

# MSc in Creative Writing for Therapeutic Purposes

## **Accreditation of Prior and Experiential Learning (APEL) Guidelines for entry into MSc Year 2**

A Programme Validated by Middlesex University

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# ACCREDITATION OF PRIOR LEARNING FOR MSc in Creative Writing for Therapeutic Purposes (MSc CWTP).

Accreditation of Prior and Experiential Learning (APEL) is a process through which an individual may be awarded credit for the learning achieved through formal and informal learning experiences.

Middlesex University operates equitable, valid and reliable processes of assessment, including for the recognition of prior learning, which enables every student to demonstrate the extent to which they have achieved the intended learning outcomes for the credit or qualification being sought. The **recognition** of prior experiential learning involves an assessment process on the part of academic staff within the higher education provider that leads to recognition, normally through the award of credit. Nationally recognised qualifications have standard values expressed in terms of credit points/levels e.g. Masters Degree = 180 credit points at level 7. The essential feature of this process is that it is the learning gained through experience which is being assessed, not the experience itself.

Benefits for individuals:

- recognition of learning from experiences, which may not normally be included on a CV.
- to enable you to access higher education courses when you have no prior formal certificated higher education qualification
- to recognise the credit gained through relevant certificated learning so that it can count towards your higher education qualification.
- helps prevent unnecessary repetition of learning that has been achieved.

## What does APEL involve?

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A process of assessment enables a decision to be made about whether the prior learning is suitable for accreditation. The process includes the following stages:

- Identifying areas of prior learning that have been achieved through certificated learning, work and/or other life experiences and gathering evidence of this learning.
- Presenting the evidence of prior learning against standards i.e. learning outcomes of course modules in relation to the academic level and volume of credit that it equates to.
- Assessment of the evidence of prior learning against the achievement of required course learning outcomes.
- The award of academic credit points based on the outcome of the assessment of the evidence of prior learning.

## **Recognition of prior learning**

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In the case of recognition of prior learning, students are provided with clear guidance on how their prior learning will be judged through the assessment process. This guidance is provided before the student submits the evidence to support the claim or before the assessment task is undertaken. The following questions help to inform the development of such guidance.

- **Relevance** - is there an appropriate match between the evidence presented and the learning claimed?
- **Sufficiency** - is there sufficient evidence to demonstrate the achievement of the learning claimed?
- **Authenticity** - is the evidence clearly related to the applicants' own efforts and achievements?
- **Currency** - does evidence relate to current learning? Where higher education providers have specific requirements or time limits relating to currency these are made clear.

## **Before starting the APEL process**

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Before considering whether the APEL process is of use to a student, s/he should first have an assessment interview with an assessing tutor on the course. The last date for applications to assessment is 28 May 2021. However, we recommend that the APEL process is started before February 2021 as there is a lot of work to do and collate before submission.

## **Application of the APEL policy to MSc in CWTP**

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### *Candidate profiling*

Candidates develop a profile of areas of prior learning producing a written report and comparing this to the learning outcomes of the modules 1-3. They are assisted in this by the adviser, who will explain how the criteria are interpreted and how the student may enable staff to recognise differential student achievement.

### *Gathering of evidence*

Candidates will identify how they can best evidence their claim for credit and collect the necessary material. This may be collected in a number of ways: writing to former employers for letters of validation concerning skills and performance; reports from current place of work; samples of written work from previous courses; and generating new evidence (e.g. essays, accounts of practical work) to supplement the other forms of evidence. The evidence is compiled into a portfolio and prepared for assessment.

### *Assessment and accreditation*

The assessor reviews the portfolio for completeness. If the evidence of prior learning is assessed as being equivalent to the module/course learning outcomes, then the assessor will record the outcome. If the evidence is not sufficient s/he will inform the candidate as to the steps which might be taken to improve the portfolio.

Assessment will be judged by how closely the evidence of learning and experience matches the learning outcomes. Assessments will be appropriately moderated.

### *Post-assessment guidance*

This is given to the candidate by the adviser, helping him/her to integrate what has been learned in the process to their overall personal targets. It also provides valuable feedback to Metanoia about the service.

Once the matter has come before the Accreditation Board, the candidate will receive a clear written statement of the outcome of the assessment and the credits awarded.

## **Role of the Adviser**

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The APEL adviser is a valuable resource, familiar with the MSc CWTP structure, and the learning descriptors and outcomes of the MSc modules. The role is strictly educational, and will not involve offering therapeutic support. The task will be to:

- Help candidates become aware of the purpose and nature of APEL.
- Help candidates clarify goals in seeking APEL.
- Help candidates become familiar with standards and qualifications.
- Help candidates match their prior learning to course/module learning outcomes.
- Respond to questions.
- Provide information about the APEL process and roles and responsibilities of staff.
- Help candidates identify appropriate sources and types of evidence.
- Negotiate and agree what should be included in the portfolio.
- Provide on-going support and feedback on an individual or group basis.
- Help candidates prepare for assessment.
- Provide information on new learning opportunities.
- Review the portfolio for completeness.
- Liaise with assessors.
- Provide support and guidance after the assessment.

## Role of the Assessor

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The APEL assessor is familiar with the MSc CWTP structure, and the learning descriptors and outcomes of the MSc modules. The task will be to:

- Assess candidates' portfolios of evidence in relation to the required learning outcomes.
- Make sure all required learning outcomes have been met.
- Communicate with candidate and give feedback on the acceptability of candidates' evidence and any further evidence requirements.
- Talk with candidate and conduct a viva to verify the contents of the portfolio.
- Make recommendations about award or denial of credit.
- Provide more general feedback to candidates.
- Provide support and liaise with advisers.

N:B Academic staff carry out all aspects of assessment in a way which ensures the integrity of the assessment process and in turn the integrity of the academic standards of each award. Students' marks and related information (such as extenuating/mitigating circumstances applications) are held securely and disclosed only to those who need access to the information and have a right to see it. Student identity will be confirmed when student work is submitted. Throughout the APEL process there will be opportunities for dialogue where necessary. This will be fair and consistent across applicants. Assessment and feedback practices are informed by reflection, consideration of professional practice, and subject-specific and educational scholarship. Students are provided with opportunities to develop an understanding of, and the necessary skills to demonstrate good academic practice.

