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“Once upon a time, in a supervisor’s office” – phenomena occurring in TA supervision at early stages of psychotherapist’s development

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Abstract

This article concentrates on the traits of a supervisor that are relevant at the onset of the therapeutic work as well as the phenomena that are likely to occur in the process of supervision. The authors emphasise the relevant aspects of supervision that require acknowledgement and analysis, such as entering games by taking on roles in the drama triangle and experiencing fear/anxiety in relationship with a supervisor. Most importantly, the effective means of dealing with these obstacles are presented in order to facilitate the process of establishing and maintaining a safe supervisory relationship. These include changing the drama triangle into the beneficial triangle and dealing with fear/anxiety in supervision in a way proposed by Shohet. In order to illustrate the above mentioned phenomena, the authors employ an original fairy tale.

Keywords: supervision, fairy tale, drama triangle, beneficial triangle.

Introduction

Psychotherapeutic training, a therapist's own psychotherapy and supervision are considered to be three main pillars in psychotherapists' training and professional development. They only differ in goals and ways of realizing these goals, mutually complementing each other. Supervision is mentioned as the second most important source of developing one's professional competencies by practising therapists after the experience of working with patients and before formal training (Orlinsky, Botermans and Rønnestad, 2001, pp. 139–140). It is pointed out that alongside the psychotherapist's develop, their needs regarding supervision change. Especially at the onset of therapeutic work, supervision constitutes an important source of gaining knowledge consistent with chosen therapeutic paradigm and help to improve one's diagnostic abilities and ways of putting therapeutic techniques learned in trainings into one's practice (Erskine, 1982/1997). At the beginning of their careers many psychologists and psychotherapists seek information on supervision: what should be taken into account while choosing a supervisor, what a supervisory process may look like, which phenomena might occur. Although there are comprehensive studies on this subject presented from different theoretical perspectives, yet there are no sources in Polish (especially in the area of transactional analysis) covering basic information and describing processes taking place during supervision, important from the point of view of specialists with little experience. The article shall be an attempt to answer some questions bothering beginner therapists.

Education in the spirit of transactional analysis is to a great extent based on inspirations drawn from teachers and practitioners. Inspired by the therapeutic potential of fairy tales presented to them during the British NETAC conference (North East Transactional Analysis Conference) in 2020, the authors decided to give an unusual structure to this article. It shall start with a fairy tale – to stimulate readers' Child ego state and provide material for illustrating the phenomena described.

Fairy tale about Little Red Riding Hood entering adulthood

Presented below is an original fairy tale created for the purposes of this article. It is modeled on the well-known Little Red Riding Hood fairy tale. In the following paragraphs we will refer to the tale – as material symbolically illustrating the phenomena described in the article. Readers are encouraged to analyze and interpret the fairy tale freely – to play with meanings.

Once upon a time there was a young girl called Little Red Riding Hood, who was at the threshold of adulthood and her professional career. She took her work very seriously and that is why she valued her beloved grandma's precious advice and sought the woman's

