WORKBOOK / ADULT SELF REFLECTION



EXPLORING YOUR MASOCHISTIC PREFERENCES

A personal workbook with levels sensory examples audiences and visual profiles

Darragh Carmichael I Raven Therapy I October 2026

BEGINNING WITH YOUR OWN EXPERIENCE

This Raven Therapy workbook explores three possible sources of enjoyment in masochistic experiences: submission and relationship, performance and being seen, and personal gratification. It helps you describe their relative importance, their combinations and the intensity you actually want.

You can use it if you identify as a masochist, are curious about that word, or sometimes welcome painful sensation without adopting the label. No label is required. Your answers belong to you, and you can choose what to share.

The framework develops Darragh Carmichael's three-part proposal. It is a reflective aid for adults, not a validated psychological assessment or a diagnosis. A higher rating is not an achievement. There is no total score, and nobody else should use your answers to decide what you ought to tolerate.

Choose one specific context before you begin. It might be a recent wanted encounter, a recurring preference or a fantasy. Write which one you mean. Imagined preferences can differ from lived experiences; you do not need to test a fantasy through action.

Work through one section at a time. You can write brief answers, leave a question open or use a separate page. A range or the words unsure and not applicable are acceptable. Return to the workbook when the circumstances change.

Date and the context I am considering

What I hope to understand about myself

What the word masochist means to me at present

How to use the four ratings

The four ratings describe different things. S concerns submission and relationship, P concerns performance and being seen, G concerns direct personal gratification, and I concerns preferred pain intensity. The next pages define every level for each criterion.

S P and G run from 0 to 5. The shared meaning is no contribution, a small addition, a secondary part, a significant part, a central part, and essential in this context. The separate I scale runs from 0 to 6 and describes wanted pain intensity.

Choose a level for the specific situation you named. Ask what would change if that source of reward were absent. Central means a main reason. Essential means you would not choose this particular encounter without it; it does not mean you cannot enjoy other activities.

These are ordered descriptions, not percentages, equal psychological units or a clinical test. Keep the ratings separate. Several can be high at once, and no total score is calculated.

You can record a range, unsure or not applicable. A blank answer is different from zero. Use the same context for all four ratings, then compare another context on the later worksheet.

My initial profile S _____ P _____ G _____ Preferred I _____

The source of reward I think matters most, and why

The specific levels are on the following pages. Keep your answers provisional until you have considered the questions. The words alongside the numbers matter more than producing a neat code.

EXAMPLES OF SENSATIONS AND EXPERIENCES

The examples below are possibilities to recognise, not activities to complete or answers to copy. None may fit you. The same activity can have different meanings, and an implement does not determine a motivation or pain level.

Sting and prickling

A sharp surface sensation, a brief sting, tingling or prickling. A spanking or flogging might be described this way by one person.

Thud and pressure

A broader, heavier impact or a feeling of compression. Someone may describe another impact experience as thudding rather than stinging.

Texture and temperature

Softness, rough texture, scratching, coolness or warmth. Some examples may be pleasant without being painful and therefore do not establish masochism.

Rhythm and anticipation

Repeated sensation, pauses, waiting, predictability or surprise. Describe the pattern separately from how painful any moment feels.

Relational experience

Chosen surrender, service, praise, vulnerability, trust, focused attention or feeling that a partner enjoys the exchange.

Being witnessed

A public spanking or flogging, one trusted observer, an attentive group, recognition, shared atmosphere or a sense of performance.

Emotional themes

Chosen teasing, embarrassment or humiliation within an agreed role; tenderness, reassurance or emotional release. These themes are separate preferences, not automatic parts of masochism.

During and afterwards

Pleasure, arousal, focused attention, warmth, satisfaction, relief, disappointment or mixed feelings. Name what happened rather than assuming an after-effect was welcome.

S LEVELS FOR SUBMISSION AND RELATIONSHIP

Rate the value of submission, a partner's pleasure or the relational meaning. These can be different rewards, so say which you mean. Fear of losing affection is not a higher level of relational enjoyment.

