

The found poet: A new role for the structured peer group supervision model

By: Phillip L. Waalkes, Daniel A. DeCino, and [L. DiAnne Borders](#)

Waalkes, P. L., DeCino, D. A., & Borders, L. D. (2018). The found poet: A new role for the structured peer group supervision model. *Journal of Poetry Therapy*, 31, 15-25.

Made available courtesy of Taylor & Francis:

<https://doi.org/10.1080/08893675.2018.1396727>

This is an Accepted Manuscript of an article published by Taylor & Francis in *Journal of Poetry Therapy* on 29 October 2017, available online:

<http://www.tandfonline.com/10.1080/08893675.2018.1396727>

***© 2017 National Association for Poetry Therapy. Reprinted with permission. No further reproduction is authorized without written permission from Taylor & Francis. This version of the document is not the version of record. Figures and/or pictures may be missing from this format of the document. ***

Abstract:

Writing and listening to found poetry during group supervision can be an effective way of helping supervisees think in more complex ways, improve their empathy and listening skills, and increase their tolerance for ambiguity. The found poet role can help supervisees attain greater emotional depth with clients by understanding with more complexity the feelings and behavioral patterns underneath a client's words. Citing conceptual and empirical support, we propose incorporating a found poet role into [Borders, L. D. (1991). A systematic approach to peer group supervision. *Journal of Counseling & Development*, 69, 248–252.] Structured Peer Group Supervision (SPGS) model and include a detailed description of how to scaffold this role for counselors-in-training.

Keywords: Creative expression | counseling | found poetry | group supervision | writing

Article:

Across different fields, poetry therapy, which includes writing therapy, journal therapy, and bibliotherapy, is a well-established approach in the United States and other countries (Heimes, 2011). Writing therapy specifically can serve a variety of purposes, including creating a record of life goals or identity, inviting others to share in the client's experiences when the writing is shared, honoring a client's struggle in the face of injustice, and addressing difficulties that are unnoticed or denied by the client (Crockett, 2010; Gladding, 2011). Writing therapy is a flexible tool that can vary in structure from stream of consciousness, open-ended writing to more structured writing with specific homework prompts assigned by a therapist (Esterling, L'Abate, Murray, & Penebaker, 1999).

Writing therapy has many benefits for clients. Although it can result in short-term increases in negative emotions, in the long run, writing therapy is associated with decreased symptoms of depression, anxiety, and post-traumatic stress disorder (Esterling et al., 1999; Lowe, 2006; Pennebaker, 1997). Writing therapy can help improve clients' physical health as it has resulted in fewer visits to health care providers, a reduction in reported physical symptoms, and increased immune system functioning (Burton & King, 2004; Esterling et al., 1999; Lowe, 2006; Pennebaker, 1997). Additionally, it has been shown to have an impact on clients' behavior, helping them achieve higher grade point averages, reemployment following a job loss, and reduced rates of absenteeism from work (Pennebaker, 1997).

Writing therapy can also have an impact on clients' emotions. For many, writing therapy results in catharsis (Esterling et al., 1999), reduced stress and anxiety (Lowe, 2006), and an acceptance of one's feelings (Gladding, 2011). For example, in one study, writing therapy helped men who struggled with expressing emotions to explore their feelings and issues (Wong & Rochlen, 2009). It can also help increase clients' self-esteem, optimism, and self-control (Esterling et al., 1999; Lowe, 2006).

Using writing therapy also allows clients to develop their self-awareness and problem-solving abilities. Clients involved in writing therapy have more insight about their lives, are better able to organize their thinking, and are more likely to use adaptive coping strategies (Esterling et al., 1999). Along these lines, Burton and King (2004) speculated that writing about positive experiences may allow those experiences to be integrated into the self.

Writing poetry in therapy provides a structured approach for exploring and understanding clients' presenting concerns in a way that aligns with the goals of counseling. In a compact way, poetry can provide "richness and flexibility that could make it privileged ground for experimenting with human potentialities and responses" (Nemoianu, 1993, p. 1096). In a similar way to how therapists often cut to the emotional heart of their clients' issues, poetry can offer heightened emotions, intimacy, and depth of meaning (Mazza, 2003). The purpose is not for clients to write poetry of literary quality or analyze poetry to find its true meaning (Mazza, 2003). Rather, clients write poetry with the purpose of self-discovery and finding personal meaning.