approval for her life choices. However, her grandma, as it is the case with some grandmas, was more willing to talk when she was provided with delicacies; therefore, before each visit at her grandma's, the girl prepared a basket full of treats. Before she left the house, she recalled a family saying that her mum used to repeat. It said that one should go straight to their destination and not look around too much, otherwise one may doubt which way to choose. So, Little Red Riding Hood left the house and as usual was heading quickly towards her grandma's house. Yet, she got distracted for a moment, or maybe it was out of curiosity, and she slowed down at Hopeless Useless Street and looked only once into the dark backstreet. She got so scared by only imagining what might be hiding in the dark and by the fact that she hadn't followed her mum's advice that she covered the rest of the distance sprinting and barely catching her breath. She slowed down on the doorstep of her grandma's house, took a few deep breaths and rang the doorbell. "Come in, it's open!" she heard her grandma's voice. Thus, the girl came in, took off her red coat and left it in the hall. Next, she sat comfortably in the living room, in a worn-out grey armchair, in front of her grandma. The girl put the basket on the table, next to a box of tissues, right at one's fingertips. Her grandma, with glasses on her nose, rubbed her chin with her palm, lost in thought. She exuded that air of wisdom and peace of someone who had overcome many a hurdle. "So, why have you come to see your old grandma this time?" she asked. "I thought I'd bring you something delicious and tell you what happened at my work last week and then you'd tell me how to live," she said and started talking and did not notice when forty five minutes had passed. All this time her grandma was listening attentively, nodding her head in approval, which gave the girl some relief. Sometimes she asked in-depth questions, motivating for reflection and more opening, some other times she gave her precious advice, munching cookies with relish. Little Red Riding Hood was talking and talking and at one moment something she should not have probably mentioned slipped out. She felt the cramp of her stomach and shrink in her armchair, watching grandma open her eyes wider, raise one of her eyebrows and open her mouth, revealing giant fangs. And then the grandma bellowed, "You should have never..." and then Little Red Riding Hood woke up....

Stages of a psychotherapist's development according to Erskine in the light of supervision

Depending on their stage of professional development, psychotherapists have different needs as regards supervision. Richard Erskine (1982/1997) distinguished three stages of clinicians' development: beginner, intermediate and advanced.

The beginner stage is a period when supervision should particularly focus on building one's self-esteem and developing one's abilities and techniques of working with patients. A supervisee learns some theoretical concepts once again – this time relating them to their own patients (Erskine, 1982/1997, after: Chinnock, 2011, pp. 336–337).

At the intermediate stage, it is crucial to develop therapeutic competencies and learn to plan a psychotherapeutic process. In order to strengthen the sense of self-steering in relation to one's development, more and more emphasis is put on

establishing of a detailed contract during each supervision session. The analysis of countertransference is also crucial (Erskine, 1982/1997, after: Chinnock, 2011, pp. 336–337).

At the advanced level, a supervisee already has significant clinical experience and can make use of concepts learned during their training in order to diagnose patients accurately and determine directions of therapeutic work. What is important during supervision at this stage is looking at the phenomena taking place during one's work with a patient from a multi-theoretical perspective, as well as a supervisee's working on the development of the so-called internal supervisor that allows to self-monitor one's clinical work (Erskine, 1982/1997, after: Chinnock, 2011, pp. 336–337). The readers who are interested in the ways of developing the internal supervisor can find more information in the books by Patrick Casement, *On Learning from the Patient* (2017, 2018), in which he shares his clinical experience.

The above remarks are reflected in research. People in the course of therapeutic training declare that most frequently supervision is devoted to therapeutic interventions and ways of achieving goals as defined in contracts with patients; it also deals with the analysis of the therapeutic alliance (Weck, Kaufmann and Witthöft, 2017).

Relating to Erskine's description, the initial stage of a psychotherapist's development this article focuses on is linked to the need to constantly seek knowledge, develop one's therapeutic abilities and practise therapeutic interventions. At this stage it is important to choose a supervisor that a given therapist shall meet regularly, that is their primary supervisor. A stable supervisory relationship enables one to recognize both a therapist's resources and areas of particular difficulty, and to monitor one's professional development. As a result, this stable supervisory relationship lets the therapist learn how to use their resources effectively, work on deficit areas and notice progress made.

Games in a supervisory relationship

A supervisor often gets such a message, „Tell me, please, what I should do in this situation.” Thus, while choosing a supervisor, a therapist at the onset of their career looks for someone experienced, with vast knowledge, often someone whom they look up to. In the fairy tale presented at the beginning of the article this role is played by the wise grandma who can offer precious advice and answer Little Red Riding Hood's question, “How to live?” However, alongside the authentic developmental need, there might a hidden trap there – a therapist might unconsciously look for such a supervisor the relation with whom offers more opportunities to be invited to the game and end up with a certain payoff. In such a game a therapist usually takes on a role of the Victim whereas a supervisor is