Level	Descriptor	Description and example
0	No relational contribution	Submission, a partner's pleasure or the relationship meaning is not part of the appeal of receiving pain here. **Example:** I enjoy the sting of a spanking, but obedience, praise and pleasing my partner add no appeal.
1	A welcome bonus	A partner's pleasure or a submissive feeling adds a little. I would barely miss that element in this encounter. **Example:** A partner's approving smile is pleasant, although it adds little to an encounter I already want.
2	A secondary pleasure	Pleasing my partner or expressing submission adds something worthwhile, although other rewards matter more. **Example:** Offering my partner a chosen experience adds pleasure; the sensations themselves still matter more.
3	A significant motive	The relationship or submissive meaning is a clear part of why I want this encounter, alongside other rewards. **Example:** Receiving a spanking in a submissive role gives me valued closeness alongside the physical experience.
4	A central motive	The relational exchange is a main reason I choose it. Without it, the experience would lose much of its appeal. **Example:** Even a very mild spanking matters mainly because of our chosen power exchange and my partner's response.
5	Essential in this context	I would not choose this particular encounter without the relational or submissive meaning I am seeking. **Example:** I would choose this painful encounter only within the particular relational or submissive exchange I want.

S Submission and relationship My rating or range _____

0 1 2 3 4 5

The descriptor that fits me most closely and my reason

If the neighbouring levels both fit, record a range and explain the difference. The rating is specific to the context you are considering. It is not a fixed rank or a goal.

5 EXPLORING SUBMISSION AND RELATIONSHIP

Begin with what feels rewarding between you and the other person. Try to distinguish what they have actually expressed from what you imagine they expect. A memory, a conversation and a guess provide different kinds of information.

1 What do I enjoy about my partner enjoying the encounter, and what do I enjoy about submission itself?

Examples to consider: Receiving praise, offering a chosen service, feeling trusted, or enjoying a partner's focused attention.

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2 If my partner remained affectionate when I declined, what would I still freely choose?

Examples to consider: The same mild sting, a gentler encounter, affection without pain, or no encounter that day.

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3 Would I want the same sensation without a submissive role, or with a different trusted partner? What changes?

Examples to consider: Compare the physical sting with the meaning of obedience, a familiar ritual or this particular person's attention.

S EXPLORING SUBMISSION AND RELATIONSHIP CONTINUED

4 What do I know my partner enjoys, and what have I assumed without asking?

Examples to consider: They may enjoy rhythm, your responses or closeness; that is different from your assumption that they want greater intensity.

5 Have I displayed more enjoyment than I felt? What response was I hoping for, or trying to avoid?

Examples to consider: Smiling through an unwanted sensation, agreeing to a longer scene, or acting unaffected to obtain approval.

6 Could the closeness or recognition I want also come through something else? What would remain distinctive here?

Examples to consider: Affection, a shared ritual, practical service or focused conversation; consider what painful sensation uniquely adds, if anything.

Pleasure in giving pleasure can be meaningful. Fear of rejection is a separate concern and should not increase your S rating. If both are present, describe both instead of forcing a single explanation.

My revised S rating _____ My strongest reason for choosing it

P LEVELS FOR PERFORMANCE AND BEING SEEN

Rate how much visibility, witnessing, recognition or shared atmosphere contributes. This can involve one person in private or an audience at a club or dungeon. P measures importance, not audience size. The following guide describes settings separately.