## Steps to take

The applicant should follow the procedure as indicated in points 1-9 below, whilst following closely the course curriculum. See Appendix Four for cost information.

### Procedures to join MSc CWTP Year Two:

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1. Make an appointment for a meeting to assess your suitability for the undertaking this higher education programme. The latest date for applications is **28 May 2021**. Agree with the assessing tutors or the Head of Department the appropriateness of APEL.
2. When approval is given to proceed to making an APEL claim, contact the office or the Head of Department and you will be given the names of advisers.
3. Arrange a meeting with an adviser. The meeting may be face to face, by telephone or on-line but we recommend at least one face to face meeting during the process. You can access a maximum of four hours of contact time with your adviser.

4. You will be given details of the portfolio you need to produce. You may apply for APEL accreditation on the basis of having achieved the learning outcomes for Year One. Each year of the MSc carries 60 credits with another 60 credits being assigned to the final dissertation stage (a total of 180 credits at level 7).
5. Prepare your portfolio using your adviser to help you decide how best you can provide evidence that will enable you to demonstrate that you have achieved the learning outcomes. You should meet with your adviser at least once during this process. The adviser needs to see the completed portfolio before submission.
6. When you have completed your portfolio, make two copies and send them to the APEL Accreditation Panel at Metanoia by **31 July 2021**.
7. If your portfolio is passed, you will be notified about the number of credits awarded to you. This will normally be completed within 6 weeks of submission.
8. You will then be asked to complete the registration form and send the annual Middlesex University registration fee at the rate appropriate for year of joining.

### **Your portfolio should include:**

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1. A CV including a detailed description of your current work.
2. A supervisor's report.
3. Two letters of reference/support for your APEL from professional people.
4. A One-Year Certificate in Counselling Skills, or evidence of at least one year's counselling training, or equivalent.
5. A letter evidencing engagement in Counselling/Psychotherapy (minimum 10 hours)
6. An account (including evidence) of learning you have attained which is equivalent to those parts of the syllabus for which you wish to be accredited. In the syllabus outline you will see that each module has learning outcomes, knowledge and skills, each of which is broken down into areas of learning. Your portfolio should include the areas of learning described. It should follow the following format:
  - 1) area of learning
  - 2) how acquired
  - 3) evidence

N:B The portfolio should be written in English.

### Example 1:

1. Area of learning : An in-depth understanding of key creative writing for therapeutic purposes skills and relational skills.
  - a) How acquired:
    - Reading: Safran,J.D. and Muran,J.C. (2000) Negotiating the therapeutic Alliance. New York: Guilford Press.
    - Workshop : Attendance at workshop on “Clarkson’s Five Relationships” by Ivor Goodcourse in April 2011
    - Reading Rogers’ Core Conditions handout.
  - b) Evidence supplied:
    - See 2000 word essay on Introduction to Creative Writing and its Therapeutic Applications (see Module One curriculum).
    - Supervision of practice (see supervisor’s report)
    - See also essay (appendix one): Reflections on my experience in the training group from Counselling Skills Certificate course.

### Example 2:

2. Area of learning: Application of form, formlessness, metaphor, imagery, poetry and autobiographical writing, as well as employing voice and character.
  - a) How acquired:
    - Reading: ‘Writing in Form’ in Bolton, G., Field, V. & Thompson, K. (Eds.) (2006) Writing Works. London: Jessica Kingsley Publishers
    - Workshop: Attended e.g. ‘Playing with Poetry’ (MA in Creative Writing at Glasgow University).
  - b) Evidence supplied:
    - Attendance at Creative Writing course/ creative output
    - See 2000 word essay on ‘Reflective Personal Writing’ (see Module Two curriculum).

N.B. Evidence: Please note that you should offer evidence of having achieved each required learning outcome. You may be creative about what you choose to submit. For example, you might include written reflections, sections of a past journal, testimonials from supervisors, trainers, employers, clients etc, transcripts of your work, or a published article. If you are submitting written work that you have completed during the course of previous training, you may find that one essay provides evidence for several learning outcomes. Similarly, one reference may cover a number of learning outcomes.

### Submission of Portfolio via email

All applicants need to submit an electronic pdf of the portfolio via email to [crisrina.soares@metanoia.ac.uk](mailto:crisrina.soares@metanoia.ac.uk) and [claire.williamson@metanoia.ac.uk](mailto:claire.williamson@metanoia.ac.uk).

Please also complete a cover sheet (Appendix 2)

## **Physical Presentation of Portfolio**

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- A copy of the portfolio to be emailed
- A contents page should be provided.
- Students should include a specific word count on the front page of each essay written specifically for the submission
- Essays should adhere to the word requirement (max 2,000 words per module)
- The word count does not include the references, quotes from journal, creative work or bibliography
- Work should be typed and double-spaced, with a one-inch margin
- Quotations should be indented in quotation marks, then followed by the author's surname, date of publication and page number where relevant
- References should therefore be composed of all citations used and include all of your source material. These texts should then be listed in full at the end of the essay. The Harvard system of referencing should be used. There are many detailed guides available online and your adviser can steer you to a Metanoia guide on Metanoia's Moodle: Learning Resources

### **For a book:**

Axline, V. (1964) *Dibs: In Search of Self*. London, Pelican.

### **For a journal:**

Gallagher, S. (2011) 'Release: a remarkable book and a remarkable residency.' *Lapidus Journal* (6:1).

### **For a chapter from an edited book:**

*A chapter from an edited book:*

Shivanath, S. & Hiremath, P. (2003) The Psychodynamics of Race and Culture, in C. Sills and H. Hargaden (eds.) *Key Concepts in Transactional Analysis Contemporary Views: Ego States*. London: Worth Publishing. pp.169-185

### **For citing a web page:**

Beckleheimer, J.1994, How do you cite URL's in a bibliography? (Online), Available <http://www.nrissc.navy.mil/meta/bibliography.html> (1995, Dec.13).

