



Supervision Portfolio: Supervisee & Supervisor Activities

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ACTIVITY 1
SUPERVISEE AND SUPERVISOR JUNG TYPOLOGY ASSESSMENT

This activity helps to build a relationship with the supervisee. Just as the client relationship with the counselor is more effective than the theory used in counseling, the same is true for supervision. Like love languages, we often give what we are hoping or hoped to receive (while we were in supervision), but this may or may not mean anything to the supervisee. This activity allows you and the supervisee to recognize each other's strengths and weaknesses.

1. Have your supervisee go to humanmetrics.com to take the free Jung Typology Assessment
Other options VICharacter.org (values), Strengths Finder, Talentinsights.com
2. Have them assess from the description traits that can be a positive or negative of their personality as a counselor
3. Assess the highest or lowest percentages for each style of your supervisee
4. Use the handouts to determine what strategies you will need to implement to meet the needs of your supervisee
5. Take the Jung Typology Assessment as a supervisor
6. Assess your highest or lowest percentages from the assessment
7. Identify Natural Strengths and Characteristics and Skills to Work On that apply to you as a supervisor on
8. Share these with your supervisee if needed to help hold each other accountable in supervision

Extroverts	
<p>Supervision Strategies</p> <p>Provide face-to-face supervision, in groups if possible</p> <p>Allow students to seek new experiences and opportunities for early client contact</p> <p>Provide opportunities for students to talk out issues</p> <p>Provide variety and action</p>	<p>Feedback Strategies</p> <p>Provide substantial encouragement and feedback</p> <p>Discuss ongoing performance</p>
Introverts	
<p>Supervision Strategies</p> <p>Provide individual supervision with additional input by memos or e-mail</p> <p>Allow students to adequately prepare before new experiences and client contact</p> <p>Provide opportunities for students to internally process issues before discussion</p> <p>Provide orderly structure</p>	<p>Feedback Strategies</p> <p>Provide feedback as needed</p> <p>Allow time between feedback and discussion of performance</p>
Sensors	
<p>Supervision Strategies</p> <p>Focus on practical application or theory</p> <p>Provide experience before theory</p> <p>Provide specific tasks and structured assignments</p> <p>Encourage tried-and-true techniques</p> <p>Encourage projects</p> <p>Allow student to learn from experience of field instructor</p>	<p>Feedback Strategies</p> <p>Provide stability</p> <p>Provide concrete information</p>
Intuitives	
<p>Supervision Strategies</p> <p>Focus on possibilities of theory</p> <p>Provide theory before experience</p> <p>Provide insights and opportunities for independent learning</p> <p>Encourage ideas</p> <p>Allow opportunities to debate ideas and theories</p>	<p>Feedback Strategies</p> <p>Provide change and variety</p> <p>Praise creativity</p>

Thinkers	
Supervision Strategies Provide constructive criticism Allow debate and argumentation Provide logical explanations Provide the truth Facilitate professional relationships Encourage opportunities to analyze	Feedback Strategies Give recognition to a good job Recognize accomplishments Give specific information on what needs to be done or changed
Feelers	
Supervision Strategies Provide appreciation and concern Facilitate harmony Provide personal discussion of issues Be tactful Facilitate personal relationships Encourage opportunities to help people	Feedback Strategies Give recognition for good relationships Appreciate as a person Suggest changes or new tasks
Judgers	
Supervision Strategies Provide structure Provide a plan for work and deadlines Assign projects so they can be completed consecutively	Feedback Strategies Structure feedback Provide consistency
Perceivers	
Supervision Strategies Provide organization Allow flexibility, but maintain firm deadlines Assign multiple projects with demand for completion	Feedback Strategies Show appreciation Provide motivation

Fundamental of Clinical Supervision, 112-113

The Extroverted Supervisor

Natural Strengths and Characteristics

Active approach

Helps students explore a broad range of interests and issues

Open, expressive, and energetic

Process information and solves problems externally through interaction and discussion