Level	Descriptor	Description and example
0	No audience contribution	Being witnessed adds no appeal. Privacy may feel equally welcome or preferable. **Example:** I prefer a private encounter; being watched adds nothing to the sensation or relationship I enjoy.
1	A small audience bonus	Being seen adds a little, but I would barely miss the audience or recognition. **Example:** In a shared dungeon space, occasional attention adds a little, but I mainly want the sensation and would enjoy it privately.
2	An enjoyable addition	Visibility, recognition or shared atmosphere adds worthwhile pleasure, while other reasons matter more. **Example:** One invited observer adds worthwhile pleasure to a private scene, while other rewards matter more.
3	A significant motive	Being witnessed or sharing the setting is a clear part of why I want this encounter. **Example:** Being seen by a small chosen group is a significant part of the appeal, alongside the sensation or relationship.
4	A central motive	Performance or visibility is a main attraction. Without the witnessing I seek, the encounter would lose much of its appeal. **Example:** Performing for one particular partner in private is a main attraction; without their attentive response, much of the appeal would be lost.
5	Essential in this context	I would not choose this particular encounter without the kind of audience, witnessing or recognition I seek. **Example:** I want this particular scene as an audience-focused performance at an adult club or dungeon; without the witnessing I seek, I would choose another encounter.

P Performance and being seen My rating or range _____

0 1 2 3 4 5

The descriptor that fits me most closely and my reason

If the neighbouring levels both fit, record a range and explain the difference. The rating is specific to the context you are considering. It is not a fixed rank or a goal.

Audience and setting guide

Describe the audience and setting separately from your P rating. The settings below range from privacy to wider visibility. They are descriptive options, not a ladder of achievement, and no one needs to work through them. A larger audience does not automatically mean a stronger performance motive.

Setting	Who may be present	Possible experience
Private without an audience	An encounter without invited spectators or a desired performance element. A participating partner may still be present.	The sensation, intimacy or role may matter; being watched adds nothing.
Private one to one performance	Performing for one particular partner or individual in a private setting. That person may participate as well as watch.	Their focused attention, expression or recognition may be central, even when nobody else is present.
Private with an invited observer	An encounter witnessed by one invited person in addition to the participating partner.	Being seen by a trusted friend may add excitement, reassurance or a sense of recognition.
Small selected audience	A scene witnessed by a chosen group at a private gathering or in a reserved venue space.	Familiar faces, shared concentration or recognition from a particular community may matter.
Shared club or dungeon space	A scene in a communal play area at an adult sex club, fetish event or BDSM dungeon. Other attendees may watch incidentally.	The shared atmosphere may be welcome even when attracting attention is unimportant.
Deliberate audience focused performance	A planned scene or demonstration for an attentive audience at an adult sex club, fetish event, dungeon or private event.	Being the focus, presenting a chosen role or receiving an audience response may be a main attraction.

Here public means visible to other attendees in an agreed adult setting. A venue name alone does not describe the experience: a private room in a dungeon may allow a one-to-one encounter, while a gathering at home may include an audience. Record who is watching and what their attention means to you.

COMPARING YOUR PREFERRED SETTINGS

For each setting, write wanted, not wanted or unsure. Add a P rating only when you can describe the contribution of witnessing in that context. Mark lived experience or imagined preference. Leave unsuitable or unknown ratings blank. A preference is not evidence that an experience has occurred.

Setting	Wanted or unsure	P rating or range	Lived or imagined
Private without an audience	_____	_____	_____
Private one to one performance	_____	_____	_____
Private with an invited observer	_____	_____	_____
Small selected audience	_____	_____	_____
Shared club or dungeon space	_____	_____	_____
Deliberate audience focused performance	_____	_____	_____

The person or people whose attention matters to me

The response I want from them and how that differs from wanting their approval

Private performance can carry a high P rating. Attendance at a club or dungeon can carry a low P rating. Use the separate S G and I ratings to describe the rest of the experience.

P EXPLORING PERFORMANCE AND BEING SEEN

Think about the actual audience you have in mind. A partner, a few trusted people and an unfamiliar crowd may mean very different things. Being watched may add pleasure without being essential to it.

7 What appeals to me about being seen: attention, admiration, belonging, display, shared atmosphere or something else?

Examples to consider: One partner watching in private, quiet witnesses, applause, admiration, or the shared atmosphere of a dungeon.