***N:B Please avoid overuse of citing from web pages.***

**A further Harvard Referencing Style guide is available from your Research Adviser**

# Curriculum

## MSc Year 1 – Module 1

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<b>Short Code:</b>	001
<b>Title:</b>	<b>Module 1: Introduction to creative writing and its therapeutic applications</b>
<b>Level:</b>	7
<b>Credit Points:</b>	20
<b>Subject:</b>	Creative Writing for Therapeutic Purposes
<b>Module Leader:</b>	Claire Williamson
<b>Primary Tutors:</b>	Fiona Hamilton, Graham Hartill and Nigel Gibbons
<b>Visiting Tutor:</b>	Becky Midwinter
<b>Accredited by:</b>	N/A
<b>Module Restrictions:</b>	a) Pre-requisite: A degree, minimum 15 Hour Counselling Introductory Course, or equivalents. b) Programme restriction: N/A c) Level restrictions: PG d) Other restrictions and/or requirements: N/A
<b>Automatic Deferral:</b>	Not permitted

### Module Aims:

To provide an introduction to the two (equally important and interdependent) strands of the programme:

- creative writing and its therapeutic applications, including personal practice. Students will begin their own writing while studying examples of writing that illustrate the links between creativity and therapeutic outcomes.
- critical review of the theoretical, philosophical and methodological grounding of research activities in the field. Students will be provided with an opportunity to reflect critically on the challenges of this growing field of practice and research.

Module One introduces students to a range of basic counselling skills, theory from person-centred and other relevant counselling models (e.g. Transactional Analysis) and the therapeutic relationship in a creative writing for therapeutic purposes context. Core counselling skills will equip students with listening and responding techniques, which are essential to employability in any practice, which requires embedded counselling skills.

Experiencing the role of participant and facilitator, whilst practicing key creative writing for therapeutic purposes techniques (in large and small group work), the scene is set for students as potential practitioners, with an understanding of the participant experience, attitudes to the writer role and a range of creative processes and interventions shared in the group. Ethics, anti-discriminatory practice and limits of competence will be discussed. These are essential factors for potential practitioners. A list of industry organisations and relevant journals will be provided for networking and links with potential employers.

Students will produce a body of creative work, demonstrating their writing habit; a reflective journal, demonstrating their reflective practice and a reflective and critical commentary on theory advanced in the module, demonstrating their understanding of creative writing for therapeutic purposes at this early stage in the course. These exploratory and summarising skills are essential for evaluating and reporting on the creative writing for therapeutic purposes encounter and lay the foundation for students as research-aware practitioners.

Students are encouraged to experiment in their creative portfolios, incorporating cross-artform work (e.g. image and writing, writing in the landscape) and links to digital input, such as youtube/vimeo uploads (where appropriate), poetry films, digital storytelling, with vigilance on confidentiality.

### **Learning Outcomes:**

On completion of this module, successful students will have the ability to:

#### Knowledge

3. Appraise key creative writing for therapeutic purposes and counselling techniques and skills in the context of a therapeutic relationship. (A1)
4. Assess the nature of participant expectations and the importance of supervision for practical work. (A2)
5. Appraise relevant theoretical approaches to therapeutic writing and will have analysed the interplay between form, genre, content and effectiveness in some examples of therapeutic writing. (A6)
6. Evaluate the ethical issues and dilemmas associated with research in counselling, psychotherapy, and creative writing for therapeutic purposes. (A7)

#### Skills

7. Originate form, content, metaphor, imagery, poetry and autobiographical writing, as well as employing voice and character. (B1)
8. Assess a body of creative work with an understanding of key creative writing for therapeutic purposes skills and relational skills. (B2)
9. Develop critical self-reflection on personal creative writing. (B3)
10. Incorporate knowledge of creative writing interventions and demonstrate counselling skills in CWTP practice with peers. (C1)
11. Evaluate relationships with colleagues and participants, and have an enhanced self-awareness, ability to take risks, willingness to engage in supervision, and openness to feedback and ethical awareness. (C5)

### **Syllabus:**

Attendance at eight teaching days. These sessions will cover the following topics:

- Introduction to the Working Alliance and Ways of Working
- The Journal and the Journey
- What is a Writer/Writing?
- Sharing Creative Writing
- Introduction to Building Relationships and the Creative Process
- Autobiographical Fiction
- Preparation for Counselling, Reflective Practice, Support and Supervision
- The Field of Creative Writing for Therapeutic Purposes

### **Learning, teaching and assessment strategy:**

#### Learning Strategy

Students will be introduced to a range of teaching/learning styles and approaches, and to the challenge of moving between these. These include academic input by the programme tutors, space for experiential learning and group process, small group work, and the practice of creative writing for therapeutic purposes within live sessions.

### Teaching Strategy

The module will be delivered via use of seminars, workshops, lectures, handouts, therapeutic practice, live skills demonstrations, presentation of case material, online discussion (with peers and tutors) and tutorial time with Primary Tutor.

There will be a strong emphasis on participative methods including large group discussion, small group experiential exercises, and skills practice in small and large groups with peer reflections.

### **Assessment Strategy**

The summative and formative assessments are linked, with the Reflective and Critical Commentary responding to the Portfolio of Creative Writing in particular and other formative assessment in general.

Assessment draws on the Learning Outcomes for this Module (detailed above).

**Summative Assessment:** Reflective and critical commentary - 3,000 words (+/- 10%) (Learning Outcomes 1-9)

**Formative Assessment:** Formative assessment refers to any process by which students on the programme are informed about how they may progress in relation to module outcomes.

**Portfolio of Creative Writing** Creative writing can be of any genre and form, but should reflect a personal journey on the part of the author. Creative writing is encouraged in a range of forms and genres, including digital, aural and pictorial forms (see appendix 14 & 15 for suggestions)

4,000 words (+/- 10%)/ Line count for poetry/other short forms approx 100 lines = 1,000 words.

