

Worksheet Checklist

Feminine Healing and Creativity Writing Workshop

Class #1

- Contemplation A - Reasons to Write
- Contemplation B - Mothers
- Contemplation C - Compassion

Class #2

- Contemplation A - Myths
- Contemplation B - Women's History

Class #3

- Contemplation - Empathy Room

Class #4

- Contemplation A - The Big Why
- Contemplation B - Abandonment Room

Class #5

- Contemplation - Vulnerable Room

Class #6

- Contemplation - Confidence Room

Class #7

- Contemplation - Problem Solvers Room

Class #8

- Contemplation - It Takes a Village Room
- Handout A - Feedback & Rewriting Tips
- Handout B - Tips on Rewriting
- Request for Feedback Form (Page 16)**

Class #9

- Contemplation - Union of Opposites Room

Class #10

- Contemplation - Evolution Room

Class #11

- Contemplation - Hard Working Garden

Class #12

- Contemplation A - Reasons to Write (remix)
- Contemplation B - Leaving the Mother Castle

Class #1 Contemplation A - Reasons to Write

Feminine Healing and Creativity Writing Workshop

Why do you want to write this fall?

Who do you want to write for?

What would make you feel like your writing energy was **successful**?

What is your **goal** with your writing right now?

Class #1 Contemplation B - Mothers

Feminine Healing and Creativity Writing Workshop

How do you feel being connected to a long line of mothers, either in DNA, mythology, or religion?

Who or where did you learn your kindness and compassion?

Who were your mother figures in your early life?

Who are the mother figures in your life right now? (Remember mothers can go beyond gender norms, think of compassionate, wisdom beings)

What type of mother figure do you seek to have in your life?

Class #1 Contemplation C - Compassion

Feminine Healing and Creativity Writing Workshop

How does civilization move forward in competition? compassion?

How would it feel if we could all win in our own way?

How can goals switch from singular (I want this) to collective (we all need this)?

What if we taught each other to empathize instead of contrast and compare?

What would the world look like if we shifted to a compassion-focused culture?

Class #2 Contemplation A - Myths

Feminine Healing and Creativity Writing Workshop

What is an existing story that teaches a big lesson to the reader?

What is an existing story that explains the mystery of life?

What is an existing story that describes the customs, institutions or religious rites of a people?

What if you connect with a myth for one reason, but another person connects to the same myth for a different reason?

Class #2 Contemplation B - Women's History

Feminine Healing and Creativity Writing Workshop

Be mindful of which is easier

Author:

Female _____ Male _____

Graphic Novel/Comic Book writer/illustrator:

Female _____ Male _____

Song Writer:

Female _____ Male _____

Screenwriter:

Female _____ Male _____

Children's Author:

Female _____ Male _____

Explorer:

Female _____ Male _____

Activists:

Female _____ Male _____

Infamous Villians:

Female _____ Male _____

Athlete:

Female _____ Male _____

Political Leader:

Female _____ Male _____

Class #3 Contemplation - Empathy Room

Feminine Healing and Creativity Writing Workshop

Answer These Guided Questions

1. Imagine yourself sitting across from Gladys Baker. What would you ask her? How would Gladys respond?
2. Imagine Marylin Monroe engages you in conversation. What do you talk about?
3. Who else, famous/family/friend, brings out your empathetic nature? Who do you feel deep compassion for?
4. The Empathy Room is described with the smells of the comforts of baked cookies and old books. What things bring you comfort?

Group Discussion/More Contemplation

1. What did you already know about Gladys Baker?
2. What did you already know about Marilyn Monroe?
3. What new things did you learn about these women?
4. What elements of yourself did you see in either of these women?
5. Did these women remind you of anyone you already know?
6. How did you feel while you were in the Empathy Room?
7. How much do you use empathy as a purposeful element in your writing?
8. What thoughts rise in you from this quote by Susan Sarandon “When you start to develop your powers of empathy and imagination, the whole world opens up to you.”

Class #4 Contemplation A - Big Why

Feminine Healing and Creativity Writing Workshop

BIG WHY - plant metaphor of prepping the soul for growth

Weeding is the Empathy room.

Stirring the soil is the Abandonment Room.

Adding compost is the Vulnerable room.

Planting seeds is the Confidence Room.

How would you fill in the 3 missing lines?