8 Who do I want to witness the experience, and whose presence would change or reduce its appeal?

Examples to consider: One particular partner, an invited friend, a selected group, unfamiliar club attendees, or no audience.

9 If the audience were attentive but offered no praise, what would I still enjoy?

Examples to consider: Quiet attention, praise, recognition of your chosen role, community atmosphere, or the sensation itself.

P EXPLORING PERFORMANCE AND BEING SEEN CONTINUED

10 If the same encounter happened privately, what would be lost, gained or unchanged?

Examples to consider: Compare a private one-to-one encounter with a similar scene in a shared club or dungeon space.

11 Does being watched change what I feel able to say or stop? What part of that is pleasure, and what part is pressure?

Examples to consider: Feeling absorbed or admired during a performance, or becoming concerned about how impressive you appear.

12 How would I know I was choosing the experience for myself rather than trying to maintain an image?

Examples to consider: Choosing less intensity, fewer spectators or privacy even when other attendees might expect a performance.

A wish to be seen can be sincere. Public visibility alone cannot tell you why somebody participates. Keep your account focused on your own experience.

My revised P rating _____ My strongest reason for choosing it

QUESTIONS ABOUT AUDIENCE AND SETTING

13 Which audience and setting do I prefer, and which do I not want?

Examples to consider: Private one-to-one attention, one invited observer, a chosen group, a shared dungeon or an audience-focused club scene.

14 Would one particular person's attention be enough, or does a group add something different?

Examples to consider: The focused gaze of one partner, several people recognising a chosen role, or a shared sense of occasion.

15 How would my response change if familiar witnesses were replaced by unfamiliar attendees?

Examples to consider: Feeling more private among strangers, more secure among friends, more exposed, less distracted, or unsure.

QUESTIONS ABOUT AUDIENCE AND SETTING CONTINUED

16 What do I notice in my body and emotions as attention increases or decreases?

Examples to consider: A remembered change in arousal, absorbed attention, pride, embarrassment, distraction or pressure; the pain may have felt the same or different.

17 How do S, P, G and preferred I change between two settings?

Examples to consider: Strong private performance interest with mild pain, or little interest in spectators during a more intense dungeon scene. Record each rating separately.

18 Am I describing a lived experience, a fantasy, a present wish or a practical limit?

Examples to consider: Wanting an audience but lacking opportunity, enjoying a fantasy without wanting to enact it, or choosing privacy regardless of available venues.

READING PERFORMANCE ACROSS SETTINGS

Strong performance motive in private

An invented profile of S3 P5 G2 I2 could describe someone who wants mild pain as a private performance for one particular partner. Their attention is essential to this encounter, the relational exchange is significant, and the sensation adds secondary pleasure. P5 does not require a crowd.

Little performance motive in a dungeon

An invented profile of S2 P1 G4 I3 could describe someone who enjoys moderate painful sensation in a shared dungeon space. Observation adds only a small bonus; the direct experience is central. Being in a public play area does not establish a strong performance motive.

The same motive in different settings

P4 could describe either a private performance for one person or a planned scene before a group at a club. Each person would miss the desired witnessing substantially. The matching P scores do not imply matching audiences, pain preferences or submissive interests.

My setting and profile in my own words

G LEVELS FOR PERSONAL GRATIFICATION

Rate the direct value of the sensation or its physical or emotional effects. Name the particular gratification you mean. It can be present before, during or after an encounter and does not require an audience.