Supervision Skills to Work on

Help students to explore issues and cases in depth

Slow down and allow time for reflection and processing

Talk less and listen more

The Introverted Supervisor

Natural Strengths and Characteristics

Allows students time to process information internally

Helps students explore issues and cases in depth

Reflective approach

Skilled at one-to-one communication

Supervision Skills to Work on

Help students focus on action as well as reflection

Talk more and make an effort to be more open and expressive

The Sensing Supervisor

Natural Strengths and Characteristics

Focuses on dealing with present issues and concerns

Good at details and facts

Helps students come up with practical step-by-step action plans

Practical and realistic

Supervision Skills to Work on

Be open to a variety of approaches rather than just traditional, tried-and-true methods

Encourage students to use and value intuition and imagination, as well as facts

Step back to consider the big picture, patterns, and new possibilities

The Intuitive Supervisor

Natural Strengths and Characteristics

Encourages students to use and trust intuition and imagination

Enjoys abstract thinking, theory, and identifying patterns and meaning

Focuses on dealing with potential issues and concerns that may arise in the future

Skilled at helping students see the big picture and possibilities

Supervision Skills to Work on

Be more attentive to facts, details, and issues that need attention now

Integrate theory with practical applications

The Thinking Supervisor

Natural Strengths and Characteristics

Good at solving complex problems

Intellectually challenging

Logical

Objective, analytical approach

Supervision Skills to Work on

Balance theory with practical approaches and concrete examples

Be more subjective; take feelings and values, as well as logic and analysis, into consideration

Moderate the tendency to be overly challenging and critical

Remember to give positive feedback

The Feeling Supervisor

Natural Strengths and Characteristics

Empathetic, supportive, collaborative

Good at facilitating growth and development in others

Seeks harmony, avoids conflict

Subjective, interpersonal approach

Supervision Skills to Work on

Address conflicts and problems that may arise in the supervisory relationship, and help students address these issues with clients

Be more objective; take analysis and logic, as well as feelings and values, into consideration

Provide challenge as well as support

The Judging Supervisor

Natural Strengths and Characteristics

Attends to details, schedules, and deadlines

Helps students plan and implement therapeutic goals in a structured manner

Structured and organized; dislikes disruption in routine or last-minute changes

Supervision Skills to Work on

Be more flexible, spontaneous, and open to innovative approaches

Focus on process, not just on goals or deadlines

Remember to give positive feedback

The Perceiving Supervisor

Natural Strengths and Characteristics

May overlook schedules and deadlines

Open to new and innovative approaches; encourages students to try new approaches

Spontaneous, flexible, and tolerant; adapts to last-minute change or crisis well

Tends to procrastinate and put off tasks and decisions

Supervision Skills to Work on

Be aware of tendency to procrastinate and inattention to deadlines, details, and requirements of supervision, i.e., routine paperwork, viewing tapes, reading case notes
Conduct supervisory sessions in a more punctual and structured manner
Help students develop goals and structured treatment plans

ACTIVITY 2 SUPERVISION GENOGRAM

Using the model, have your supervisee create a supervision genogram including at least 5 supervisors they have had in the mental health field including those while during their education and in their professional experience. If they have not had 5 supervisors in the mental health field, have them use supervisors outside of the field.

The genogram should include the approximate age of the supervisor, the gender, the type of theory or skills which were focused on, the professional context or setting where the supervision took place, the modes of supervision used by the supervisor, the nature of the supervisory alliance, and the personality characteristics of the supervisor.

Have the supervisee answer the following goal setting questions after completing the genogram activity.

1. "What have you enjoyed in supervision in the past that you would like to have as a part of our supervision relationship?"
2. "Are there areas of practice or topics about which you would like to learn more or improve your skill in?"
3. "What characteristics of your past supervision are you hoping will not be a part of our supervision relationship?"
4. "What would need to happen in supervision for you to feel it was worth your time?"
5. "What is one thing that you would most like to take away from this supervision experience?"
6. "What is your biggest fear as we begin our supervision relationship?"
7. "Do you have thoughts about what your clients' needs are and how supervision might help you meet those needs?"
8. "What are some ideas you have from your other supervision experiences that might help improve supervision with me?"
9. "How can I be of most help to you as you work with your clients?"