PLANT GROWTH

1. You learn about what the plant needs to thrive
2. You create the causes and conditions for it to grow
 - a. You clear the soil
 - b. You stir the soil
 - c. You add the compost
3. You plant the seed
4. You tend to the seed
5. The seed grows - or it doesn't grow
 - a. If it grows you inspire others to plant that seed
 - b. If it doesn't grow you've inspired others who saw you try

PERSONAL GROWTH

1. You learn what it takes to thrive as a writer
2. You create the causes and conditions for a writing life

3. You write
4. You edit, re-write,
5. You send the writing into the world
 - a. If it gets published you inspire others to write or grow
 - b. If it doesn't get published you've inspired others who saw you try

Class #4 Contemplation B - Abandonment Room

Feminine Healing and Creativity Writing Workshop

Answer These Guided Questions

1. What does the abandoned house look like to you?
2. What does the shelving unit look like to you? What does it have on it? What is it missing?
3. Imagine Miriam Makaba engaging you in conversation. What do you talk about?
4. Imagine yourself listening to Carrie Fisher. What do you think she'd say about her own abandonment issues?
5. Who else from your life would be in the abandonment room? Have they been abandoned? Did they abandon someone?
6. Survivors of abandonment create new families, circles of support and "home" countries, what is a new support system you have created to fill a void?

Group Discussion/More Contemplation

1. What did you already know about Miriam Makaba?
2. What did you already know about Carrie Fisher?
3. What new things did you learn about these women?
4. What elements of yourself did you see in either of these women?
5. Did these women remind you of anyone you already know?
6. How did you feel while you were in the Abandonment Room?
7. Have you used an element of abandonment in your writing before?
8. What thoughts rise in you from this quote by Taylor Swift "You're on your own kid. You always have been."

Class #5 Contemplation - Vulnerable Room

Feminine Healing and Creativity Writing Workshop

Answer These Guided Questions

1. What does the Vulnerable Room look like to you?
2. What does a room that is open to all the elements feel like to you?
3. Imagine Tina Turner engages you in conversation. What do you talk about?
4. Imagine yourself talking to Lucille Ball, what do you think she'd say about being vulnerable?
5. Who else from your life would be in the vulnerable room? How do they show their vulnerability? How do other people react to their vulnerability?
6. Imagine you are not judged for your actions, feelings, or reactions. What does that feel like? What do you express when free of judgment by yourself or others?

Group Discussion/More Contemplation

1. What are more things you know about Tina Turner?
2. What are more things that you know about Lucille Ball?
3. What new emotions or connections did you feel for these women?
4. How did you feel while you were in the Vulnerable Room?
5. Have you ever cried or laughed out loud when you were writing?
6. What thoughts rise in you from this quote “Vulnerability is the birthplace of love, belonging, joy, courage, empathy, and creativity. It is the source of hope, empathy, accountability, and authenticity. If we want greater clarity in our purpose or deeper and more meaningful spiritual lives, vulnerability is the path.”— Brené Brown, *Daring Greatly: How the Courage to Be Vulnerable Transforms the Way We Live, Love, Parent, and Lead*

Class #6 Contemplation - Confidence Room

Feminine Healing and Creativity Writing Workshop

Answer These Guided Questions

1. Who would you pick to be on the Confidence Stage?
2. If you were asked to go on stage what would talent, skill, idea, - that you are confident in - would you share with the audience?
3. Imagine Babe Didrickson Zaharis asking you to play a game. What sport do you play? And how quickly does she win?
4. Imagine yourself talking to Joan Jett after a concert. What do you think she'd say about being confident?
5. Who else from your life would be on the confidence stage? How do they show their confidence? How do other people react to their confidence?
6. What resistance do you have to confidence in yourself or in others?

Group Discussion/More Contemplation

1. What did you already know about Babe Didrikson Zaharias?
2. What did you already know about Joan Jett?
3. What new things did you learn about these women?
4. What elements of yourself did you see in either of these women?
5. Did these women remind you of anyone you already know?
6. How did you feel while you were in the Confidence Room?
7. Have you used an element of confidence in your writing before?
8. What thoughts arise in you from this quote from Beyoncé Knowles “Don’t try to lessen yourself for the world; let the world catch up to you.”

Class #7 Contemplation - Problem Solver's Room

Feminine Healing and Creativity Writing Workshop

Answer These Guided Questions

1. What does the Problem Solver's room look like to you?
2. Where do you go to solve problems? Does it involve machinery? A tool? Do you need your own space like a lab or a kitchen? Do you need to be inside or outside when you have a problem to be solved?
3. Imagine a problem you have, what advice would Julia Child give to you about solving that problem?
4. How would Conchita Cintron advise you on that same problem?
5. Who else from your life would be in the Problem Solver's Room? How do they solve problems?
6. If you opened the doors to the Problem Solvers Cabinet right now, what would be in it?