Level	Descriptor	Description and example
0	No direct gratification	The sensation or its immediate or later felt effects are not rewarding in themselves; any appeal lies elsewhere. **Example:** I welcome the encounter for its relational meaning, but the sting and its felt after-effects are not rewarding themselves.
1	A small direct reward	Some sensation or felt effect is pleasant, but that direct gratification contributes only a little. **Example:** A little warmth afterwards feels pleasant, although that sensation contributes only a small part of the appeal.
2	A secondary pleasure	The sensation or its effects are worthwhile in themselves, although other rewards matter more. **Example:** The heavier, thudding quality adds worthwhile bodily pleasure, while the chosen role matters more.
3	A significant motive	Physical pleasure, arousal or a valued emotional effect is a clear part of why I want this encounter. **Example:** The sting, rhythm or absorbed attention is a significant reward alongside the connection with my partner.
4	A central motive	The directly rewarding experience is a main attraction. Without it, much of the appeal would be lost. **Example:** The bodily pleasure or valued emotional release is a main reason I want the experience, even without an audience.
5	Essential in this context	I would not choose this particular encounter without the direct physical or emotional gratification I seek. **Example:** I would choose this encounter only if I expected the particular bodily or emotional gratification I seek.

G Personal gratification My rating or range _____

0 1 2 3 4 5

The descriptor that fits me most closely and my reason

If the neighbouring levels both fit, record a range and explain the difference. The rating is specific to the context you are considering. It is not a fixed rank or a goal.

Q EXPLORING PERSONAL GRATIFICATION

Try to name the reward without using the word good. You might mean bodily pleasure, arousal, absorption, emotional intensity, satisfaction or relief. Different rewards can occur at different moments.

19 What do I enjoy in the sensation itself, and what do I enjoy in the meaning surrounding it?

Examples to consider: A sharp sting, a heavier thud or firm pressure; separately, the meaning of trust, surrender or being desired.

20 When does the reward occur: before, during, immediately afterwards or later? Does it change over time?

Examples to consider: Anticipation beforehand, absorbed attention during the encounter, warmth afterwards, or later satisfaction with the experience.

21 If nobody praised me, how much appeal would the sensation or experience retain?

Examples to consider: Would the same sting, rhythm, warmth or emotional release still appeal without recognition from another person?

G EXPLORING PERSONAL GRATIFICATION CONTINUED

22 Which sensations or emotional experiences appeal to me, and which do not? What makes the difference?

Examples to consider: Sting but not thud; pressure but not prickling; chosen teasing but not humiliation. Dislike and uncertainty are valid answers.

23 When I feel relief afterwards, am I satisfied with a wanted experience, mainly glad it ended, or both?

Examples to consider: Contentment with a wanted encounter, relief that an unwanted role has ended, or a mixture that needs more reflection.

24 What do setting, trust, tiredness or my state of mind change about the gratification I expect?

Examples to consider: A familiar quiet room, a busy event, fatigue, distraction, or feeling particularly secure with a partner.

Direct enjoyment can be selective. Wanting one experience does not imply wanting unrelated pain. Record physical pleasure, emotional meaning and arousal separately if combining them would conceal a difference.

My revised G rating _____ My strongest reason for choosing it

Understanding your crossovers

Use your three ratings as a short description, such as S4–P1–G3. The examples below are invented illustrations. Their labels are descriptive choices, not score thresholds that classify you automatically.

Possible pattern	Example	What the person might mean
Submissive or relational emphasis	S4 P0 G1	The relationship carries most of the reward. **Example:** A mild private spanking matters mainly as a chosen expression of submission.
Performative emphasis	S0 P4 G1	Being seen matters most in this context. **Example:** A public flogging matters mainly as a witnessed performance; direct sensory pleasure adds little.
Self-gratification emphasis	S0 P0 G4	The wanted experience itself is the main reward. **Example:** A private encounter centres on a wanted sensory quality, without a valued submissive role.
Sub and perf crossover	S4 P4 G1	Submission and being witnessed matter together. **Example:** A chosen submissive role gains much of its appeal from being witnessed.
Sub and gratification crossover	S4 P0 G4	Relational meaning and personal pleasure both matter strongly. **Example:** A private power exchange and its wanted bodily sensations are both central.
Perf and gratification crossover	S1 P4 G4	Visibility enhances an experience already valued directly. **Example:** A rewarding sensory experience and being seen are central, while relational meaning adds a little.
Three-way crossover	S4 P4 G4	All three are central to this particular encounter. **Example:** The relationship, witnessed performance and felt gratification all matter strongly; preferred pain could still be mild.