ACTIVITY 4
CULTURAL GENOGRAM ACTIVITY

Go to <https://swrtc.nmsu.edu/files/2013/10/Cultural-genogram-hardy-laszloffy-1995.pdf> for the article, The Cultural Genogram: Key To Training Culturally Competent Family Therapists, Journal of Marital and Family Therapy 1995, Vol. 21, No.3.

Have your supervisee read the article and create a three-generation cultural genogram of their personal family background including race, ethnicity, sexual orientation, gender, any disability, mental health concerns, and spirituality/faith orientation.

On page 232, the article includes “Questions to Consider While Preparing for the Cultural Genogram Presentation.” Have the supervisee choose 5 of the 20 questions to answer.

ACTIVITY 5
ATTACHMENT STYLE

Have your Supervisee explore his or her attachment style at <http://www.psychalive.org/what-is-your-attachment-style/>. Have the supervisee consider how attachment style from childhood can impact supervision in positive or negative ways based on his or her relationship with parents.

ACTIVITY 6
VALUES CLARIFICATION

Using the Values Clarification for Supervisee, have the Supervisee rate each of the elements from 1-5 or have them choose their top 10 values from the choices given. Using the Values Clarification for Supervisor, rate each of the elements from 1-5 or choose your top 10 values from the choices given. Once each of you have completed the form, discuss the differences in your answers.

Values Clarification for Supervisee—Rate each element on a 1-5 scale on how important it is to you in doing supervision.

Importance to You

- _____ Getting encouragement and support from your supervisor
- _____ Connecting emotionally with your supervisor
- _____ Having similar values as your supervisor
- _____ Supervisor encouraging your creativity
- _____ Supervisor uses questions to help you gain clarity
- _____ Getting help from your supervisor to improve your therapy skills
- _____ Getting straightforward feedback from your supervisor
- _____ Supervisor having clear boundaries with you
- _____ Having a sense of partnership with your supervisor
- _____ Trusting your supervisor to give you honest and constructive feedback
- _____ Doing case consultation with your supervisor
- _____ Having your supervisor provide structure for supervision sessions
- _____ Having your supervisor teach you new therapy techniques
- _____ Having your supervisor tell you what to do in sessions
- _____ Having your supervisor help you explore your theoretical approach to counseling
- _____ Having a contract for supervision
- _____ Keeping records of supervision sessions
- _____ Supervision sessions following an agenda
- _____ Supervision being fun
- _____ Having a supervisor with a great deal of expertise in the counseling field
- _____ Having a supervisor who is willing to model therapy strategies
- _____ Having a supervisor with a sense of humor
- _____ Having a supervisor who self-discloses
- _____ Having a supervisor who is open to feedback from you about what you need
- _____ Having a supervisor who helps you look at personal issues that impact your counseling
- _____ Having a supervisor who helps you connect theory to practice
- _____ Having a supervisor who has experience in the same work setting as your setting
- _____ Having a supervisor who has expertise in working with individuals
- _____ Having a supervisor who has expertise in working with couples and families
- _____ Having a supervisor who encourages you to try new skills
- _____ Having a supervisor who has the same theoretical orientation as you
- _____ Having a supervisor who discusses both your strengths and growth edges
- _____ Having a supervisor who encourages you to be independent
- _____ Having a supervisor who encourages your self-expression
- _____ Having a supervisor who uses playful strategies in your supervision sessions
- _____ Having a supervisor who follows up on his/her suggestions
- _____ Having a supervisor who helps you look at ethical issues
- _____ Having a supervisor who helps you in the use of DSM-V diagnosis
- _____ Having a supervisor who challenges you/uses confrontation in supervision sessions
- _____ Having a supervisor who asks that you explain your rationale for why you responded to clients in specific situations

Terry Kottman

Values Clarification for Supervisors—Rate each element on a 1-5 scale on how important it is to you in doing supervision.