Writing therapy approaches also seem relevant to counseling supervision. Creative approaches to supervision involving writing could have similar outcomes for counselors-in-training as writing therapy does for clients. Since many counselors-in-training struggle with anxiety or low self-esteem surrounding developing their abilities as a counselor, it is possible that expressive writing in supervision may have positive emotional outcomes for supervisees in ways that enhance their work with clients. Expressive writing in supervision also may allow supervisees to develop more organized and flexible ways of thinking that help them integrate a deeper understanding of their clients into counseling (Crocket, 2010).

Creative approaches to group supervision specifically can facilitate cognitive growth since supervisees are viewing and analyzing the counseling abilities of peers near their skill level. Such approaches create space for supervisees that can inspire calmness and complex thinking. Combining creativity with traditional approaches to supervision can provide supervisees

opportunities to use reason and logic at the same time they employ intuition and imagination (Koltz, 2008). Allowing supervisees to view their clients and themselves from multiple perspectives through creative exercises can increase supervisees' awareness and introspection (Koltz, 2008). Neswald-McCalip, Sather, Strati, and Dineen (2003) contended that creative approaches help supervisees grow in their self-awareness by empowering them to identify their own learning needs.

Researchers have described a wide variety of creative modalities for counseling supervision (Graham, Scholl, Smith-Adcock, & Wittmann, 2014; Koltz, 2008; Neswald-McCalip et al., 2003; Scholl & Smith-Adcock, 2007), including story writing, listening to folk-tales, metaphors, visual art, and dance.

Poetry also has been documented as a tool in counseling supervision for a variety of purposes, including increasing empathy (Furman, 2005) and self-supervision to facilitate self-care (Phillips, 2010). Writing poetry can supplement more skill-focused supervision approaches to foster genuine self-realization for counselors-in-training. Writing poetry encourages supervisees to deeply understand the words and experiences of clients. As opposed to traditional models of supervision, poetry is "more intimate, more succinct, and often presents a distillation of meanings that surprises and heartens people" (Speedy, 2005, p. 286).

Writing poetry also might have benefits for the cognitive skills of supervisees. Since poems can evoke complexity in multiplicity and ambiguity (Behan, 2003), poetry can help counselors-in-training see their clients as more than problems to be solved. Through constructing or hearing a poem, supervisees can slow down their thought process and see what emerges from their clients' words (Speedy, 2005).

Found poetry

One type of poetry appropriate for supervision is found poetry. Found poetry involves the repurposing of existing texts into the format of a poem. Authors of found poems typically do not use their own words, but instead choose how to structure the words from their source into a poetic form. Found poems have been created from words cut out of magazines, Craigslist postings (Feuer, 2012), comic books, textbooks, the trial testimony of Charles Manson (Mancini, 2011), and excerpts from the speeches of Donald Rumsfeld (Seely, 2003). Found poetry often encourages readers to view an everyday text from a new perspective or realize the absurdity or humor of a text.

Found poetry has been used as a narrative therapy technique in counseling (Behan, 2003). The counselor constructs a found poem between sessions using notes of the client's words. Then the counselor presents this poem to the client during the next session and invites the client to revise and rewrite the poem as a co-author. Found poetry has also been used as a qualitative research tool, including exploring the experiences of homeless immigrant women (Sjollema, Hordyk, Walsh, Hanley, & Ives, 2012) and as an approach to writing a literature review that is performative, narrative, and affective in nature (Prendergast, 2006).

To help counselors-in-training attune to their clients in different ways, Crocket (2010) developed a method of responding to recordings of counseling sessions in group supervision using found poetry. In this method, a supervisee or supervisor writes a found poem using the client's words and then reads it aloud to the group. Crocket contended that this approach helps supervisees learn to listen to clients with linguistic and relational attunement while creating an atmosphere that is pleasurable, supportive, and engaging.