### **Practice in Group**

**Personal Readiness**

**Group Process**

**Personal Learning Journal**

**Peer Discussion**

### **Assessment Weighting**

Coursework (no examination): 100%

### **Programme Outcomes – Module One**

A1	A2	A3	A4	A5	A6	A7	B1	B2	B3	B4	B5	B6
x	x				x	x	x	x	x			
C1	C2	C3	C4	C5	C6	C7	D1	D2	D3	D4	D5	D6
x				x								

**See Appendix 2 for the complete Programme Outcomes key.**

## LEARNING MATERIALS

### Essential Reading

- Bell, J., Magrs, P (2001), *Creative Writing Coursebook*, London: Macmillan  
Clarkson, P. (2003) *The Therapeutic Relationship*. London: Whurr Publishers  
Eddo-Lodge, R (2017) *Why I'm No Longer Talking to White People About Race*. Bloomsbury  
Hedges, D. (2005) *Poetry, Therapy and Emotional Life*. Oxford: Radcliffe Medical Press  
Pennebaker, J. (1990) *Opening Up*. New York: The Guildford Press  
Rogers, C. (1967) *On Becoming a Person*. London: Constable

### Recommended Reading

- Adams, K. (1990) *Journal to the Self*. New York: Warner Books  
Adams, M. (2013) *The Myth of the Untroubled Therapist*. London, Routledge.  
Ansari, Z. & Field, V. (Eds.) (2007) *Prompted to Write*. Cornwall: Fal Publications  
Bolton, G. (2014) *Reflective Practice: writing and professional development*. (4<sup>th</sup> edition)  
London: Sage Publications  
Bolton, G., Howlett, S., Lago, C. & Wright, J. (Eds.) (2004) *Writing Cures*. Sussex: Brunner-Routledge.  
Bolton, G., Field, V. & Thompson, K. (Eds.) (2006) *Writing Works*. London: Jessica Kingsley Publishers  
Hawkins, P & Shohet, R. (2007) *Supervision in the Helping Professions*. Milton Keynes: OUP  
Hunt, C. & Sampson, F. (Eds.) (1998) *The Self on the Page: Theory and Practice of Creative Writing in Personal Development*. London: Jessica Kingsley  
Lepore, S. J., Joshua, M. & Smyth, J. M. (2002) *Writing Cures: how expressive writing promotes Health and emotional well-being*. Washington: American Psychological Association  
Mills, P. (1996) *Writing in Action*. London: Routledge  
Page, S. & Wosket, V. (2001) *Supervising the Counsellor: A cyclical model* (2nd Ed) Hove: Routledge  
Richo, D. (2008) *When the Past is Present*. Boston: Shambala.  
Thompson, K. (2010) *Therapeutic Journal Writing*. London: Jessica Kingsley Publishers

For APL applicants, an essay addressing the learning outcomes and module descriptors needs to follow the format below:

*'In response to your:*

- *Creative writing (essential - please provide – not included in the word count)*
- *Practical and theoretical work (essential - please provide evidence – not included in the word count)*
- *Learning journal (optional - use extracts - not included in the word count)*
- *Engagement with creative texts by other people (optional - not included in the word count)*

*demonstrate your understanding of the field of Creative Writing for Therapeutic Purposes and the links between:*

- *Creative writing*
- *Personal reflections*
- *Practical interventions*
- *Personal and group development*
- *Theoretical and critical approaches to the field*
- *Ethical practice, difference and anti-discriminatory practice.'*

(2,000 words, +/- 10%).

## MSc Year 1 – Module 2

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<b>Short Code:</b>	002
<b>Title:</b>	<b>Module 2: Reflective Personal Writing</b>
<b>Level:</b>	7
<b>Credit Points:</b>	20
<b>Subject:</b>	Creative Writing for Therapeutic Purposes
<b>Module Leader:</b>	Claire Williamson
<b>Primary Tutors:</b>	Fiona Hamilton, Graham Hartill and Nigel Gibbons
<b>Visiting Tutor:</b>	Vicky Field
<b>Accredited by:</b>	N/A
<b>Module Restrictions:</b>	a) Pre-requisite: Completion of Module 1 b) Programme restriction: N/A c) Level restrictions: PG d) Other restrictions and/or requirements: N/A
<b>Automatic Deferral:</b>	Not permitted

### **Module Aims:**

Module Two builds on the knowledge and skills learned in Module One. This module concentrates on developing the students' own writing, based on relevant writing exercises that exemplify or expand on creative writing for therapeutic purposes and counselling theories. Amongst these are autobiography (representing lived experience), autobiographical fiction (fictionalised lived experience), poetry, dialogue and structuring narratives. Students will consider the ethics of self-disclosure and learning to respond to personal stories shared by others. The module furthers links between some techniques within established models of counselling and creative writing for therapeutic purposes, such as Gestalt, Focusing and Felt Sense.

Groupwork themes will be explored, including the links between narrative structures and devices and ways of 'telling stories'. Reflection on groupwork is encouraged in a Personal Learning Journal. Key skills in reflection and reflexivity will be developed, enhancing practices valuable to employers, who are looking for reflective practitioners.

Attention to detail, colour and precision will inform discussion on form and content, including definitions of 'writing' and working with characters and voices. Being curious, developing empathy and understanding one's experiences better are desirable transferable skills to the creative economy.

Students will experience a Poetry Therapy workshop, based on the American model (National Association of Poetry Therapy), observing themselves as participants and framing the experience with foundational literature from the biblio-poetry therapy model. Similarities and differences between the UK and US approach will be explored.

Developing employability skills in communication and teamwork, small group work will continue to develop problem solving skills, initiative and resourcefulness.

Students will produce a body of creative work, demonstrating their writing habit; a reflective piece, demonstrating their reflective practice and a critical commentary on theory advanced in the module, demonstrating their developing understanding of creative writing for therapeutic.

Students are encouraged to experiment in their creative portfolios, incorporating cross-artform work (e.g. image and writing, writing in the landscape) and links to digital input, such as youtube/vimeo uploads (where appropriate), poetry films, digital storytelling, with vigilance on confidentiality.