Importance to You

- _____ Being honest with supervisee
- _____ Connecting emotionally with supervisee
- _____ Similar values as supervisee
- _____ Encouraging supervisee creative
- _____ Helping supervisee gain clarity
- _____ Feeling a personal connection with supervisee
- _____ Helping supervisee improve skills with clients
- _____ Getting positive feedback from supervisee
- _____ Having clear boundaries with supervisee
- _____ Having a sense of partnership with supervisee
- _____ Trusting the supervisee
- _____ Doing case consultation with supervisee
- _____ Giving constructive feedback
- _____ Teaching supervisee new skills
- _____ Telling supervisee what to do in sessions
- _____ Helping supervisee explore his/her theoretical approach
- _____ Having a contract for supervision
- _____ Keeping records of supervision sessions
- _____ Supervision sessions following an agenda
- _____ Supervision being fun for you and for the supervisee
- _____ Supervisee values your expertise
- _____ Supervisee is honest with you
- _____ Supervisee has a sense of humor
- _____ Supervisee has a sense of integrity
- _____ Supervisee is open to feedback
- _____ Supervisee is open to looking at personal issues
- _____ Supervisee likes learning about counseling issues
- _____ Supervisee is emotionally healthy
- _____ Supervisee being committed to becoming a better therapist
- _____ Supervisee can make connections with clients
- _____ Supervisee is willing to try new skills
- _____ Supervisee has background in counseling modalities
- _____ Supervisee has training in DSM-V
- _____ Supervisee has experience working with children
- _____ Supervisee is independent
- _____ Supervisee feels comfortable with self-expression
- _____ Supervisee has the same theoretical approach as you
- _____ Supervisee follows your suggestions
- _____ Supervisee has ethical behavior
- _____ Supervisee is directive or nondirective in his/her approach to therapy
- _____ Getting supervision/consultation on your supervision

Terry Kottman

ACTIVITY 7
LARS AND THE REAL GIRL MOVIE , 2007

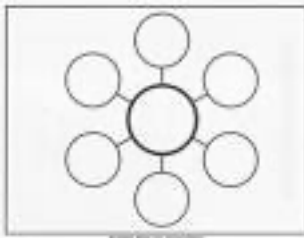
(or search Zur Institute Website for appropriate movies)

Have the Supervisee watch Lars and the Real Girl. Using the main character in the movie, the supervisee will present a case consultation in supervision including the Diagnosis, Treatment Plan, Ethical Concerns, Goals for Counseling, Issues Addressed in the Movie, Timeline of Events and Stage of Change of the main character.

Activities When Supervisees Are Stuck

ACTIVITY 8
THINKING BUBBLE MAP

Have supervisee use a thinking bubble map to diagram presenting problem in the middle of the diagram, history that has been gathered (medical/mental health/family of origin/current family), other pertinent information that needs to be gathered (history of presenting problem), factors contributing to the presenting problem, and further information that needs to be considered.



www.mrshwangmendez.com

ACTIVITY 9
JOURNAL DIFFICULT CLIENT

Have supervisee journal on most difficult client over period of one month for supervisee self-evaluation. Have supervisee include counter transference or themes in client's therapy, track tolerance of uncomfortable feelings, client's mannerisms, interventions, and client response to interventions.

ACTIVITY 10
SRS/ORS

Download from the web the Session Rating Scale and Outcome Rating Scale. Have the Supervisee share with Supervisor the results of using the SRS with clients they have seen for more than 2 sessions to have the client rate effectiveness. Have the Supervisee use the ORS for clients who are completing counseling. Have them bring the results and discuss them in supervision.

ACTIVITY 11
6 STAGE MODEL OF CHANGE

Have the supervisee use the 6 Stage Model of Change to identify the stage for each of their clients. As a supervisor, describe an example of a client you have worked with in each of the 6 stages or a client(s) you have helped move through each of the stages.

ACTIVITY 12
SELF-CARE/SELF-REFLECTION ARTICLE

Have your supervisee use the Self-Care/Self-Reflection Article to determine their self-awareness in sessions and strategies for self-care to reduce self-awareness.

ACTIVITY 13
ENCOURAGING MOTIVATION TO CHANGE: AM I DOING THIS RIGHT?

Have your supervisee answer the questions on the, Encouraging Motivation to Change Reminder Card, for a client they need to discuss in supervision.

ACTIVITY 14
PLAY THERAPISTS, ASK YOURSELF

For your supervisee working with a child in play therapy, have them answer the questions on the Play Therapists Ask Yourself sheet for a client they need to discuss in supervision.