Expanding on Crocket's (2010) method, we describe an integration of found poetry into Borders (1991) Structured Peer Group Supervision (SPGS) model. In this article, we describe the SPGS model, the found poet role, a case example, a discussion of considerations and limitations of the role, and directions for future research. The ideas presented in this article are based in our experiences integrating the found poet role into the SPGS model across multiple semesters with practicum and internship counseling students.

Structured peer group supervision

The SPGS model (Borders, 1991) is a systematic and flexible method of structuring group supervision for providing peer feedback on taped counseling sessions. It was designed to encourage group members, counselors or counselors-in-training, to provide more focused feedback, develop more complex cognitive counseling skills, and encourage self-monitoring. The feedback provided from a variety of sources, or roles, encourages supervisees to view their clients from multiple perspectives and helps them avoid thinking there is one correct way to work with a client.

In SPGS, the supervisee first presents a brief overview of key client issues, counselor-client relationship dynamics, and other relevant information. This information can be shared verbally or in a written narrative, and may follow a structured case presentation format preferred by the supervisor (e.g. client demographics and history, presenting problem, conceptualization of the client, course of counseling to date). Group members then ask any clarifying questions. Then the presenting supervisee states requests for specific feedback about the client and/or session, which will be illustrated through a 5–10 min segment of a recent audio- or video-taped counseling session.

Second, the presenter's peers choose or are assigned roles, which are perspectives they take on while reviewing the clip and providing feedback. These roles can include observing counselor or client nonverbal behaviors; focusing on a particular counseling skill; assuming the role of the counselor, client, or a significant person in the client's life; interpreting the session from a theoretical perspective; and creating a metaphor of the client, counselor, client-counselor relationship, or counseling process. Lassiter, Napolitano, Culbreth, and Ng (2008) adapted the SPGS model to include a multicultural issues role to help increase students' multicultural competence. Group members remain in their role for the remainder of the case presentation.

Third, the group watches or listens to the preselected taped segment, either listening from their role (e.g. as the client) or focusing on the specified skill or process. Fourth, peers provide feedback from their roles or perspectives that addresses the questions and requests of the presenter. Group members who assumed roles typically provide their feedback in the first

person, from the perspective of their roles. As appropriate, the supervisor asks members follow-up questions and/or encourages interaction between the roles (e.g. asks the “client” to tell the “counselor” what he/she needs). The presenter listens, may take notes, and may ask the group members for further elaboration or clarification. Fifth, the supervisor asks the presenter to summarize what has been learned from the discussion.

Throughout the process, the supervisor serves as a moderator, helping the group stay on task and managing the flow of the session, and as a process observer, pointing out patterns of peer interaction and encouraging discussions of important relational and process-related group dynamics. The group supervisor also remains cognizant of the supervisees’ developmental levels and structures the experience to provide appropriate supports for their abilities. For example, novice groups may need more structured, concrete feedback from the supervisor surrounding their counseling skills including supervisor demonstrations or practice through role plays. In contrast, supervisors leading more advanced groups may provide more room for supervisees to offer feedback to each other and encourage discussion of complex issues such as countertransference or ethical issues.

There is limited but encouraging empirical support for the SPGS model. In an experimental study with practicing school counselors, Crutchfield and Borders (1997) found positive trends but no significant differences in job satisfaction, counseling self-efficacy, counseling effectiveness, and client behavior change among the SPGS group, a dyadic model group, and a control group. Qualitatively, however, only those in the SPGS group highlighted specific, concrete feedback about counseling skills and techniques. Similarly, school counseling practicum students emphasized the peer feedback they received in their SPGS group; they also said the model helped decrease their confusion about the supervision process, clarify their goals, and increase their confidence (Starling & Baker, 2000). More recently, Atik conducted a series of studies with undergraduate counseling students in Turkey. In a content analysis of feedback about the SPGS (Atik, 2015a), students described contributions of the SPGS (e.g. increased counseling competencies and self-awareness, required active participation), identified strengths of the SPGS compared to individual supervision (e.g. different perspectives, exposure to multiple clients), and suggested improvements (e.g. add more roles, be sure peers give constructive feedback). A second group of students reported significant post-test increases in their counseling self-efficacy (Atik, 2015b). A third group focused on the metaphor role, reporting gains in new perspectives and awareness, as well as similar client gains when they used the metaphors in counseling (Atik, Çelik, Tural, & Güç, 2015). Finally, McKibben, Hebard, and Borders (2017) asked practicum and internship counseling students how the model influenced their growth. Students emphasized perspective taking, especially the client and multicultural roles; said the roles encouraged more focused, honest, and in-depth feedback; and stressed the supervisor’s responsibilities for structuring the group and creating a safe environment.