### **Learning Outcomes:**

On completion of this module, successful students will have the ability to:

#### Knowledge

1. Appraise key creative writing for therapeutic purposes and counselling techniques and skills in the context of a therapeutic relationship. (A1)
2. Compare some relevant models of counselling and how they inform the therapeutic relationship. (A2)
3. Incorporate group development theories. (A3)
4. Evaluate the ethical issues and dilemmas associated with research in counselling, psychotherapy, and creative writing for therapeutic purposes. (A7)

#### Skills

5. Originate form, content, metaphor, imagery, poetry and autobiographical writing, as well as employing voice and character and explain their interplay in the context of creative writing for therapeutic purposes. (B1)
6. Assess a body of creative work with an understanding of key creative writing for therapeutic purposes skills and relational skills. (B2)
7. Develop a capacity for critical self reflection on personal creative writing. (B3)
8. Synthesise reflective practice to colleagues in relation to counselling and psychotherapeutic theory in the context of creative writing for therapeutic purposes. (B4)
9. Measure increased confidence in producing a body of creative work with an understanding of key creative writing for therapeutic purposes skills and relational skills. (C2)

### **Syllabus:**

Attendance at six teaching days. These sessions will cover the following topics:

- Telling our stories: detail, colour, precision
- Form and Content
- Poetry Therapy Workshop
- Making New Wholes
- Characters and Voices
- Creative Reflective Work and Findings

### **Learning, teaching and assessment strategy**

#### Learning Strategy

There will be critical investigation and reflection on student's own writing, engaging with current theoretical literature. Practical skills will be developed in 'finding their voice' within their creative writing and sharing with peers. To develop their intellectual skills, they will focus especially upon analysing the links between creative writing, personal development, theoretical and critical approaches to the field.

#### Teaching Strategy

The module will be delivered via use of seminars, workshops, lectures, handouts, therapeutic practice, live skills demonstrations, presentation of case material, online discussion (with peers and tutors) and tutorial time with Primary Tutor.

There will be a strong emphasis on participative methods including large group discussion, small group experiential exercises, and skills practice in small and large groups with peer reflections.

### **Assessment Strategy**

The summative and formative assessments are linked, with the Reflective Commentary and Critical Commentary responding to the Portfolio of Creative Writing in particular and other formative assessment in general.

Assessment draws on the Learning Outcomes for this Module (detailed above).

#### **Summative Assessment:**

**Reflective Piece** – 1,500 words (+/- 10%) – 40 % of the marks (Learning Outcomes 1-5, 8 & 9)

**Critical Commentary** – 2,500 words (+/- 10%) – 60 % of the marks (Learning Outcomes 1-10)

Both submissions of summative assessment need to be passed in order to pass the module.

#### **Formative Assessment:**

**Creative Writing Portfolio** – to 4,000 words (+/- 10%)/ Line count for poetry approx 100 lines = 1,000 words.

Creative writing can be of any genre and form, but should reflect a personal journey on the part of the author. Creative writing is encouraged in a range of forms and genres (see appendix 14 & 15)

#### **Practice in Group**

**Personal Readiness**

**Group Process**

**Personal Learning Journal**

**Peer Discussion**

#### **Assessment Weighting**

Coursework (no examination): 100%

### **Programme Outcomes – Module Two**

A1	A2	A3	A4	A5	A6	A7	B1	B2	B3	B4	B5	B6
x	x	x				x	x	x	x	x		
C1	C2	C3	C4	C5	C6	C7	D1	D2	D3	D4	D5	D6
x												

**See Appendix 2 for the complete Programme Outcomes key.**

### **LEARNING MATERIALS**

#### **Essential Reading**

Bond, T. (2000) (2nd Edition) *Standards and Ethics for Counselling in Action*. London: Sage

Bolton, G, Field, F & Thompson, K (2010) *Writing Routes*. London: Jessica Kingsley

Chavis, G. (2011) *Poetry and Story Therapy* London Jessica Kingsley Publishers

Orwell, G. (First published 1946) 'Why I Write' in *Gangrel Magazine*: London Issue 4

Padel, R. (2007) *The Poem and the Journey*. London: Chatto and Windus

## Recommended Reading

- Berne, E. (1964) *Games People Play*. London: Penguin
- Bolton, G., Field, F. & Thompson, K. (2010) *Writing Routes*. London: Jessica Kingsley
- Etherington, K. (2004) *Becoming a Reflexive Researcher*. London: Jessica Kingsley.
- Harris, T. (1970) *I'm Okay – You're Okay*. London: Pan
- Holland, N. (2009) *Literature and the Brain*. Florida: PsyArt.
- Hunt, C. (2000) *Therapeutic Dimensions of Autobiography*. London: Jessica Kingsley
- Hunt, C. (2005) *Writing Self and Reflexivity*. Basingstoke: Palgrave MacMillan
- Hynes, A and Hynes-Berry, M. (2011) *Biblio/poetry Therapy*. Minneapolis: North Star Press
- Milner, M. (1956) *On Not Being Able to Paint*. Los Angeles: Tarcher
- Mazza, N (2003) *Poetry Therapy: theory and practice*. New York: Brunner-Routledge
- Morgan, A. (2000) *What is Narrative Therapy? An easy to read introduction*, Adelaide, Dulwich Centre Publications
- Perls, F., Hefferline, R. F. & Goodman, P. (1951) *Gestalt Therapy: Excitement and Growth in the Human Personality*. London: Souvenir Press
- Perl, S (2004) *Felt Sense: Writing with the Body*, Portsmouth NH: Boynton/Cook (book and CD)
- Schneider, Myra & Killick, J, (1996) *Writing for Self-Discovery*. Dorset:Element Books
- Speedy, J (2007) *Narrative Inquiry and Psychotherapy*. London: Palgrave.
- Vogler, C. (1996) *The Writer's Journey*. London: Pan

For APL applicants, an essay addressing the learning outcomes and module essay addressing the learning outcomes and module descriptors needs to follow the format below:

**The essay is in two parts – 1) Reflective Piece and 2) Critical Commentary.**

### Part One: Reflective Piece:

In response to two or three pieces of creative writing (please provide), write a reflective piece concerning your creative processes and personal discoveries. This may include relevant references, but needs to be focused on observations of your own work. 1,000 words (+/- 10%)

### Part Two: Critical Commentary

Write a critical commentary on the significance of your writing in relation to your personal development, drawing upon theories advanced in the key texts, which must be referenced.

