



# SUPERVISION AS IMPROV

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2018 AAPC Southeast Region Conference

# PRESENTATION SOURCE

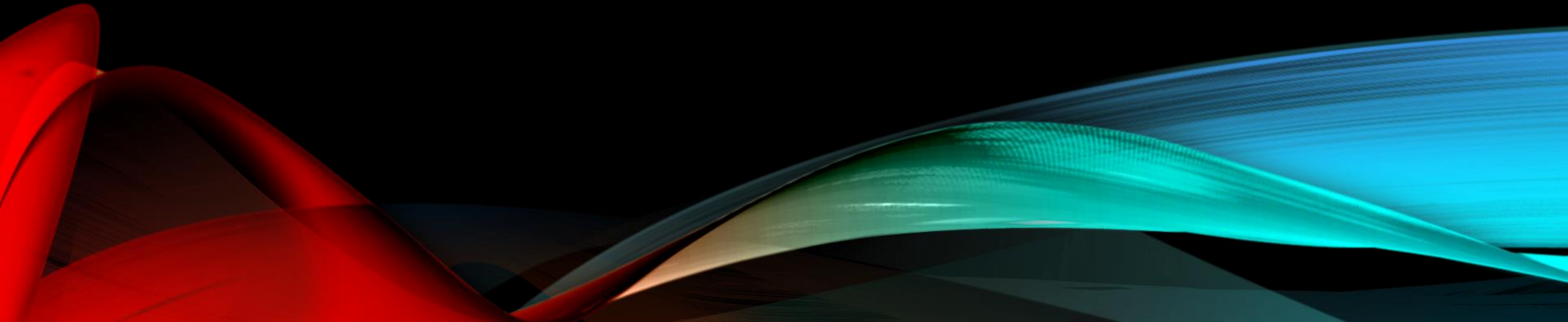
The content in the following presentation is based on and a summary of the following article:

Jon Sletvold (2012): Training Analysts to Work With Unconscious Embodied Expressions: Theoretical Underpinnings and Practical Guidelines, *Psychoanalytic Dialogues: The International Journal of Relational Perspectives*, 22:4, 410-429

# NORWEGIAN CHARACTER ANALYTIC INSTITUTE

## Theoretical Premise

“By incorporating embodied practices from bodywork and the performing arts, analytic training could be enriched and promote the development of countertransference awareness for body sensations and movement”  
(Sletvold, 2012)



# NORWEGIAN CHARACTER ANALYTIC INSTITUTE

Theoretical Background and Influences

Wilhelm Reich

- Explored the use/relevance of music for understanding the pre-linguistic nature of emotional experience and expression
- Infant/early life functioning lies deeper and beyond verbal language



# NORWEGIAN CHARACTER ANALYTIC INSTITUTE

Theoretical Background and Influences: George Downing

- *Body and Word in Psychotherapy (1996)*: Outlines numerous ways in which bodywork can be integrated with a psychoanalytic psychotherapy focusing on the transference countertransference experience.
- 1990's: Chaired annual seminars at the Forum for Character-Analytic Vegetotherapy
- Helped integrate relational and embodied perspectives



# NORWEGIAN CHARACTER ANALYTIC INSTITUTE

Theoretical Background and Influences: Stephen Knoblach

- psychoanalyst and jazz musician
- applied his musical experience to the analysis of the therapeutic dialogue in terms of rhythm, tone, accompaniment and improvisation.



# NORWEGIAN CHARACTER ANALYTIC INSTITUTE

## Theoretical Background and Influences: Neurobiology

- Neurobiology of intersubjectivity
- Mirror neurons and the innate ability of an infant to imitate
- Empathy involves an ability to participate in another's emotional body state



# FOCUS OF TRAINING AND SUPERVISION

- Embodied Self: experience of our own body and the bodily foundations of our own self
- Embodied intersubjectivity: simulation and imitation of the body states of others
- Reflections over similarities and differences between one's own body state and others



# EMBODIED SELF

- What we call the self is grounded in nonconscious neural patterns mapping the state of the body

- Antonio Damasio in *The Feelings of What Happens* (1999)

*I call the state of activity within the ensemble of such devices the proto-self , the unconscious forerunner for the levels of self which appear in our minds as the conscious protagonists of consciousness: core self and autobiographical self. (p. 22)*

# EMBODIED SIMULATION AND IMITATION

- “Replication” or representation of other bodies becomes an essential element for the emergence of intersubjectivity.
- An innate ability to imitate is what makes intersubjectivity, empathy, and identification possible in the way it exists for humans.
- Imitation refers to explicit and implicit imitation. Explicit imitation: miming (not mimicking or caricaturizing); Implicit imitation embodied simulation
- The terms implicit imitation and embodied simulation point to a process that is largely internal and unconscious.

# EMBODIED REFLEXIVITY

- Humans seem to be born with separate but closely linked systems whereby we get to know our own body and those of others
- Third-ness (we-ness) rests on a combination of our perception of our own body state and our ability to simulate and imitate other bodies.

# THE SUPERVISION PROCESS

- Separate Process for Group and Individual
- All verbal information concerning a presented case, initially, should be avoided.

# THE SUPERVISION PROCESS

- Step One:

Presenter stands up and demonstrate client's posture, as faithful as possible to their feeling of how the patient could actually have been standing.

The rest of the training group is asked to register their own reactions, feelings, and thoughts. They are specifically asked to pay attention to their own feelings and what they can see.

- Step Two:

Repeat process with the presenter demonstrating how the client would enter the room and sit down

- Step Three:

Repeat process with the presenter demonstrating the therapeutic interaction