6 Stage Model When Helping Supervisees with Clients

- 1. Precontemplation:** The precontemplation stage is the period when a person may deny they have a problem or insist it is someone else's problem. Yalom (1989) stated, "As long as one believes that one's problems are caused by some force or agency outside oneself, there is no leverage in therapy". Effective techniques for working with precontemplative clients are **paradoxical, indirect, solution focused, and confrontational**.
- 2. Contemplation:** They may have some idea of what needs to change but no real, solid commitment to take any action. For some people, this stage can take years or even last a lifetime. The presence of **wishing, hoping, and waiting** is an indication that the client is in the contemplation stage.
- 3. Preparation:** While the assumption of responsibility for one's problems is crucial in psychotherapy, it only brings the person into the "vestibule of change, it is not synonymous with change". Thus the preparation stage is like a bridge connecting contemplation and action. Practitioners working with clients in the preparation stage need to help with the development of an individually **tailored plan of action, going over the client's fears about change, and the ways that change may be sabotaged**. Additionally, making the **intended changes public or joining support groups** may also assist clients with the preparation stage.
- 4. Action:** This stage is perhaps the most visible stage of change, and certainly the busiest. Prochaska, Norcross, and DiClemente (1994) estimated that less than 20% of individuals needing to make changes in their lives are at the action stage, yet over 90% of all behavioral programs are focused on that stage in the change cycle. **Journals, checklists, regular reporting, rewards, and celebration of successes** are all typical methods used in the action stage to help ensure that change is made.
- 5. Maintenance:** This is not a static stage, and for some, it is more difficult to achieve than the action phase. Research by Prochaska and DiClemente (1992) has demonstrated that new behaviors must be repeated for a minimum of 6 months before the maintenance stage is achieved. **Support groups, group therapy, and periodic meetings** with the therapist after the termination of formal therapy are all effective interventions for the maintenance stage.
- 6. Termination:** At this stage, a person really feels finished with the problem. The changes are integrated into one's life, there is no need to invest any effort to maintain the new behavior, and there is no danger of any relapse to old behaviors.

Campbell, J.M. (2000). *Becoming an Effective Supervisor*. New York, NY: Routledge.

Self-Care/Self Reflection

Adapted from: Williams, E.N., Hurley, K., O'Brien, K., & DeGregorio, A. (2003). Development and validation of the self-awareness and management strategies (SAMS) scales for therapists. *Psychotherapy: Theory, Research, Practice, Training*, 40(4), 278-288.

Self-Awareness Questions: SCALE: 1 (never)-----7 (very often)

1. How often do you become aware of feeling anxious during a session? ____
2. How often do you experience awareness of negative self-talk (e.g., self-critical thoughts, distracting thoughts)? ____
3. How often do you become aware of your physical self during a session (e.g., nodding your head, smiling, laughing, crying, tension, hand movements)? ____
4. How frequently do you have thoughts about your performance or abilities as a therapist during your therapy sessions? ____
5. How often do you experience moments of heightened self-awareness (e.g., moments when you become increasingly aware of your thoughts, feeling overwhelmed or feeling the desire to yawn, etc.) during a therapy session? ____
6. How often does your self-awareness feel more like self-consciousness (e.g., negative or critical concerns (about yourself or what you said) or your physical self (such as needing to sneeze)? ____
7. How often do you feel that your thoughts and reactions have interfered with your performance as a therapist during a session (e.g., you “tuned out” and didn’t hear what your client just said)? ____
8. How often do you find that your self-awareness is hindering during a therapy session (e.g., pulls your attention from the client, causes you to feel upset or distracted)? ____
9. How frequently do you experience self-awareness that you feel distracts you from what your client is saying or doing (e.g., when a client says something that reminds you of an issue in your own life or of something about another client)? ____
10. How often do you become aware of things about issues unrelated to the client or session (e.g., outside stressors, needing to return a phone call, paperwork, etc.)? ____

Self-Care/Self-Reflectivity Management Strategies:

Which of these strategies have you used when self-awareness hinders your performance as a therapist? How are they helpful?