initially invited to be the Rescuer but finishes the game as the Persecutor. On the one hand, the role of the Victim played by a therapist derives from a need natural at this stage of development, i.e. the need to be taken care of by an experienced mentor; on the other hand, it derives from a strong belief about one's own incompetence. In such a case the supervisor's figure can be perceived in an ambiguous way – both as an omnipotent and omniscient teacher (Rescuer) and a strict judge (Persecutor). Negative perception of one's abilities is projected upon a supervisor. In the fairy tale, it is reflected by: symbolic Hopeless Useless Street where one had better not look into, the Grandma's big fangs and her comment broken off at the end of the tale.

Placing the aforementioned remarks in the context of literature on the subject matter, the authors would like to refer to the classic concept of Karpman's drama triangle (1968), due to the fact that teaching supervision as well as conducting it and benefiting from it clearly creates opportunities to take on the roles of the Victim, Rescuer and Persecutor. The authors share the assumption that supervision offers a unique opportunity to analyse games and practise ways of getting out of the roles played in order to be in an authentic relationship. Shohet and Shohet (2020, pp. 66–67) suggest a new (i.e. so far inexistent in Polish publications) way of comprehending the drama triangle, i.e. attribute to each role a keynote (and a pay-off from the game) that makes it easier to recognize these roles in other people, and, what is probably most important in supervision, in oneself. Thus, the Persecutor thinks, "I'm right" and tries to prove it to others, which limits Persecutor in their way of thinking and makes them unable either to be in contact with others or to receive from others. In turn, the Rescuer focuses on the keynote, "I am good" and continues their efforts to prove it, often times imposing their help and not acknowledging other people's resources that enable them to cope. As far as the Victim is concerned, they concentrate on thinking, "I'm blameless," thanks to which they can blame others and feel better with themselves (Shohet and Shohet, 2020, p. 67). It is worth emphasizing that the aforementioned attitudes are not always actually adopted by both participants of the game. Sometimes, the game is played mostly in the inner world of one of its participants and attitudes get projected to the other person (in which the real traits of the other player help). As a way of getting out of the roles, Shohet and Shohet propose the beneficial triangle¹, where an important aspect of a given role, i.e. Potency (the Persecutor), Responsiveness (the Rescuer) and Susceptibility to Vulnerability (the Victim) is attributed to each apex. The most important, though, is the word that the authors place in the centre of the triangle, replacing all the three maxims attributed to particular roles. This word is Presence. Presence is what allows one to be here and now in the supervisory process, and to recognise and accept valu-

¹ The authors emphasise that the name has been functioning for years in the area of counselling, but they are not able to say who the author of that term is.

able, though sometimes not easy to experience, aspects attributed to the triangle's apexes, without defensive role taking and inviting others to games (Shohet and Shohet, 2020, pp. 66–67). The authors of this article believe that the biggest asset of the beneficial triangle is the psychological flexibility inscribed in it, the freedom from fixating oneself on one role or hopping rapidly from one role to another. This can be achieved by entering the centre of the triangle, slowing down, focusing on being here and now, i.e. on one's inner experiences and on the relationship. Supervision comprehended in this way becomes a special educative meeting for all participants of the process, and a supervisor's role is to facilitate a supervisee to be in the beneficial triangle rather than in the drama one.

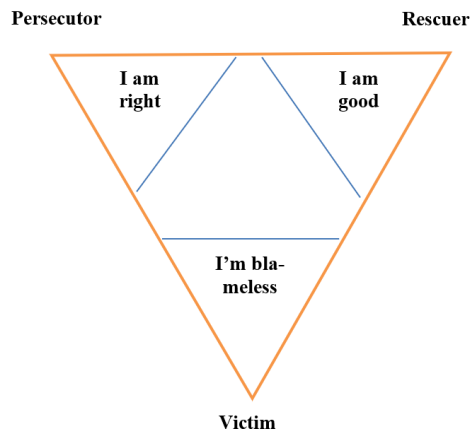


Fig. 1

The Drama Triangle with keynotes characteristic for particular roles (based on Shohet and Shohet, 2020, p. 66)