You might draw upon:

- practical interventions
- your personal learning journal
- personal and group development
- theoretical and critical approaches to the field
- an awareness of ethical practice, difference and anti-discriminatory practice.
- 1,000 words (+/- 10%)

You can include:

- *Creative writing (please provide – not included in the word count)*
- *Learning journal (use extracts - not included in the word count)*
- *Creative texts by other people (not included in the word count)*
- *Reference to practical and theoretical work*

## **MSc Year 1 – Module 3**

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<b>Short Code:</b>	003
<b>Title:</b>	<b>Module 3: Therapeutic Settings and Established Theories</b>
<b>Level:</b>	7
<b>Credit Points:</b>	20
<b>Subject:</b>	Creative Writing for Therapeutic Purposes
<b>Module Leader:</b>	Claire Williamson
<b>Primary Tutors:</b>	Fiona Hamilton, Graham Hartill, Nigel Gibbons
<b>Visiting Tutor:</b>	Ounkar Kaur
<b>Accredited by:</b>	N/A
<b>Module Restrictions:</b>	a) Pre-requisite: Completion of modules 1 & 2 b) Programme restriction: N/A c) Level restrictions: PG d) Other restrictions and/or requirements: N/A
<b>Automatic Deferral:</b>	Not permitted

### **Module Aims:**

With creativity still at the heart of each session, Module Three brings a change in focus towards practice elements. In this module students will study a range of settings in which creative writing is currently practiced with therapeutic aims and outcomes.

Students' reflective journals will further develop reflective and reflexive skills with personal, practical and professional responses to a range of therapeutic settings introduced by tutors with first-hand experience. Therapeutic underpinning for practical work will be discussed. Ethical issues, such as access, competency and anti-discriminatory practice, will be considered. The Social GRACES are foregrounded to support reflection on equality and diversity. This knowledge is vital to employers who demand an understanding of equality and diversity.

Students will be encouraged to consider motives for working in particular settings and how self-care is an important element in building resilience.

Themes include mental health, holistic healthcare, freedom, nature, body and the structure that a series of workshops may take to hold and support creative work.

Students will encounter digitally recorded material from settings and consider appropriate use of digital technology in different settings.

Students will produce a critical essay, considering a setting of interest, including an understanding of the setting, motives for working in that setting, aims and objectives and suggested exercises for work with participants from that setting. Students are encouraged to include information and online links to organisations which concern themselves with their chosen setting, (e.g. [www.cruse.org.uk](http://www.cruse.org.uk) for bereavement).

### **Learning Outcomes:**

On completion of this module, successful students will have the ability to:

#### Knowledge

1. Assemble knowledge of a variety of settings where therapeutic writing has been applied. (A4)
2. Predict the problems and pitfalls, as well as the challenges and advantages, of using writing for therapeutic purposes.
3. Appraise relevant theoretical approaches to therapeutic writing and will have analysed the interplay between form, genre, content and effectiveness in some examples of therapeutic writing. (A6)
4. Evaluate the ethical issues and dilemmas associated with research in counselling, psychotherapy, and creative writing for therapeutic purposes. (A7)

### Skills

1. Incorporate knowledge of creative writing interventions and demonstrate counselling skills in CWTP practice with peers. (C1)
2. Plan personal work, create exercises for other people and constructively feedback on creative work shared by colleagues (C2)
3. Critically analyse a reflective 'journal', incorporating creative work, self reflection, critical theoretical discussion, and relevant engagement with key texts. (C3)
4. Originate relevant research and practice material and apply to specific workshop settings. (C4)
5. Judge aptitude in: relating to colleagues and working with other people, self-awareness, ability to take risks, willingness to engage in supervision, openness to feedback and ethical awareness. (C5)

### Syllabus

Attendance at six teaching days. These sessions will cover the following topics:

- Working with Mental health
- Whole Person Healthcare
- Belonging and Identity
- Compassion and Recovery
- Body, Mind, Nature
- Findings and Endings

### **Learning, teaching and assessment strategy:**

#### Learning Strategy

Students will be introduced to a range of teaching/learning styles and approaches, and to the challenge of moving between these. These include academic input by the programme tutors, space for experiential learning and group process, small group work, and the practice of creative writing for therapeutic purposes within live sessions. Skills will also be developed in extending personal reflections into critical, theoretical and practical writing. To develop their intellectual skills, students will focus especially upon their reflective, reflexive and critical skills in response to personal, practical and ethical considerations in different practical settings.

#### Teaching Strategy

The module will be delivered via use of seminars, workshops, lectures, handouts, therapeutic practice, live skills demonstrations, presentation of case material, online discussion (with peers and tutors) and tutorial time with Primary Tutor.

There will be a strong emphasis on participative methods including large group discussion, small group experiential exercises, and skills practice in small and large groups with peer reflections.

### **Assessment Strategy**

The Critical Essay is linked to the formative assessment on this module, drawing on your Personal Learning Journal in particular and other formative assessment in general.

Assessment draws on the Learning Outcomes for this Module (detailed above).

**Summative Assessment:**

**Critical Essay** 3,000 words (+/- 10%) (Learning Outcomes 1-4 & 8)

**Formative Assessment:**

**Practice in Group** (Learning Outcomes 2 & 8)

**Personal Readiness** (Learning Outcomes 4 & 8)

**Group Process** (Learning Outcomes 2 & 8)

**Personal Learning Journal** (Learning Outcome 6)

**Peer Discussion** (Learning Outcomes 2, 5, 7 & 8)

**Assessment Weighting**

Coursework (no examination): 100%

**Programme Outcomes – Module Three**

A1	A2	A3	A4	A5	A6	A7	B1	B2	B3	B4	B5	B6
			x	x		x						
C1	C2	C3	C4	C5	C6	C7	D1	D2	D3	D4	D5	D6
x	x	x	x	x								

See Appendix 2 for the complete Programme Outcomes key.

**LEARNING MATERIALS**

**Essential Reading**

Frank, A W. (1997) *The Wounded Storyteller: body, illness, and ethics*. Chicago: University of Chicago Press

Sampson, F. (Ed) (2003) *Creative Writing in Health and Social Care*. London: Jessica Kingsley

Lago, C. (2005) *Race, Culture and Counselling*. Maidenhead: Open University Press.

