students will try out activities that create space in which possibilities for being — and being with being — are encouraged. They will consider what kinds of activities fit particular situations and also devise their own activity bearing in mind ethics and best practice.

Content: Writing with images; writing in response to objects; walking into poems; architeXture (writing from/to the built environment); oracle building; devising exercises and dry runs.

Key texts:

- Kerner, E.A. & Fitzpatrick, M.R. (2007) 'Integrating writing into psychotherapy practice: a matrix of change processes and structural dimensions.' *Psychotherapy: Theory, Research, Practice, Training*. Volume 44, No. 3. pp.333-346.

Day 8 (22nd May) Focusing, Mindfulness and the Writing Space

The day will include sessions on process approaches in CWTP with particular attention to Focusing and Mindfulness. We will do some close observation and contemplative writing activities. We will also explore how creative approaches can help us to understand therapist roles in fresh ways.

Content: Counselling at the micro, meso and macro levels offers a way of directing our attention to three different levels of our experience. Mindful-Focusing provides a way to pay attention to our awareness, the micro level, and this can allow us to write directly from our experiencing. Mindfulness provides a way to pay attention, without getting caught up in our experience, to cultivate awareness. By paying attention in this way we can explore our reactions to what makes us feel uncomfortable, and this can lead us towards a deeper understanding of questions of difference and diversity, and how we respond to others and ourselves.

Key texts:

- Rome, D. I. (2014) *Your Body Knows the Answer*, Boston: Shambala (All of it, but especially chapters 1-4, which introduce the concepts, and ch.16-18 which are around creativity, including writing)
- Kenward, J. (2017) *The Joy of Mindful Writing: Notes to inspire creative awareness*, London: Leaping Hare Press
- Vanhooren, S. (2019): *Struggling with Meaninglessness: a case study from an experiential-existential perspective*, *Person-Centered & Experiential Psychotherapies*, DOI: 10.1080/14779757.2019.1572029



Days 9 & 10: Competencies

Day 9 (25th June) Getting Into Practice

Our final two days of the Practitioner Certificate course focus on students designing and facilitating CWTP sessions and receiving feedback from peers and tutors. Having considered how they wish to apply their knowledge in individual and/or group work with clients, students prepare sessions drawing on their own interests and aims. We look at what helps facilitators prepare and deliver effective sessions. Through experiencing others' CWTP work and input from tutors, students further develop their understanding of the range of CWTP activities that can be applied for particular needs. Discussion and reflection identifies processes that consolidate learning on the course.

Content: Considering how to prepare to facilitate or introduce CWTP into sessions. Students facilitate a prepared CWTP session drawing on learning from the course. Receiving feedback. Identifying points for further development. How can therapists select, devise, and deliver suitable writing and reflection opportunities for clients and use CWTP for themselves? We will review key features of best practice and focus on selected creative writing approaches and how to introduce and structure them.

Key texts:

- **Handout: Designing a CWTP intervention: aims, resources, content, structure, therapist-facilitator notes**
- **Bolton, G., Howlett, S., Lago, C and Wright, J. (eds) (2004) *Writing Cures: an introductory handbook of writing in counselling and therapy*. Hove: Brunner-Routledge.**
- **Bolton, G., Field, V., Thompson, K. (2006) *Writing Works*. London: Jessica Kingsley Publishers.**

Day 10 (26th June) Demonstrating Competence

Students have a final opportunity on the course to deliver a CWTP activity, reflect on their practice, and assess their current competence in the field drawing on their own, tutors' and peers' input. There will be time to consider how CWTP fits within their own therapy practice and to outline their own ways forward. The group creates a closing activity that embodies and represents understandings of CWTP approaches as we complete the Practitioner Certificate taught course.

Content: Presenting to peers on an areas of CWTP that interests you; self-assessment of competencies and next steps. Essay topics and approaches. Gathering, reviewing and doing a collaborative creative activity to close the course.