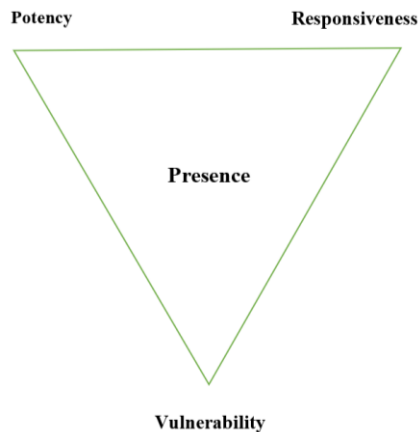


Fig. 2

The Beneficial Triangle as an alternative to the Drama Triangle (based on Shohet and Shohet, 2020, p. 66)

Love and fear in supervision

Robin Shohet demonstrates a somewhat surprising attitude to supervision (2008, pp. 188–207), describing this process by means of the words *fear* and *love*. He considers these feelings crucial in supervision, claiming that fear (often masked with anger) constitutes a barrier making it difficult to be in a relationship and intimacy, and covering love (i.e. “something inside [...] which could not be taken away by any external process,” Shohet, 2008, p. 207) that everyone needs in order to be in an authentic relationship. For Shohet, supervision becomes a process of bringing out different fears to the level of awareness and dissolving them so as to create space for a good, safe supervisory relationship, where love present in each and every participant of the process can be freely expressed. The process includes a few elements, among which one finds the analysis of key beliefs (script); discovering, naming and examining (but not fighting against) fears a supervisee was not aware of; confronting a supervisee by asking, “Which aspect of your work are you afraid of talking about?”, making use of an appreciative inquiry which leads to authentic engagement in the supervisory relation.

A supervisee’s key beliefs are analysed primarily in terms of attachment to them and regarding them unshakeable, i.e. obvious. A psychotherapist who in the course of supervision becomes aware of the threats arising from such beliefs, opens up to working with more diverse groups of clients and has a smaller tendency to judge or oversimplify their clients’ problems. For example, one of analysed beliefs can be the one concerning a therapist’s responsibility for their client’s well-being. The analysis does not consist in finding the answer to the question if a therapist is or is not responsible, but in understanding what might be the consequences of the sense of omnipotence and interrelated overprotectiveness or the sense of lack of influence and failure when helping is not effective (Shohet, 2008, p. 192). An effective way of discovering one’s beliefs is focusing on “what the world is or should be” according to a supervisee (Shohet, 2008, p. 193), as it hinders seeing “the world the way it is” (Shohet, 2008, p. 193) and makes it impossible to be here and now, though it offers an illusory sense of safety. To describe an attitude that reduces such restrictions, Barry Mason (2019) proposes the term ‘safe uncertainty’. This attitude makes it possible to build a steady relationship based on cooperation and narration development, where new meanings and explanations do not replace already existing ones but join them (Mason, 2019, p. 36) or are used for their modification. In such a relationship understanding of a client and the therapist-client relationship is co-created by complementing narrations of a supervisor and a supervisee.

Acknowledging and uncovering fear decreases the distance and creates relationality in supervision, though one has to remember that fear often occurs in disguise of a different emotion, sometimes anger, sometimes joy mixed with relief (Shohet, 2008, p. 197), and sometimes sadness. Fear (and accompanying

shame) might also concern revealing primitive emotions in supervision due to the assumption that a supervisory relationship is mainly based on Adult-Adult transactions (*ibid.*). The process of bringing out fear to the level of awareness covers its naming, which happens mainly through confrontation and discussing the context and racket feelings that conceal fear. It should be emphasized that Shohet discusses both confrontation addressed at a supervisee and at a supervisor. The narration of fear also undergoes analysis, i.e. a tendency to create catastrophic scripts about clients and one's work. A supervisor uses then the so-called supervisory approach (Carroll, 2001, p. 77), i.e. they create "space, a structure, a meeting, that enables me to slow down my habitual responses and choose more awarely ones that might serve all parties" (Shohet, 2008, p. 201).