Morley, D. (Ed.) (2002) *The Gift: New writing for the NHS*. Devon: Stride

**Recommended Reading**

Astley, N. (2004) *Being Alive*. Newcastle: Bloodaxe

Astley, N. (2002) *Staying Alive*. Newcastle: Bloodaxe

Astely, N (2011) *Being Human*. Newcastle: Bloodaxe

Bond, T. (2000) (2nd Edition) *Standards and Ethics for Counselling in Action*.

London: Sage

Etherington, K. (2004 2<sup>nd</sup> edition) *Trauma, the Body and Transformation: a narrative inquiry*. London: Jessica Kingsley

Flint, Hamilton & Williamson, Core Competencies for working with the Literary Arts for Personal Development, Health and Wellbeing. <http://www.lapidus.org.uk/index.php/core-competencies-for-practitioners/> (website)

Frank, A W. (1997) *The Wounded Storyteller: body, illness, and ethics*. Chicago: University of Chicago Press

Frank, A.W. (2010) *Letting Stories Breathe*. Chicago: University of Chicago Press

Gerhardt, S. (2004). *Why Love Matters*. London, Routledge.

Goffman, E. (1990) *Stigma*. Harmondsworth: Penguin

Killick, J & Craig, C. (2012) *Creativity and Communication in Persons with Dementia*. London: Jessica Kingsley  
Lago, C. (2005) *Race, Culture and Counselling*. Maidenhead: Open University Press.  
Liebmann, M. (1994) *Art Therapy with Offenders*. London: Jessica Kinglsey  
Moore, T. (1992) *Care of the Soul*. Piatkus: London.  
Philips, L., Linington, D. & Penman, D. (Eds) (1999) *Writing Well: creative writing and mental health*. London: Jessica Kingsley  
Sampson, F. (1999) *The Healing Word*. London: The Poetry Society  
Schneider, M. (2003) *Writing my Way through Cancer*. London: Jessica Kingsley

An essay addressing the learning outcomes and module descriptors needs to follow the format below:

*'In response to your personal, professional and academic experience, investigate at least one therapeutic setting, reflecting on your own personal experience in relation to this setting, with critical reference to theories on the role of creative writing within this setting.'*

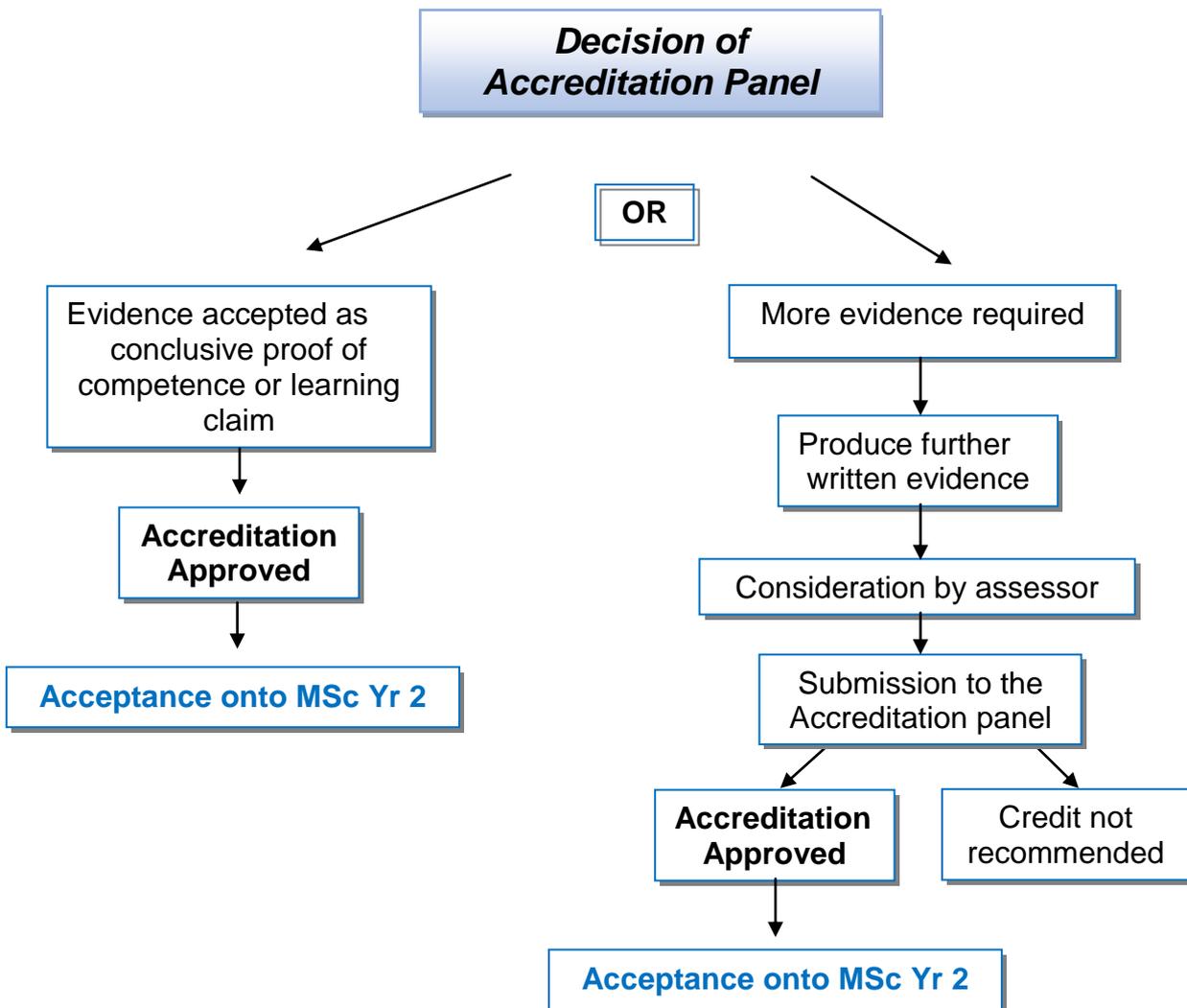
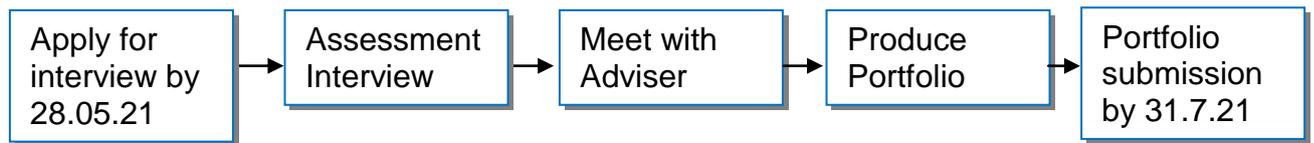
You can include:

- *Creative writing (not included in the word count)*
- *Learning journal (use extracts - not included in the word count)*
- *Creative texts by other people (not included in the word count)*

2,000 words (+/- 10%)

## Flowchart of assessment process

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**Metanoia Institute**  
13 North Common Road, Ealing, London W5 2QB  
Tel: 020 8579 2505 Fax: 020 8832 3070

## Appendix 1 – MSc CWTP Programme Outcomes Key

Knowledge and understanding	
A1	Appraise creative writing techniques
A2	Compare relevant models of counselling
A3	Incorporate group development theories
A4	Assemble knowledge of a variety of settings where therapeutic writing has been applied
A5	Predict and critically evaluate the problems and pitfalls, as well as the challenges and advantages of using writing for therapeutic purposes
A6	Appraise relevant theoretical approaches to therapeutic writing and will have analysed the interplay between form, genre, content and effectiveness in some examples of writing-as-therapy
A7	Evaluate the ethical issues and dilemmas associated with research in counselling, psychotherapy, and creative writing for therapeutic purposes
Cognitive skills	
B1	Originate form, content, metaphor, imagery, poetry and autobiographical writing, as well as employing voice and character
B2	Assess a body of creative work with an understanding of key creative writing for therapeutic purposes skills and relational skills
B3	Develop critical self-reflection on personal creative writing
B4	Synthesise and critically articulate reflective practice to colleagues in relation to creative writing for therapeutic purposes and counselling skills practice
B5	Select relevant research and practice material and application to specific workshop settings.
B6	Analyse the strengths and weaknesses of different methodological approaches as applied to an area of potential research in the field
Practical skills	
C1	Incorporate knowledge of creative writing interventions and demonstrate skills in CWTP practice with peers
C2	Measure increased confidence in producing a body of creative work with an understanding of key creative writing for therapeutic purposes skills and relational skills
C3	Critically analyse a reflective 'journal', incorporating creative work, self reflection, critical theoretical discussion, and relevant engagement with key texts
C4	Originate relevant research and practice material and apply to specific workshop settings
C5	Evaluate relationships with colleagues and participants, and have an enhanced self-awareness, ability to take risks, willingness to engage in supervision, and openness to feedback and ethical awareness
C6	Compose a critical awareness of the ethical issues associated with research creative writing for therapeutic purposes, including research with, and in, different cultures and ethnic groups
C7	Assemble a research question and choose and implement an appropriate methodology and method
Graduate Skills	
D1	Critically articulate to colleagues the theory taught and relate these concepts to their personal and the professional world
D2	Assess social science research methodologies relevant to research in the field, including the associated skills, processes, and philosophical underpinnings
D3	Appraise philosophical underpinnings of social science research methodologies, and evaluate the strengths and weaknesses of these methodologies as applied to research in the field
D4	Develop research appropriate for Masters level and a critical understanding of how these skills may be used in their future work with the research community and or practitioners.
D5	Evaluate specialist research and practice knowledge in a topic of their choice
D6	Develop appropriate, clear and informative reports



**Accreditation of Prior Learning (APEL)**

*Please complete and attach this sheet to the front of your portfolio.*

Name: .....

Address: .....

.....

Tel: ..... **Email:** .....

This portfolio demonstrates the prior acquisition of learning outcomes in relation to:

.....  
.....(please add in course title and Year)

**I have paid the total APEL fees of £1,500.00**

Signed: \_\_\_\_\_ Date \_\_\_\_\_

**For Office use only**

**Date Received:** .....

**Assessor:** .....

**Passed: Date:** ..... **Signature:** .....

**Presented at Accreditation Board: Date:**..... **Result:** .....

**Comments:**.....  
.....  
.....  
.....  
.....  
.....  
.....

## Appendix 3 - Feedback Form For APEL Portfolio

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**Student's Name:** \_\_\_\_\_

### Portfolio Checklist

- APEL Portfolio Submission Form
- Certificates of Attendance of Relevant Courses listed.

**Assessor's comments:**

**Outcome: Accepted/Not Accepted/Recommendations**

**Signature**

**Date**

## **Appendix 4 – Cost for 2020/2021 applicants**

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If you exceed the four hour limit, then you can pay for additional hours at £50.00 per hour directly to the adviser.

An Accreditation fee of £1500.00

The 2020/2021 Year Two fees are £5,000 inclusive of Metanoia Membership and Middlesex University Registration

## Appendix 4 – Counsellor/Psychotherapist's Letter

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Dear Sir or Madam,

All Accreditation of Prior and Experiential Learning (APEL) students who take the MSc Creative Writing for Therapeutic Purposes course at Metanoia are required to undertake ten hours of counselling or psychotherapy before joining the course in Year Two. We need to be able to confirm this, therefore I would be most grateful if you would complete and return the form below, either by post or via the student.

Many thanks for your time and co-operation.

Post Qualification Department  
**Metanoia**

-----  
Student's name

.....

Date counselling/ psychotherapy

commenced:.....

Type & number of

sessions:.....

Counsellor/Psychotherapist's

name:.....

Counsellor/Psychotherapist's

qualifications:.....

.....

Counsellor/Psychotherapist's orientation and professional

association.....

Counsellor/Psychotherapist's Signature:

.....

**Please return this form to your tutor or programme director, c/o Cristina Soares, The Metanoia Institute, 13 Gunnersbury Avenue, Ealing, London W5 3XD**