Key texts:

- **Claire Williamson, C. & Wright, J. K. (2018) How creative does writing have to be in order to be therapeutic? A dialogue on the practice and research of writing to recover and survive, *Journal of Poetry Therapy*, 31:2, 113-123, DOI: 10.1080/08893675.2018.1448951**
- **Hedges, D. (2005) *Poetry, Therapy and Emotional Life*. Oxford: Radcliffe Publishing.**
- **Lengelle, R; Jardine, C & Bonnar, C 'Writing the Self for Reconciliation and Global Citizenship: The Inner Dialogue and Creative Voices for Cultural Healing' in Meijers, F & Hermans, H (eds) *The Dialogical Self Theory in Education: A multicultural perspective*. Cham, Switzerland: Springer**



◆ Learning Outcomes for Practitioner Certificate in CWTP:

Expected existing knowledge and skills as a qualified or nearly-qualified therapist:

1. In-depth knowledge of some models of counselling.
2. Comprehensive awareness of group development theories.
3. Recognise the importance of supervision.
4. Understanding of relevant research methods, as well as ethics, safety and possible pitfalls.
5. Aptitude in: relating to colleagues and clients, self-awareness, ability to take risks, willingness to engage in supervision, openness to feedback and ethical awareness.

On completion of this course, successful students will have acquired the following:

Knowledge

1. A critical perspective in core texts and research in relation to the basics of Creative Writing for Therapeutic Purposes.
2. An understanding of essential creative writing for therapeutic purposes skills and relational skills.
3. To be able to recognise the nature of client-work expectations in CWTP and the importance of supervision.
4. A critical perspective on ethical and professional practice in CWTP.
5. An awareness of the complexity of issues of difference and anti-discriminatory practice.
6. Knowledge of a range of creative writing techniques and possible applications in one-to-one and group work.
7. Evidence knowledge of a variety of settings where therapeutic writing has been applied.
8. Critically evaluate the problems and pitfalls, as well as the challenges and advantages, of using writing for therapeutic purposes and of applying CWTP within other therapeutic practices.

Skills

1. An applied knowledge of creative writing interventions.
2. Demonstration of capacity to participate in and reflect on personal creative writing and given materials in learning sessions.
3. Ability to share personal work, create exercises for other people and constructively feedback on creative work shared by colleagues.
4. The ability to identify appropriate use of CWTP with self and clients.
5. The capacity to handle academic demands, including the requirement for experiential learning and participation in writing activities, at a post graduate level.
6. An ability to critically articulate to colleagues the CWTP theory taught and relate these concepts to their personal and professional world.
7. Application of a range of writing forms, genres and approaches in CWTP, and application of reflective practice alongside writing practice.
8. An ability to critically articulate CWTP practice in relation to approaches in counselling and psychotherapy.

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◆ Tutors



Fiona Hamilton is a writer, tutor, mentor and facilitator. She has extensive experience of working in community, healthcare and educational settings with creative writing, arts and reflective practice. Groups include people responding to climate change, refugees and asylum seekers, and people navigating challenging health conditions. She is tutor and research adviser on the MSc in Creative Writing for Therapeutic Purposes at Metanoia Institute, at the University of Bristol teaches poetry to medical students. She writes about aspects of therapeutic writing in *Language, Story and Health* (Journal of Holistic Healthcare, 2012), *Medicine, Health, and the Arts* (Routledge, 2013), and *Words and Thresholds* (Scriptum Creative Writing Studies, 2014). Other published writing includes poetry of place *Fractures* (2016) with an accompanying article in *Axon: Creative Explorations* (2019) and a play *Dancing on the Rusty Brown Carpet* (2020) adapted for online showing during the pandemic that explores narratives of body and mind in relation to music and dance.