Integrating the found poet role into SPGS

In addition to the metaphor role proposed by Borders (1991), the found poet is another creative role that supervisees can assume in the SPGS model. The condensed format of poetry can allow the meaning of the client’s experiences to emerge. The purpose of the found poet role, then, is not to suggest counseling interventions, but to present the client’s own words in an impactful

way. Although the deliberate choice of words requires interpretation, the found poet should be intentional about empathizing with the client and remaining true to the client's perspective and experience.

While watching or listening to the taped segment of the presenter's counseling session, the found poet notes significant words or phrases spoken by the client and then constructs them into a found poem. The found poet listens for words or themes that are emphasized, repeated, or emotionally charged. Then, the found poet arranges the words and phrases into the format of a poem, which can include stanzas and line breaks or take on the paragraph-like form of narrative poetry (see Meyer, 2015). The found poet may choose to add punctuation and/or a title to the poem.

A sense of invitation and playfulness should be encouraged in the found poems (Crocket, 2010). Supervisors should emphasize that there is not a correct way to construct a found poem. Supervisors should encourage students to use free verse poetry as opposed to structured poetic forms (e.g. sonnets or haikus), as the construction of the latter may distract from an in-depth understanding of the words of client. Supervisors should emphasize to supervisees that their found poems are learning tools and, therefore, do not need to rhyme or be of literary quality.

When providing feedback, the found poet reads the poem to the group. Then, the supervisor asks for reactions from group members and the presenter. The presenter can be encouraged to think about the personal impact of the poem and what awareness about the client emerged from it. For example, the presenter may realize the importance of a certain topic for the client or that two areas of the client's life are connected. Typically, the found poem is given to the presenter at the conclusion of the supervision session.

Some supervisees may feel uncertain about their abilities as poets or their creativity. Supervisors can help alleviate these fears and help supervisees better understand the purpose of the found poet role through scaffolding and structuring the writing process (Crocket, 2010). For example, supervisors can share examples of literary found poems. The supervisor could also write found poems during a group's first few supervision sessions to model the process, explaining how and why certain words were chosen and demonstrating the poems' impact. Through such methods, supervisors can illustrate the importance of the found poet attuning to client nonverbal behaviors and looking out for client's words that are memorable, reoccurring, emotional, focused on hopes and dreams, or colorful and evocative (Behan, 2003).

Case example

To promote greater understanding of the found poet with SPGS, we provide a fictional example drawn from our experiences using this role in group supervision with practicum counseling students. In this case scenario, a supervisor implements the found poet role with the SPGS model in a practicum training course. The scenario includes roles, responsibilities, and procedures for students and supervisor.

In line with recommendations for all supervision groups, the supervisor began the practicum training course as a place of acceptance, challenge, peer interaction, and group responsibility.

The supervisor challenged students to expand their awareness about counseling processes to help facilitate creativity in a welcoming environment. During the first group meeting, members explored and shared insights about their hopes and fears. Once students' questions and concerns were addressed, the supervisor introduced the SPGS model including the found poet role. The supervisor emphasized that found poetry is a way to use words creatively to enhance conceptualization skills and understand clients with more depth and empathy. The supervisor assumed the found poet role for the first two group supervision sessions, explaining the thought processes behind creation of the poem and answering group members' questions.

Week three began with Davie's turn to present. In line with the SPGS model, Davie described the client and counseling sessions to date and then identified the specific questions and feedback he is seeking. Davie assigned peer roles, including the counselor role, a focus on non-verbal behaviors of client and counselor, and the theoretical perspective role. Employing Person Centered Theory (PCT), Davie's preferred counseling theory, has been a major goal during his practicum experience. Finally, Davie assigned the last peer the found poet role as the client.