Asking supervisees a question, "What do you not want to reveal about your work?" causes great anxiety, but asking them to give their reasons without providing the answer to the first question is usually easier. The analysis of these reasons often leads to two conclusions: that they are ungrounded and that anxiety resulting in non-disclosure of certain information on one's own work unnecessarily takes up resources and energy (Shohet, 2008, p. 203).

The appreciative inquiry in supervision is a 5-stage process including: 1) choosing a topic (establishing a contract), 2) discussing and appreciating what is currently positive in working with a client, 3) imagining and discussing what might occur in the relationship with the client (options) and 4) designing (planning how to do it) and 5) creating what should happen. The process of thinking about what a supervisee appreciates in their work is particularly fruitful in group supervision as it eliminates fear of judgement and creates closeness among group members.

Paradoxically, in his chapter devoted to love and fear in supervision, Shohet (2008, pp. 188–207) does not write much about love, merely pointing out that it appears when fear gets dissolved. However, it seems that bringing out love (like bringing out fear), both in the participants of the process and in the very process of supervision is crucial for this approach. It is clearly visible in some basic rules of supervision, in particular the rule about treating each student as if they were an 'A' student, and the one regarding appreciation that becomes "a glue connecting" the process participants together (Shohet and Shohet, 2020, pp. 29–31). Therefore, this approach is rich in positive strokes, which helps to build a psychotherapist's sense of competence.

One can attempt to state that a beginner psychotherapist simply needs love from their supervisor, love taking a shape of a permission to be a therapist. At the same time, a supervisee is afraid that instead of love they should get the confirmation of their fears – that they are useless. Thus, it seems important to choose a supervisor who is attentive to games invitation, analyses them with a supervisee, and, moreover, strengthens a supervisee's independent thinking as well as notices and appreciates their accurate intuition and interventions. Therefore, a supervisor

should help their supervisee to maintain the OK – OK position (instead of the not OK – OK one quoted in aforementioned games). At the initial stage of a therapist’s development, it is also important to get permission for making mistakes and using them creatively. Therapists have a tendency to treat mistakes as a demonstration of their incompetence. And yet, at the thoughtful containing presence of a therapist, mistakes can offer an opportunity to deal with a trauma emerging in the patient-therapist relationship (Hargaden, 2016, p. 16). A good supervision is the one after which a therapist has an impression of a decreased chaos and an increased sense of power and competence.

Supervision in late stages of a therapist’s development

The authors decided to focus primarily on what happens at an onset of a supervisee’s development, yet the needs and phenomena taking place at the following stages are worth brief mentioning. At the following stage of a therapist’s development, a supervisor’s role changes. They become a person who helps to deal with particularly difficult processes concerning a therapist’s work with a patient. The extent of directedness decreases and supervision participants can be rather compared to equal partners than to a teacher and a student (though a supervisor should treat even a beginner therapist as a professional with ample resources). It is important to discover new options together – i.e. areas and ways of intervention; a supervisor leads and inspires a therapist at the same time. Owing to the feeling of competence developed at the earlier stage of development, a supervisee is able to learn from differences in theirs and a supervisor’s observations, instead of reacting to them with anxiety. Anxiety appearing during a supervisory meeting can be treated then as information about the process (including a process parallel to the therapist-patient one, see e.g. Tracey, Buldworth and Glidden-Tracey, 2012), and not as a threatening feeling that should be avoided. At this stage of development, it is possible to benefit from peer supervision, that consulting one’s work with trusted colleague therapists. A therapist looks for aspects of a relationship with a patient or intervention options unrecognized by themselves, since these aspects are easier to be noticed by a person not engaged directly into the therapeutic process; such observations do not have to come from a mentor-supervisor only. Therapists with a more extensive (i.e. at least a few years) experience more frequently resort to supervision with people working within a different theoretical paradigm as well as supervisors from abroad, providing themselves with more variety and a wider perspective of a given case study and a given therapeutic relationship.