A low rating on one dimension does not cancel another. A flat profile, uncertain answers or a pattern outside these examples is also possible. Do not add the ratings or convert them into percentages.

QUESTIONS ABOUT YOUR CROSSOVERS

25 My own crossover description and ratings

Examples to consider: Relational meaning and bodily pleasure together; visibility and sensation together; or all three with different importance.

26 Which rewards are missing from this model, such as achievement, ritual, identity or a change in attention?

Examples to consider: A sense of achievement, ritual, identity, novelty, creative expression or focused attention that needs its own description.

27 Which part of this profile might change most with another partner or setting?

Examples to consider: Similar physical sensation with a different trusted partner, or the same partner in private and at an event.

DESCRIBING YOUR PREFERRED INTENSITY

Now describe the pain intensity you want in the same context. This is a separate I rating. It concerns your subjective preference, not your maximum endurance, someone else's judgement or the intensity you think you should want.

Level	Descriptor	Description and example
0	No pain sought	I am not seeking painful sensation here. Other BDSM interests or motivations may still matter. **Example:** I want soft stroking, cool touch or being held, experienced by me as non-painful.
1	Very low intensity	I want very mild painful sensation, at the faint end of what I personally recognise as pain. **Example:** I want a faint sting or prickling that only just enters what I personally call pain.
2	Low intensity	I want mild, clearly noticeable pain that remains toward the lower end of my preferred range. **Example:** I want a mild sting or pressure that feels clearly painful but remains low in my preferred range.
3	Moderate intensity	I want a distinctly painful experience that I describe as moderate within this particular context. **Example:** I want a sting, ache or thudding sensation that I would describe as moderately painful in this context.
4	High intensity	I actively want a strong painful sensation in the specified experience. **Example:** I want a strong sting or heavy, thudding sensation which I describe as highly painful.
5	Very high intensity	I prefer very strong painful sensation in this context, while retaining specific limits and choices. **Example:** I want a very strong version of a chosen painful sensation, with my specific preferences and limits still applying.
6	Extreme subjective intensity	I want exceptionally intense perceived pain within specified limits. This does not mean unlimited tolerance or injury. **Example:** I would describe the wanted pain as exceptionally intense. No particular implement, injury or visible mark defines this level.

The words are personal reference points, not standard physical thresholds. There is no expected progression. Extreme does not mean unlimited, injury is not a level, and these ratings cannot establish whether an activity is safe.

Pain intensity is separate from sensation quality, duration and emotional intensity. A brief sensation can feel very strong; a longer sensation can feel mild. The same spanking or flogging cannot be assigned a universal I level. Describe emotional intensity separately, and never use injury or loss of communication as a level marker.

QUESTIONS ABOUT PREFERRED INTENSITY

28 My preferred I rating or range _____ What that description means to me

Examples to consider: A low preferred sting in one context and a moderate thud in another; give separate descriptions rather than averaging them.

29 Does my preference differ across sensations or emotional experiences? Describe each separately

Examples to consider: Welcoming moderate pressure but only mild stinging; enjoying anticipation while disliking embarrassment. Emotional intensity needs its own words.

30 How often do I want this, and how important is it to my life overall?

Examples to consider: An occasional fantasy, an infrequent wanted encounter, or a recurring interest. Frequency does not determine your intensity rating.