Group Discussion/More Contemplation

1. What are more things you knew about Julia Child or Conchita Cintron?
2. What would you want to cook with Julia Child?
3. What new emotions or connections did you feel for these women?
4. What elements of yourself did you see in either of these women?
5. What aspects of these two women would you like to take with you?
6. How did you feel while you were in the Problem Solver's Room?
7. What tools do you imagine to be in the cabinet of the Problem Solver's Room?
8. What thoughts arise in you from this quote "Creating something is all about problem-solving" - Philip Seymour Hoffman

Class #8 Contemplation - It Takes a Village Room

Feminine Healing and Creativity Writing Workshop

Answer These Guided Questions

1. What does the It Takes a Village room look like to you?
2. Where would you be in the room? Guarding the corners? Dancing around the fire? Drumming around the fire? Or something else?
3. In what ways have you been left out due to your gender like Janet Guthrie?
4. In what ways have you been “priced out” of an opportunity in career or education?
5. How have you been supported by other women in your “village”?
6. If you feel you have not been supported by other women, do you react by helping others more, or less, or the same amount?
7. Are you able to take a rest when you need to?
8. How do you support other women in your “village”?

Group Discussion/More Contemplation

1. What are more things that you already knew about Janet Guthrie?
2. What are more things that you already knew about Wangari Maathai or Tippi Hedren?
3. Have you ever been in or watched a drum circle?
4. How did you feel while you were in the It Takes A Village Room?
5. What are ways we can support other women in our “village”?
6. What thoughts arise in you from this quote “There are so many bright people who just need an opportunity to help others and pay it forward.” - Susan Burton

Class #8 HANDOUT - Feedback & Rewriting Tips

Feminine Healing & Creativity Writing Workshop

Remember: The best feedback you can give is showing the writer the experience of reading their work for the first time.

Factors to remember before you read someone else's work

- Do you respect the person and their work?
- Do you like and respect the kind of project they are writing?
- Do you truly want to read the draft?

Critique Steps

1. Ask the writer what stage the work is in and what kind of feedback they would like.
2. React with your head, heart, and pen/comment button
3. Don't hold back on the compliments
4. Be kind but straightforward
5. Remember it is not your work
6. Start your feedback with a compliment
7. Tell the writer what you feel this piece of writing is trying to accomplish
8. Tell the writer in what ways the piece succeeds
9. Tell the writer in what ways it falls short
10. Tell the writer in what ways the piece could be pushed further or pulled back to be the most effective for a reader
11. End your critique with a compliment

Class #8 HANDOUT - Tips on Rewriting

Feminine Healing & Creativity Writing Workshop

1. Don't be afraid to take it apart and put it back together again
2. Get feedback from other people who aren't related to you
3. Read your work out loud
4. Print a copy of your work
5. Look at your phrasing
 - a. Are there spots where your language or tone of voice seems to switch abruptly?
 - b. Are there spots that could use more or less description?
 - c. Are there spots that could use more or less dialogue?
 - d. Are there words you use over and over and over again?
 - e. The to-be words & ING's "she was thinking" change to "she thought"
6. Color code sections you want to work on

Request for Feedback

FILLED OUT BY WRITER

Title of piece:

Written by:

Genre:

Stage of the piece

- Brainstorm
- Rough draft (not complete)
- First draft (complete)
- Feedback ready
- Final pass ready

What kind of feedback are you looking for?

- Grammar
- Character
- Plot
- Flow/structure
- Encouragement

Anything specific or general you'd like feedback on?

FILLED OUT BY CRITIQUER

Critique by:

1. First reaction compliment:
2. What were your first reactions or first thoughts to reading this piece?
3. As a reader, what do you feel this piece is trying to accomplish? (For example: to entertain, to educate, to share, to heal)
4. In what ways does this piece succeed?
5. In what ways does this piece fall short?
6. Are there spots where the piece could be pushed further or pulled back to be the most effective for the reader?
7. Other feedback?
8. What are things you loved in this piece?

Class #9 Contemplation - Union of Opposites Room

Female Healing and Creativity Writing Workshop

Answer These Guided Questions

1. What does the Union of Opposites look like to you?
2. What two things when put together help you?
3. Does someone's physical nature create a window or a wall for you to be able to see into their mind? In other words, can you see pretty people also be smart?
4. Who else from your life would be at the Black and White Ball? How do their differences teach you something new?