Conclusions

The phenomena discussed in the article often occurring in supervision, i.e. taking on different roles and inviting to games as well as fear occurring in a supervisory relationship, are particularly crucial at the initial stage of a therapist's professional development as they significantly influence the creation and development of a relationship. Fear often appears before a therapist's first supervisory session and sometimes is so paralysing that it leads to systematic avoidance of supervision with simultaneous rationalisation that says, "I do not need any supervision." As a result, a beginner therapist condemns themselves to independent (or perhaps rather lonely) coping with therapy organisation, which not only results in frustration and being lost but also slows down their professional development as well as has a negative effect on the quality of the services they provide. A therapist who lacks supervisor's holding is not able to provide appropriate holding to their patient (see Casement, 2017, p. 7). The ways of dealing with fear and games in supervision presented in the article constitute an attempt to tame a beginner therapist's fears as well as explain how the engagement of all process participants helps to overcome occurring difficulties. As a result, it improves – or even clears – this educational process, which supervision is, especially in the initial stages of the psychotherapist's development.

In the fairy tale presented at the beginning of the article, Little Red Riding Hood looks into a dark backstreet and runs to her Grandmother filled with fear, and during the whole visit she experiences that fear, doing nothing to acknowledge, understand or regulate it. Instead, she chooses over adaptation, i.e. chatting all the time, realising the No mind script (Steiner, 1990, p. 78) and the corresponding injunction "Don't think!" (Goulding and Goulding, 1976). Her unacknowledged fear is projected on the grandma. One of the main therapeutic goals in transactional analysis is the pursuit of autonomy. Autonomy, in addition to the capacity for intimacy and spontaneity, implies awareness – that is, the ability to think and perceive the world as it is, through an integrated Adult free from contamination. In order to be able to lead patients towards autonomy, the psychotherapist must face his own script and discounting patterns – which can be activated, but also worked on, in a relationship with the supervisor.

It can be assumed that a therapist is at least partly responsible for what kind of tale about supervision they tell themselves. The way of developing (often unconsciously) the chosen narration shall shape their expectations and fears concerning supervision, as a result of which they can sabotage the process, e.g. by taking on a role of the Victim, discounting their own capability to act or through active avoidance. A therapist should know that a change in narration is possible though it requires being pro-active and not only reactive. The supervision fairy tale is linked with the therapist's script and as such can be overwritten and modified. Therefore, perhaps a therapist should try to answer certain questions: Which

hero would you like to be in your fairy tale? What’s the moral of it? What kind of ending do you want? The answers to these questions could help consciously shape oneself as a responsible psychotherapist.

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Dawno, dawno temu, w gabinecie superwizora...

Streszczenie

W artykule omówiono cechy superwizora istotne w początkowym okresie rozwoju zawodowego terapeuty, jak również zjawiska, których występowania można się spodziewać w przebiegu procesu superwizji. Wskazano na istotne aspekty superwizji wymagające rozpoznania i analizy, takie jak wchodzenie w gry poprzez przyjmowanie ról w trójkącie dramatycznym oraz przeżywanie lęku w relacji z superwizorem. Co najistotniejsze, omówiono również skuteczne sposoby radzenia sobie z tymi trudnościami, po to, by ułatwić nawiązanie i utrzymywanie bezpiecznej relacji superwizyjnej, w tym zastępowanie trójkąta dramatycznego trójkątem korzyści oraz radzenie sobie z lękiem w superwizji w sposób zaproponowany przez Shoheta. Aby zilustrować wspomniane wyżej zjawiska odwołano się do autorskiej bajki.

Słowa kluczowe: superwizja, bajka, trójkąt dramatyczny, trójkąt korzyści.