- Engage in self-reflection (process my reactions after the session)
- Focus on self-care (e.g., nutrition, sleep, exercise)
- Seek supervision or consultation
- Work on my own issues in my own personal therapy
- Prepare (e.g., get centered, clear my head) before a session
- Try to understand my self-awareness and use it to understand my client
- Take a vacation
- Use deep-breathing techniques
- Use self-coaching or positive self-talk
- Use relaxation exercise
- Take a break or time out
- Use thought-stopping techniques

Encouraging Motivation to Change

Am I Doing this Right?

- 1. ✓ Do I listen more than I talk?**
X Or am I talking more than I listen?
- 2. ✓ Do I keep myself sensitive and open to this person's issues, whatever they may be?**
X Or am I talking about what I think the problem is?
- 3. ✓ Do I invite this person to talk about and explore his/her own ideas for change?**
X Or am I jumping to conclusions and possible solutions?
- 4. ✓ Do I encourage this person to talk about his/her reasons for *not changing*?**
X Or am I forcing him/her to talk only about change?
- 5. ✓ Do I ask permission to give my feedback?**
X Or am I presuming that my ideas are what he/she really needs to hear?
- 6. ✓ Do I reassure this person that ambivalence to change is normal?**
X Or am I telling him/her to take action and push ahead for a solution?
- 7. ✓ Do I help this person identify successes and challenges from his/her past *and* relate them to present change efforts?**
X Or am I encouraging him/her to ignore or get stuck on old stories?
- 8. ✓ Do I seek to understand this person?**
X Or am I spending a lot of time trying to convince him/her to understand me and my ideas?
- 9. ✓ Do I summarize for this person what I am hearing?**
X Or am I just summarizing what I think?
- 10. ✓ Do I value this person's opinion more than my own?**
X Or am I giving more value to my viewpoint?
- 11. ✓ Do I remind myself that this person is capable of making his/her own choices?**
X Or am I assuming that he/she is not capable of making good choices?

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Play therapists, ask yourself ...

- Is your intent to change the child?
- Do you hope the child will play?
- Are you more accepting of some behaviors than others?
- Do you have a low tolerance for messiness?
- Do you have a need to rescue the child from pain or difficulty?
- Do you have a need to be liked by the child?
- Do you feel safe with the child?
- Do you trust the child?
- Do you expect the child to deal with certain issues?

FROM LANDRETH (2012)

ACTIVITY 15
LEADS WITH INTERPERSONAL PROCESS RECALL

Have your supervisee choose one category of leads to use during the discussion of a client in supervision.

1. Leads That Inspire Affective Exploration

- How did that make you feel?
- How did that make you feel about him or her?
- Do you remember what you were feeling?
- Were you aware of any feelings?
- What do those feelings mean to you?
- Does that feeling have any special meaning to you?
- Is it a familiar feeling?
- What did you do (or decide to do) about that feeling you had?
- Did you want to express that feeling at any time?
- Did you have any fantasies of taking any risk?

2. Leads That Check Out Unstated Agendas

- What would you liked to have said to her or him at this point?
- What's happening here?
- What did you feel like doing?
- How were you feeling about your role as a counselor at this point?
- What had that meant to you?
- If you had more time, where would you have liked to have gone?

3. Leads that Encourage Cognitive Examination

- What thoughts were you having about the other person at that time?
- Something going on there?
- Anything going on there?
- Had you any ideas about what you wanted to do with that?
- Did you fantasize taking any risks?
- Were you able to say it the way you wanted to?
- Did you want to say anything else to them?
- Did you have any plan of where you wanted the session to go next?
- Did you think that the other person knew what you wanted?
- What kind of image were you aware of projecting?
- Is that the image you wanted to project?
- Can you recall what affect the setting had on you or the interaction?
- Can you recall what affect you thought that the setting had on the other person?
- Did the equipment affect you in any way?
- (If reaction to the recorder) What did you want, or not want, the recorder to hear from you?
- What were you thinking at that time?

4. Leads That Get at Images

- Were you having any fantasies at that moment?
- Were any pictures, images, or memories flashing through your mind then?
- What was going on in your mind at the time?
- Did it remind you of anything?
- Did you think that you had “been there before”? Is that familiar to you?
- Where had that put you in the past?