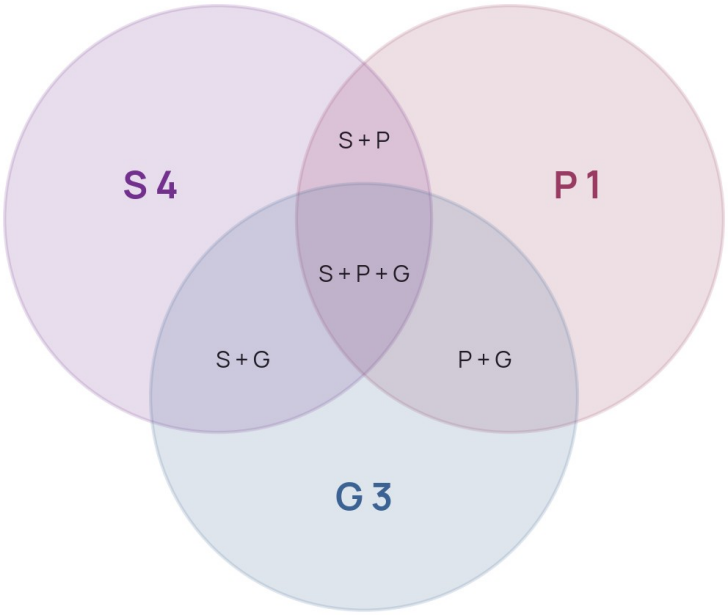
Keep emotional intensity in your own words if a number would be misleading. An intense feeling is not equivalent to a particular amount of physical pain.

READING AN EXAMPLE PROFILE

This is an invented example, not a score assigned to you. Read the sliders separately and use the matching descriptors to make sense of the pattern.



S4 is a central relational motive. P1 is a small audience bonus. G3 is significant direct gratification. I2 is low preferred pain intensity. Together they describe strong relational meaning, worthwhile personal gratification, little need for visibility and a preference for mild pain.



Circle sizes and shared areas are fixed illustrations of possible crossovers. They do not calculate how much two motives overlap. The numbers beside S P and G remain independent ratings.

DRAWING YOUR OWN PROFILE

Setting and audience for this profile

Mark one point or a range on each line. Leave a line blank if unsure and write that alongside it. Use the Venn diagram to note the combinations that feel meaningful, without treating its areas as quantities.

S Submission and relationship My rating or range _____

0 1 2 3 4 5

P Performance and being seen My rating or range _____

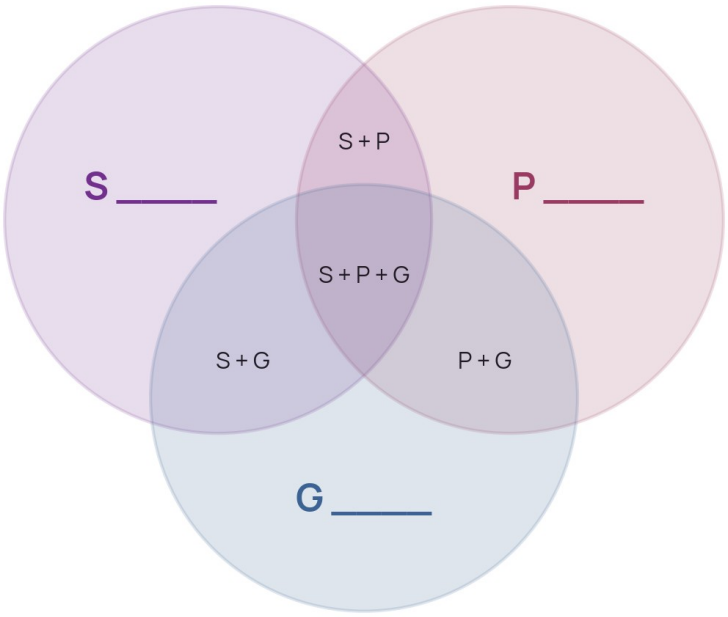
0 1 2 3 4 5

G Personal gratification My rating or range _____

0 1 2 3 4 5

I Preferred pain intensity My rating or range _____

0 1 2 3 4 5 6



My pattern in words and the combination that feels most relevant

Noticing changes across contexts

Compare contexts you already know or can reflect on. There is no need to arrange an encounter or increase intensity to fill in this page. Mark imagined situations clearly. Differences can give you information without implying inconsistency.