Davie reported having trouble connecting with the client, a 20-year-old female undergraduate student "Elaine," who presented with issues regarding relationship problems and feeling disconnected. Davie struggled in session to facilitate deeper exploration of emotion with Elaine. Davie explained that before going into session, he worried about doing a good job but tried to clear his head and be fully present. Despite his best efforts, Davie's tape revealed dialogue that is relatively superficial. For example, after settling into their chairs, Davie asked how Elaine's day is going. Although the question is a good place to start, Davie focused on the content of Elaine's answer rather than reflecting emotions lying underneath. As the session progressed, Davie missed opportunities to empathize with Elaine. At one point, Elaine's voice cracked and her eyes welled with tears. Elaine appeared to struggle and seemed to hold back her inner feelings. Davie reflected some emotion with phrases like "you're frustrated" and "it seems like you are upset." Although Davie attempted to be helpful, his efforts seemed safe and cautious. After showing the video clip, Davie asked peers to provide their feedback.

Several peers sat in quiet reflection while preparing their feedback. A few moments passed and, one by one, each person provided a couple of positive comments and a couple of constructive comments. The peer assigned to provide non-verbal behavior feedback brought to light Elaine's crossed legs and arms for most of the session. This feedback seemed to resonate with Davie as he became aware of Elaine's experiences in the room. The peer assigned to give PCT theory feedback offered that Davie is practicing unconditional positive regard at times during the session. The peer in charge of the counselor role agreed with the PCT peer and commented that Davie could refine his reflections of meaning, paraphrasing, and summarizing to be more congruent with Elaine experience. Next, the found poet shared her creation:

Falling up

Lots of people ask if "I'm ok"
"I'm fine" I say and that keeps them away
I remember days when dad was alive
Now distant but close

All alone on a crowded campus
Surrounded by those withdrawn
As I walk around, I wonder if
Help is out there.

After the poem is read, Davie sat quietly in reflection. The supervisor gave Davie a moment to think, then asked him what stood out about the poem. Davie realized, with the help of the found poem that Elaine averted the truth by masking her real feelings, yet wanted help with her past challenges. This insight helped Davie understand that his role as a counselor is to not repeat patterns of how friends treat Elaine, but to help her uncover the pain buried within. Davie commented, "I just didn't know she felt alone while surrounded by so many others." To help further articulate Davie's processes, the found poet peer suggested Davie review his intentions nearing the end of the clip. With about a minute to go on the tape, Davie sits quietly and appears to be tracking Elaine. The peer highlighted that Elaine said, "This time of year I think about when my father was alive. And I realize how distant I am in my relationships with others." The found poet peer suggested that Davie's intentions are good; however, he leaves the client vulnerable by not acknowledging her emotions. Davie re-reads the found poem. At this point, all of Davie's peers have provided their feedback and Davie said he has a lot to think about. The supervisor asked Davie to summarize the feedback and express how he felt about the found poem. Davie stated,

I feel a bit self-conscious about my missed opportunities with Elaine. I realize she is asking for my help. With everyone's insights and the found poem, I will make changes. I'm looking forward to my next appointment with Elaine and to show how I've integrated this feedback.

Discussion

The found poet role may provide cognitive benefits for supervisees similar to clients in writing therapy (Burton & King, 2004; Esterling et al., 1999). Since poetry encourages flexibility and tolerance of ambiguity, the found poet role may help supervisees avoid viewing their clients in simplistic or one-dimensional ways, thus enhancing their cognitive complexity, or their ability "to absorb, integrate, and make use of multiple perspectives" (Granello, 2010, p. 92). The found poet role encourages supervisees to practice the thought patterns and behaviors of cognitive complexity, including listening carefully to clients, tolerating ambiguity and uncertainty, and suspending judgments. As a result, supervisees are better able to identify a wide variety of factors influencing a client and develop a deep and integrated conceptualization (Welfare & Borders, 2010).