Group Discussion/More Contemplation

1. Did you know about Hedy Lamarr before today?
2. What new emotions or connections did you feel for Hedy Lamarr?
3. How did you feel while you were in the Union of Opposites ballroom?
4. What are two things that have been in opposition that when combined formed something new?
5. What thoughts arise in you from this quote, 'If a union is to take place between opposites like spirit and matter, conscious and unconscious, bright and dark, and so on, it will happen in a third thing, which represents not a compromise but something new.' - Carl Jung

Class #10 Contemplation - Evolution Room

Female Healing and Creativity Writing Workshop

Answer These Guided Questions

1. What does the Evolution Room look like to you?
2. What parts of your life are a “work in progress” right now?
3. What “Mary moments” of invention have you or the people around you come up with? Where did you feel, *I think I can make something better?*
4. How have you evolved from your parents' generation? What have you done differently than they did?
5. Have you ever been brushed off and not given credit for something you did/created/invented? How did it make you feel?
6. Who else from your life would be in the Evolution Room? How have they done something differently?

Group Discussion/More Contemplation

1. Did you know either Mary Anderson or Alice Guy Blaché before today?
2. What new emotions or connections did you feel for either of these women?
3. How did you feel while you were in the Evolution Room?
4. Have you ever read a book or watched a movie and said of the story “I can do better than that?”
5. What thoughts arise in you from this quote, “I think about that 'empty' space a lot. That emptiness is what allows for something to actually evolve in a natural way. I've had to learn that over the years - because one of the traps of being an artist is to always want to be creating, always wanting to produce.” Meredith Monk

Class #11 Contemplation - Hard Working Garden

Female Healing and Creativity Writing Workshop

Answer These Guided Questions

1. What does the Hard Working Garden look like to you? Any particular flowers or sculptures you see?
2. In the spirit of Gertrude Jeckell, what is something that you work hard on but it can only be seen or appreciated once a year?
3. In the spirit of Susan B Anthony, what aspect of your life is failure impossible?
4. In the spirit of Hilma Af Klint, what is a side of yourself that you hide off from the world yet still create art/writing in?
5. In the spirit of Ruth Bader Ginsburg what are you building stone by stone?
6. Who else from your life would be in the Hard Working Garden?

Group Discussion/More Contemplation

1. Did you know any of these gals before today?
2. Did any of these women “hit you in the feels”?
3. How did you feel being in the Hard Working Garden?
4. Is the hard work still valuable if you are not there to see it in its completion/full glory?
5. What thoughts arise in you from this quote, “The separation of talent and skill is one of the greatest misunderstood concepts for people who are trying to excel, who have dreams, who want to do things. Talent you have naturally. Skill is only developed by hours and hours and hours of beating on your craft.” – Will Smith

Class #12 Contemplation A - Reasons to Write (remix)

Female Healing and Creativity Writing Workshop

Personal Writing Goals (remix)

What is the bigger meaning behind why you write?

Who do you write for?

What is your goal with your writing right now?

Class #12 Contemplation B - Leaving the Mother Castle

Female Healing and Creativity Writing Workshop

The questions asked as you left the castle are:

1. Did I open myself up to hear and feel these women's stories?
2. Did I set aside my own narrative to make room for new growth?
3. Did I learn how to take abandonment, look at it for what it really is, and create a new authentic and improved life from the leftovers?
4. Was I able to release my judgement of myself and others?
5. Was I able to see bravery is – just being okay with being vulnerable?
6. Did I allow myself to feel confident for one brief moment?
7. Did I allow someone to come and see my show?
8. Am I ready to fail so that I can learn?
9. Am I ready to face the things that could kill me?
10. Am I ready to kill the bull without actually killing the bull?
11. Do I support and protect other women's voices?
12. Do I ask for help from other women?
13. Do I rest?
14. Did I embrace the idea that I could be more than one thing?
15. When I see two opposite things, between them is there a window or a wall?
16. What can I create that allows the world to be better connected?

Remember you can always come back to the Mother Castle and visualize that room again to find those answers.

Group Discussion/More Contemplation

1. How did you feel leaving the Mother Castle?
2. Do you think you can incorporate this Mother Castle visualization in your life?
3. Do you have any questions about the Mother Castle?
4. Do you have any questions about the Gal's Guide Anthology?

Look for an exit survey on the landing page so that Gal's Guide can keep doing what is working and improve in areas that could use it.