5. Leads that Explore Mutual Perceptions Between Client and Counselor

- What did you think that she or he was feeling about you?
- How do you think that she or he was seeing you at that point?
- Do you think that she or he was aware of your feelings? Your thoughts?
- What message do you think that she or he was trying to give you?
- Did you feel that he or she had any expectations of you at that point?
- What did you think that she or he wanted you to think or feel or do?
- Do you think that your description of the interaction would coincide with her or his description?
- Was she or he giving you any cues as to how she or he was feeling?
- How do you think that she or he felt about talking about this problem?
- How do you think that she or he felt about continuing to talk with you at this point?

6. Leads That Help Search Out Expectations

- What did you want her or him to tell you?
- What did you want to hear?
- What would you have liked from her or him?
- Were you expecting anything of her or him at that point?
- Did you want her or him to see you in some particular way? How?
- What do you think that her or his perceptions were of you?
- What message did you want to give to her or him?
- Was there anything in particular that you wanted her or him to say or do or think?
- Was she or he “with you”? How did her or his responses hit you?
- What did you really want to tell her or him at this moment? What prevented you from doing so?
- What did you want her or him to do?
- Did you want her or him to do something that would have made things easier for you?
- What would that have been?

Movement and Art Options

- **Art** (Stauffer and Pliske, citing Fish; Malchiodi; and Peabody) (Potter and Simmons, citing Deaver and Shiflett; Koltz; Newsome, Henderson and Veach)
- **Movement** (Stauffer and Pliske, citing Ko, McLafferty; Totoro)
- **Collage** (Potter and Simmons, citing Shephard and Guenette)
- **Music** (Stauffer and Pliske, citing Boothby & Robbins; Malloch)
- **Sandtray and Sandplay** (Stauffer and Pliske, citing Homeyer & Sweeney; Ray)
- **Writing** (Stauffer and Pliske, citing Abell; Hammel; and Mazza)
- **Mandala** (Potter and Simmons, citing Jackson, Muro, Lee, and DeOrnellas)
- **Dixit 7: Revelations (cards)**
- **Dance Movement Therapy (Ko)**



Response Art Instructions

Images in supervision, witnessed and supported by group members and/or the supervisor, provide opportunity for profound work” (Fish, 68).

Draw a picture that communicates something about a client or the supervision relationship (e.g., attitude, encouragement level, engagement, social interest...)

Draw a picture that communicates something about yourself as a therapist with a specific client or as a supervisor with a supervisee

Sculpt an aspect of the relationship by standing, sitting, or moving in a position to communicate something about the relationship

Draw or sculpt the above based on a supervision question the supervisee has

Mandala Instructions

Draw a circle

Either free-hand or using a ruler, divide the circle into sections using lines, curves, or whatever forms are pleasing to you.

Choose a color scheme and literally fill the spaces of your design. You needn't plan the piece but rather let it emerge as you go along.

Dunbar, citing Allen, 192.

Art Responses

Non-Direct

Have the supervisee give the art or movement a title.

Supervisor acknowledges and describes what is seen with no emotional content. Supervisee is the expert and can correct.

Supervisor can offer, "I'm feeling ____". I'm wondering if you feel the same.

Supervisor does not guess at the meaning behind the movement or art.

Supervisor does not have supervisee explain the meaning behind what was chosen.

Supervisor can offer, "I can imagine it would be difficult to..." or "I wonder how long you could hold that pose before..."

How does it feel to hold the position. "Is there another position you would like to move to?"

Stauffer and Pliske

Direct

What are the themes or patterns connected with the drawings?

What is different about the drawings?

On the basis of this assessment, what inferences can be drawn with regard to the use of skills with each of these clients?

What is different for the counselor with regard to the drawing of the client with whom the counselor is having a difficult time using more advanced skills?

What is the supervisee doing with this client that might be useful with other clients?

Dunbar, cited Koltz

"Think about the issue in supervision that they have been discussing. Breathe deeply and let images, colors, and forms come to them as they slowly center themselves and close their eyes."

What is happening between you and this client?

Who do you want to be with this client?

Who do you want to be as a counselor?

In 5 years, where do you want this client to be as a result of being in counseling with you?

What does this issue in supervision say about your reputation as a counselor?

Dunbar, cited Jackson, 204.

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