Context A

Situation and date Remembered experience or imagined preference

S _____ P _____ G _____ Preferred I _____ What seems most rewarding

Context B

Situation and date Remembered experience or imagined preference

S _____ P _____ G _____ Preferred I _____ What seems most rewarding

Context C

Situation and date Remembered experience or imagined preference

S _____ P _____ G _____ Preferred I _____ What seems most rewarding

31 What changes most, and what actual evidence supports my explanation?

Examples to consider: You felt freer to ask for less privately, or wanted the same sensation but enjoyed a different audience response.

If your account is a guess, leave it as a guess. A later conversation or another reflection may clarify it. You do not need certainty to begin describing what you notice.

LOOKING AT THE WHOLE EXPERIENCE

A preferred experience can feel different in anticipation, during it and afterwards. Looking at all three gives your reflection more depth. Include consequences that were welcome and any that were difficult or unexpected.

32 What did I hope to feel, what did I actually feel, and what remained important afterwards?

Examples to consider: Hoping for closeness, feeling absorbed during the encounter, then noticing contentment, disappointment or mixed feelings afterwards.

33 Did I feel free to ask for less, something different or an ending? What happened when I expressed a preference?

Examples to consider: You asked for a different sensation, a pause or a private setting; describe the response you actually received.

34 What did the experience add to my life, and what did it cost me physically, emotionally or relationally?

Examples to consider: Pleasure or connection alongside tiredness, unwanted discomfort, worry, time demands or tension with a partner.

LOOKING AT THE WHOLE EXPERIENCE CONTINUED

35 Am I seeking a valued experience, trying to prove my worth, trying to avoid rejection, or some combination?

Examples to consider: Wanting the sensation, wanting to please, fearing disappointment, or wanting admiration; more than one may be present.

36 If this activity were unavailable for a while, what other ways could meet some of the needs I have identified?

Examples to consider: Affection, another chosen role, a social event, music, creative expression or a shared ritual may meet some of those needs.

37 What would I like to keep, change, discuss or leave behind after this reflection?

Examples to consider: Keep the private setting; change the sensory quality; ask for more tenderness; leave out an unwanted performance element.

Persistent distress, pressure or unwelcome consequences deserve attention in their own right. They should not be explained away by a high rating. You can bring that question to a trusted person or a kink-aware therapist without having to reject your identity.

Writing your own description

Use these sentence beginnings to describe your preferences in ordinary language. The letters and numbers are optional. Keep the version that feels accurate today and leave room to revise it.

38 In this context, I am drawn to the experience because

Examples to consider: The sting absorbs my attention; the role feels meaningful; being witnessed adds excitement. Choose your own words.

39 My current pattern is S _____ P _____ G _____ with preferred intensity I _____ because

Examples to consider: S4 P1 G3 I2 could describe central relational meaning, a small audience bonus, significant direct reward and low preferred pain.

40 What I want another person to understand about me is

Examples to consider: I enjoy a thudding sensation but not a sharp sting; I value praise; I prefer privacy; my preferences can change.

Writing your own description continued

41 What I would like to ask for, clarify or decline is

Examples to consider: More tenderness, a quieter setting, a different sensory quality, less intensity, or no teasing or humiliation.

42 One question I am still exploring, and a suitable time to revisit it

Examples to consider: Does being watched add pleasure or pressure? Revisit after reflection on an existing experience; no new activity is required.

About this workbook

Developed for Raven Therapy from the original three-part proposal and its accompanying scholarly essay. The S P G framework, crossover descriptions and I scale are new discussion tools. The cited research informs the questions; it does not validate these ratings or provide population norms.

For background on varied motivations, see Labrecque et al. (2021): https://doi.org/10.1080/00224499.2020.1767025

For evidence that context matters to pain experience, see Kamping et al. (2016): https://doi.org/10.1097/j.pain.0000000000000390

Raven Therapy offers a reflective, relational space for exploring experience. Practice information: https://raventherapy.org.uk/