Similar to how poetry can help clients in emotional ways (Esterling et al., 1999; Lowe, 2006; Wong & Rochlen, 2009), the found poet role may also help counselors-in-training with quick or anxious thinking patterns lower their anxiety rates surrounding counseling, which in turn might help them be more present-focused during their sessions. Like for Davie in the case study above, hearing found poems allows supervisees "linguistic space and metaphorical distance" (p. 5) from their clients in which they do not have to focus on thinking of a response or an appropriate intervention, but instead can focus on understanding the client's words and experiences

(Behan, 2003). Found poetry can help supervisees appreciate the enormity and complexity of a client's situation. Additionally, since poems are designed to be read aloud and often at a slower pace than typical speech, the process of listening to a found poem allows time for reflection on a question or theme.

In a narrative therapy vein, presenting a found poem created in group supervision to a client could be a powerful experience, similar to Atik et al.'s (2015) supervisees' reports around sharing metaphors from their SPGS feedback with their clients. Phillips (2010) recommended against sharing non-found poems created by counselors with clients since this could shift the focus away from the client and onto the counselor's perceptions of the client. Sharing found poems with clients may avoid this pitfall since only the client's words are used. The counselor sharing a found poem would have to explain that the poem was created by a third person and does not necessarily reflect the counselor's perspective. Understanding this process may be confusing for a client and, learning that the client's issues have been discussed by a group of counselors, may make the client feel self-conscious or vulnerable. Additionally, the purpose of supervisee growth inherent in the found poet role may sometimes be at odds with the purpose of creating client growth by sharing the found poem. For example, a peer may self-censor in the writing of a found poem when considering a client's reaction (Phillips, 2010). Such censorship could undercut the purpose of found poems as a tool for supervisees to understand clients with more depth and complexity. If a counselor chooses to share a found poem with a client, it is critical to remain aware of these potential pitfalls and approach sharing it with an intentionality of creating client growth. Supervisors should address this topic with their supervisees before creating found poems in group supervision and consider setting a specific policy for the group (i.e. it is not allowed or approval from the supervisor is needed first).

Since found poems are using the words of clients, they should be treated as confidential documents in accordance with the American Counseling Association code of ethics (2014) and immediately destroyed or stored securely. In case the found poems are lost or stolen, pseudonyms should be used and identifying client information should not be included in the poems. To avoid issues with secure storage of electronic documents, it may be best to encourage supervisees to hand-write their found poems.

The found poem as a supervision learning tool can be adapted for different purposes. For example, the found poet could incorporate words spoken by the counselor into the poem or even have the counselor and client hold a conversation in alternating stanzas. In a similar way, the found poem could be structured as a conversation between the client and a significant person. Furthermore, one member of the group could take on the role of creating a found poem for the group supervision session as a whole, incorporating significant words and phrases spoken by all of the group members throughout the session. This method could be an effective way of summarizing the session, identifying group dynamics, and cementing important learning. This idea could also be adapted to a traditional counselor education classroom environment. For example, counselor educators could ask students to write a found poem as an exit ticket for a class period. Such poems would include important words and phrases that summarize and synthesize a student's learning from that day's class. Finally, prompting a client to write found poetry could also be therapeutic in a counseling context. Counselors could ask clients to listen to

a clip from a tape of a previous counseling session, or an excerpt from a relevant book, storybook, or letter, and construct a found poem to summarize their insights.

Limitations

Although a powerful tool, the found poet role has limitations. Some supervisees may have negative associations of poetry as something they dislike or do not understand. Some may have anxiety surrounding their creative abilities. Although the found poet role can be a powerful way to stretch counselors-in-training, it may require concrete scaffolding for supervisees.

Developmentally, some may struggle with the ambiguous nature of the task in the found poet role. Novice counselors may need more structured support surrounding the use of specific helping skills before they have developed the empathy required to craft an impactful found poem. Supervisees lacking in cognitive complexity may have difficulty comprehending the purpose and construction of found poems. Therefore, supervisors need awareness of their supervisees' counseling and cognitive abilities before incorporating the found poet role into the SPGS model. Additionally, the found poet role is best used in combination with the other roles in the SPGS model to provide a wide range of perspectives for supervisees to understand their clients.

