

# Meet Your Inner Critic

PART 1 · THE NOTICING DIARY

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# The Noticing Diary

A two-day tracking practice. The point is not analysis. The point is to catch the voice in the act, while it is still happening, so the pattern becomes visible to you.

## *Why two days*

Most women I work with know they have an inner critic. What they do not usually have is a clear picture of when it actually arrives, what it actually says, and what it sounds like. The voice has become so embedded in the texture of the day that it reads as the truth of the day, rather than as a specific part with a specific voice.

Two days is enough to start seeing the pattern. You will notice it more than you expect. You may also miss things, and that is fine. The point is not to capture every instance. The point is to begin watching.

## *Before you start*

*Both feet on the floor, notice the contact. One slow breath in, a slower breath out. A hand on your chest, notice your own warmth. Say to yourself, silently: I am here. I have time for myself. I can stop at any time.*

## *What to capture*

You do not need to write all fields every time. A single sentence is fine. Each field below has room if you want it. Capture what you can.

# Worksheet 1.1: Day 1

*Each time you notice the critic on Day 1, take thirty seconds to capture it below.*

## Entry 1

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**Time and situation**

**What it said, in its exact words**

**The tone of it**

**Where it landed in your body**

**Who the voice reminds you of**

**What you were about to do**

## Entry 2

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**Time and situation**

**What it said, in its exact words**

**The tone of it**

**Where it landed in your body**

**Who the voice reminds you of**

**What you were about to do**

## Entry 3

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**Time and situation**

**What it said, in its exact words**

**The tone of it**

**Where it landed in your body**

**Who the voice reminds you of**

**What you were about to do**

# Worksheet 1.2: Day 2

*Same practice for Day 2. Notice if the same lines return. Notice if new ones arrive.*

## Entry 1

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**Time and situation**

**What it said, in its exact words**

**The tone of it**

**Where it landed in your body**

**Who the voice reminds you of**

**What you were about to do**

## Entry 2

---

**Time and situation**

**What it said, in its exact words**

**The tone of it**

**Where it landed in your body**

**Who the voice reminds you of**

**What you were about to do**

## Entry 3

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**Time and situation**

**What it said, in its exact words**

**The tone of it**

**Where it landed in your body**

**Who the voice reminds you of**

**What you were about to do**

# Worksheet 1.3: At the end of Day 2

*When the two days are over, sit with what you have written. Read the entries through once, then answer the questions below.*

**1. Which line, or two lines, came up most often?**

**2. What situations activated it most? Mornings. Mirrors. Work. A specific person. A specific task.**

**3. Whose voice did it borrow, if you can name it?**

**4. What did your body do most consistently when the critic arrived?**

# What This Was

You have just spent two days watching. That is not a small thing. Most women live inside the critic's voice for years before they are able to see it as a voice, rather than as the truth of who they are. What you have done is take a first, structured step out of merging with it.

**Now open Part 2 of the guide. That is where we look at what you noticed and what it means.**