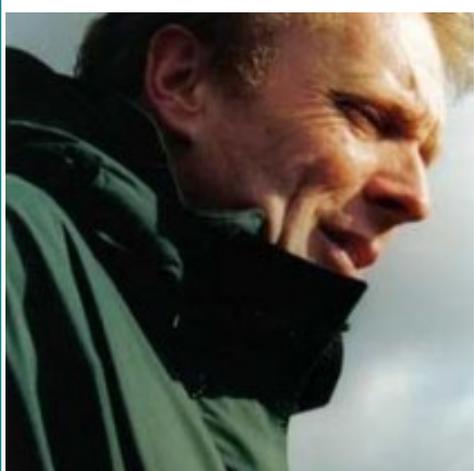
Nigel Gibbons is a counsellor, therapist and supervisor in private practice, working with individuals, couples, and groups. He is a workshop facilitator using creative writing. He has particular interests in Focusing; the Person Centred approach within arts based therapies; spirituality: therapy research, and approaches based around research methods. He is a tutor on the Diploma in Counselling at Network Counselling and Training and with Metanoia in the MSc in Creative Writing for Therapeutic Purposes. He has facilitated writing workshops for, amongst others, Cruse and Relate. As a supervisor for Cruse Bereavement Care he works with groups and individuals, including with bereavement by suicide. For twelve years

he worked for Central TV, the ITV company in the Midlands, as a producer, director and researcher, eventually becoming a head of department. He has published a number of articles and contributed to *Writing Routes* edited by Gillie Bolton, Victoria Field, and Kate Thompson, and MA2.

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◆ Tutors



Graham Hartill is a writer-in-residence at HMP Parc, Bridgend. In 2013 he was the first writer-in-residence at Swansea University College of Medicine and, with Victoria Field, ran a popular course, Writing in Health and Social Care, for nine years at Ty Newydd, the Writers' Centre for Wales. He worked for many years for the Ledbury Poetry Festival, as an outreach writer with elderly people and has worked widely in the fields of dementia and mental health. A founder member of Lapidus, Graham has contributed to seminal collections and conferences in the field. Papers include: Poetics of Memory: In Defence of Literary Experimentation with Holocaust Survivor Testimony, with Professor Frances Rapport, in *Anthropology and Humanism* (2010)

and *Versions of Events: Lies, Judgments and Poems in Poetry Wales* (2017). His latest published poetry is a collaborative translation with Wu Fu-Sheng: *The Selected Poetic Writings of the Seven Worthies of the Bamboo Grove*, for The Commercial Press, Beijing, 2020. *Chroma* was published by Hafan Books in 2012 and there is a new collection in the pipeline with Aquifer Books.



Foluke Taylor is a psychotherapist, writer and teacher. She has been in practice for over 25 years, drawing on Black feminist, relational psychoanalytic, and narrative approaches, and on knowledge gathered in nonconventional study spaces. Along with her partner and their five children, she spent 10 remarkable and formative years living and working in The Gambia. Now based in London, she works in private practice and as a school counsellor, and as creator and facilitator of various group writing spaces. Foluke has an MSc in Creative writing for Therapeutic purposes (CWTP). Her work engages therapeutics, poetics, and activism as dynamically interconnected experiments in being and living otherwise that support wellbeing in racialised and marginalised people. She has contributed to and participated in several of artist Barby Asante's performance installations '*Declaration of Independence*', in Britain and Europe. She teaches on trauma at NAOS Institute. Recent

publications include a bio-mythography *How the Hiding Seek* (2018), and *As Much Space as We Can Imagine: Black Presence in Counselling and Psychotherapy* (2019). She has contributed a chapter to *What is Normal?* to be published by Confer in November 2020 and is currently completing a book on the development of a Black therapist's praxis for PCCS Books.

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◆ Tutors



Claire Williamson has worked extensively using creative writing in therapeutic settings, including bereavement, addiction recovery, new parents, older people and cancer care. Claire's M-level research explored the life-sustaining effects of writing, and as a doctoral candidate at Cardiff University, she's studying 'Writing the 21st Century Bereavement Novel'. Claire is Programme Leader for the well-established MSc in Creative Writing for Therapeutic Purposes, the only 'face-to-face' Masters course in the UK on this subject. Claire has authored a number of book chapters and journal articles (e.g. on working with young people, creative process, a dialogue on the current CWTP field (with Dr Jeannie Wright), and is the author of four published poetry collections, the latest is *Visiting the Minotaur* (Seren, 2018). Claire also rights libretti to be performed by communities, alongside members of Welsh National Opera.

For queries about the course content or approach
please email fiona.hamilton@metanoia.ac.uk

For more information concerning the application process email
Cristina Soares our Senior Academic and Research Coordinator
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