Directions for future research

Future researchers might examine how the found poet role influences supervisees' cognitive development or impacts them in other ways. Researchers could approach this from several angles. First, examining how supervisees craft found poetry may reveal how they conceptualize clients. Researchers could explore the connection between the content and construction of found poetry with a supervisee's ability to complete treatment plans or case notes and articulate more cognitively complex conceptualizations (cf. Welfare & Borders, 2010). A content analysis of supervisees' found poems compared to their scores on a scale of cognitive complexity (e.g. Welfare & Borders) could help illuminate a connection between creativity and deeper cognitive thinking and reveal the developmental needs of supervisees. In addition, a qualitative study on the experiences of supervisees in writing found poems in supervision could reveal more clearly how the found poet role impacts counselors-in-training. For example, researchers could investigate whether the found poet role enhances group cohesion and supervisee collaboration, inspires creativity in counseling practice, or improves empathy and listening skills.

Conclusion

Supervision is designed to help supervisees improve their counseling and conceptualization skills to better serve clients. Integration of the found poet role into the SPGS model can help counselors develop via a creative, growth-oriented, peer-driven process. Furthermore, found poetry might also provide supervisees an opportunity to express themselves and bond with their peers through creative expression. In sum, the found poet role is an engaging tool to help supervisees develop their empathy and the complexity of their thinking about clients.

Disclosure statement

No potential conflict of interest was reported by the authors.

References

- American Counseling Association (ACA). (2014). *Code of ethics*. Retrieved from <https://www.counseling.org/Resources/aca-code-of-ethics.pdf>
- Atik, G. (2015a, June). *A qualitative investigation of counseling students' experiences of the structured per group supervision*. 11th International Interdisciplinary Conference on Clinical Supervision, Garden City, NY.
- Atik, G. (2015b, October). *The effect of structure peer group supervision on the counseling self-efficacy levels of counseling students*. 13th Turkish Psychological Counseling and Guidance Congress, Mersin, Turkey.
- Atik, G., Çelik, E. G., Tural, N., & Güç, E. (2015, October). *Opinions of counseling students about the use of metaphor in the structured peer group supervision process*. 13th Turkish Psychological Counseling and Guidance Congress, Mersin, Turkey.
- Behan, C. (2003). *Rescued speech poems: Co-authoring poetry in narrative therapy* [Web log post]. Retrieved from http://www.narrativeapproaches.com/?page_id=345
- Borders, L. D. (1991). A systematic approach to peer group supervision. *Journal of Counseling & Development, 69*, 248–252. doi: 10.1002/j.1556-6676.1991.tb01497.x
- Burton, C. M., & King, L. A. (2004). The health benefits of writing about intensely positive experiences. *Journal of Research in Personality, 38*, 150–163. doi: 10.1016/S0092-6566(03)00058-8
- Crocket, K. (2010). Rescuing speech: Teaching a writing aesthetic for counseling practice. *Journal of Poetry Therapy, 23*, 73–86. doi: 10.1080/08893675.2010.482810
- Crutchfield, L. B., & Borders, L. D. (1997). Impact of two clinical peer supervision models on practicing school counselors. *Journal of Counseling & Development, 75*, 219–230. doi: 10.1002/j.1556-6676.1997.tb02336.x
- Esterling, B. A., L'Abate, L. L., Murray, E. J., & Pennebaker, J. W. (1999). Empirical foundations for writing in prevention and psychotherapy: Mental and physical health outcomes. *Clinical Psychology Review, 19*, 79–96. doi: 10.1016/S0272-7358(98)00015-4
- Feuer, A. (2012, January 21). Inebriated love. *The New York Times*. Retrieved from http://www.nytimes.com/2012/01/22/nyregion/misled-connections-poetry-on-craigslist-under-the-influence.html?_r=2
- Furman, R. (2005). Using poetry and written exercises to teach empathy. *Journal of Poetry Therapy, 18*, 103–110. doi: 10.1080/08893670500140549

- Gladding, S. T. (2011). *The creative arts in counseling*. Alexandria, VA: American Counseling Association.
- Graham, M. A., Scholl, M. B., Smith-Adcock, S., & Wittmann, E. (2014). Three creative approaches to counseling supervision. *Journal of Creativity in Mental Health, 9*, 415–426. doi:10.1080/15401383.2014.899482
- Granello, D. H. (2010). Cognitive complexity among practicing counselors: How thinking changes with experience. *Journal of Counseling & Development, 88*, 92–100. doi: 10.1002/j.1556-6678.2010.tb00155.x
- Heimes, S. (2011). State of poetry therapy research (review). *The Arts in Psychotherapy, 38*, 1–8. doi:10.1016/j.aip.2010.09.006
- Koltz, R. L. (2008). Integrating creativity into supervision using Bernard's discrimination model. *Journal of Creativity in Mental Health, 3*, 416–427. doi: 10.1080/15401380802530054
- Lassiter, P. S., Napolitano, L., Culbreth, J. R., & Ng, K. (2008). Developing multicultural competence using the structured peer group supervision model. *Counselor Education and Supervision, 47*, 164–178. doi: 10.1002/j.1556-6978.2008.tb00047.x
- Lowe, G. (2006). Health-related effects of creative and expressive writing. *Health Education, 106*, 60–70. doi: 10.1108/09654280610637201
- Mancini, V. (2011). My father is the jailhouse. *The Found Poetry Review*. Retrieved from <http://www.foundpoetryreview.com/volume-two/my-father-is-the-jailhouse/>
- Mazza, N. (2003). *Poetry therapy: Theory and practice*. New York, NY: Routledge.
- McKibben, W. B., Hebard, S. P., & Borders, L. D. (2017). *Examining supervisees' perspectives of the structured peer group model in group supervision*. Manuscript under review.
- Meyer, M. (2015). *The Bedford introduction to literature: Reading, thinking, writing* (11th ed.). Boston, MA: Bedford/St. Martin's.
- Nemoianu, V. P. (1993). Romanticism. In A. Preminger & T. V. F. Brogan (Eds.), *The new Princeton encyclopedia of poetry and poetics* (pp. 1092–1097). Princeton, NJ: The Princeton University Press.
- Neswald-McCalip, R., Sather, J., Strati, J. V., & Dineen, J. (2003). Exploring the process of creative supervision: Initial findings regarding the regenerative model. *The Journal of Humanistic Counseling, Education and Development, 42*, 223–237. doi: 10.1002/j.2164-490X.2003.tb00008.x
- Pennebaker, J. W. (1997). Writing about emotional experiences as a therapeutic process. *Psychological Science, 8*, 162–166. doi: 10.1111/j.1467-9280.1997.tb00403.x

- Phillips, J. (2010). Poetry as self-supervision for mental health professionals: The use of poetry to process and understand clinical work. *Journal of Poetry Therapy, 23*, 171–182. doi:10.1080/08893675.2010.498212
- Prendergast, M. (2006). Found poetry as literature review: Research on audience and performance. *Qualitative Inquiry, 12*, 369–388. doi: 10.1177/1077800405284601
- Scholl, M. B., & Smith-Adcock, S. (2007). Using psychodrama techniques to promote counselor identity development in group supervision. *Journal of Creativity in Mental Health, 2*, 13–33. doi:10.1300/J456v02n01_03
- Seely, H. (2003). *Pieces of intelligence: The existential poetry of Donald H. Rumsfeld*. New York, NY: Simon & Schuster.
- Sjollema, S. D., Hordyk, S., Walsh, C. A., Hanley, J., & Ives, N. (2012). Found poetry – finding home: A qualitative study of homeless immigrant women. *Journal of Poetry Therapy, 25*, 205–217. doi:10.1080/08893675.2012.736180
- Speedy, J. (2005). Using poetic documents: An exploration of poststructuralist ideas and poetic practices in narrative therapy. *British Journal of Guidance & Counseling, 33*, 283–298. doi:10.1080/03069880500179343
- Starling, P. V., & Baker, S. B. (2000). Structured peer group practicum supervision: Supervisees' perceptions of supervision theory. *Counselor Education and Supervision, 39*, 162–176. doi:10.1002/j.1556-6978.2000.tb01229.x
- Welfare, L. E., & Borders, D. L. (2010). The counselor cognitions questionnaire: Development and validation. *The Clinical Supervisor, 29*, 188–208. doi: 10.1080/07325223.2010.491426
- Wong, Y. J., & Rochlen, A. B. (2009). Potential benefits of expressive writing for male college students with varying degrees of restrictive emotionality. *Psychology of Men & Masculinity, 10*, 149–159. doi:10.1037/a0015041