

**The National Federation for Biblio/Poetry Therapy**

***Guide to Training Requirements  
for Certification and Registration  
in Poetry Therapy***



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## Foreword

We are delighted that you have chosen to embark on the path to becoming a fully qualified practitioner in the field of poetry therapy. During your training you will develop skills that will help you to combine your passion for this work with a solid foundation in the principles and practice of poetry therapy, enabling you to share your experience with others. You will have opportunities to establish connections with other practitioners who can contribute to your growth in the profession.

The National Federation for Biblio/Poetry Therapy, the educational standards and credentialing body for the field of poetry therapy, advances the professional growth of the field both by facilitating training and by encouraging the pursuit of credentialing. The designations of certified applied poetry facilitator (CAPF), certified poetry therapist (CPT) and registered poetry therapist (PTR) are awarded by the credentials committee to applicants the committee determines have successfully fulfilled all training requirements under the supervision of a qualified mentor/supervisor.

This training guide, which is effective as of April 20, 2006, is filled with all of the information that you need about the training process as well as all of the necessary forms to submit to the credentials committee at the beginning and completion of your training. Within these pages, you will find a list of mentor/supervisors approved by the National Federation for Biblio/Poetry Therapy to guide you through the training process, as well as a comprehensive bibliography.

The members of the credentials committee look forward to receiving your training application. We are available to answer your questions throughout your training and will review your application for credentials when you have completed your work. All comments and recommendations will be in the spirit of emphasizing the highest professional and ethical standards.

On behalf of the National Federation for Biblio/Poetry Therapy, the credentials committee welcomes you. We hope that your experience of poetry therapy training will be meaningful and rewarding.

Elaine Brooks, RNC MA PTR-M/S  
Chair, Credentials Committee  
The National Federation for Biblio/Poetry Therapy

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# National Federation for Biblio/Poetry Therapy

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## **I. A Brief Overview of Poetry Therapy**

### ***Beginnings***

Poetry therapy, the discipline that applies literature for healing and personal growth, may be traced back to primitive man who used religious rites in which shamans and witchdoctors chanted poetry for the well-being of the tribe or individual. It is documented that as far back as the fourth millennium B.C.E. in Egypt, healing words were written on papyrus and then dissolved in a solution so that the words could be physically ingested by a sufferer and take effect quickly.

The first poetry therapist on record was a 1<sup>st</sup> century Roman physician named Soranus who prescribed tragedy for his manic patients and comedy for those who were depressed. It is not surprising that the Greeks called Apollo the god of poetry as well as medicine, since medicine and the arts were historically entwined.

Centuries later, Pennsylvania Hospital, the first incorporated hospital in the United States, was established in 1751 with the assistance of Benjamin Franklin. It employed complementary treatments for mentally ill patients including reading, writing, and publication of their writings. Dr. Benjamin Rush, called the “Father of American Psychiatry,” introduced music and literature as effective ancillary treatments. Poem writing was an activity of the patients who published their work in *The Illuminator*, their own newspaper.

A literary search will reveal more entries under the term “bibliotherapy” than the term poetry therapy, which became popular in the 1960s and 1970s, but today the terms are used synonymously. Bibliotherapy literally means books, or literature, to serve or help medically. The term bibliotherapy was coined by Samuel Crothers in 1916. It was adopted by librarians who saw the value of having a special designation for the practice of selecting and using books helpful to psychiatric patients. Early use of the term specified the use of informational books, such as Karl Menninger’s *The Human Mind* as well as of selected imaginative novels whose characters could serve as models or warnings to the reader. Doctors at the Menninger Clinic collaborated closely with hospital librarians because they felt that the librarians knew both the patients and the literature that might draw them out. Librarians used the term bibliotherapy to describe the reading of theme-appropriate books to deal with problems. The poetry therapy/bibliotherapy practiced today includes interactive dialogue, an outgrowth of the group therapy developed in the 1950s.

### ***Modern Medicine Recognizes the Power of Poetry***

“Not I, but the poet discovered the unconscious,” wrote Freud. Other theoreticians, such as Adler, Jung, Arieti, and Reik also confirmed that the poets were the first to chart paths that science later followed. Jacob Moreno suggested the term “psychopoetry,” as well as the term “psychodrama,” for which he is famous. By the 1960s, poetry therapy had begun to flourish in the hands of professionals in various disciplines, including rehabilitation, education, library science, recreation, and the creative arts.

Mental health professionals were exploring the therapeutic value of literary materials, especially of poetry. Their contribution to the emerging discipline was two-fold: 1) emphasis on the evocative value of literature, particularly poetry because of metaphor, imagery, rhythm and other poetic devices; and 2) recognition of the beneficial potential of having clients write their response to published literature or their original material, drawing on their own experiences and emotions.

### ***The Association for Poetry Therapy***

In 1928, Eli Greifer, an inspired poet who was a pharmacist and lawyer by profession, began a campaign to show that a poem's didactic message has healing power. Poetry was Eli Greifer's passion, and he gave his time and energy to this life-long interest. He organized the Village Arts Center and the Messagists Club in New York City's Greenwich Village, and created the "Remedy Rhyme Gallery." He became a volunteer in order to test his theories. In the 1950s he started a "poemtherapy" group at Creedmoor State Hospital. In 1959, Greifer facilitated a poetry therapy group at Cumberland Hospital with two supervising psychiatrists, Dr. Jack J. Leedy and Dr. Sam Spector. Although Greifer died in 1966, this remarkable humanitarian played a key role in the development of what we now call "poetry therapy." He passed along his love of poemtherapy to Dr. Leedy, whose drive and pioneering spirit led to the dream of creating an Association for Poetry Therapy.

While Dr. Leedy continued to explore the therapeutic benefits of poetry at Cumberland Hospital and the Poetry Therapy Center in New York, Ann White (co-author with Deborah Grayson of *Parents and Other Strangers*, 1987) was working with the Nassau County Recreation Department and developed an experimental project that brought the therapeutic benefits of poetry to hospitals, rehabilitation centers, and schools for special children. Concurrently, Gilbert Schloss PhD (author of *Psychopoetry*, 1976) was conducting psychopoetry sessions with individuals and groups at the Institute for Sociotherapy in New York. In 1969, they joined with Dr. Leedy to found the Association for Poetry Therapy (APT). Morris R. Morrison PhD, poet and educator, (author of *Poetry as Therapy*, 1986) was a great supporter of the Association and drafted the first systematic set of standards for certification in the field. This document was published in the *Association of Hospital and Institution Libraries Quarterly* in 1973.

Around the country many gifted individuals who were helping professionals were using poetry therapy. In 1962, Joy Shieman conducted pioneering research within a mental health unit of a California hospital. Shieman believed that her approach utilized the right hemisphere of the brain for natural healing and "realignment of the soul." She called her work "thera-poetics." In 1971, Arthur Lerner PhD, poet and clinical psychologist, was appointed Poet-in-Residence and Poetry Therapist at a private psychiatric facility, the Calabasas Neuropsychiatric Center in California. Ruth Lisa Schechter, poet (author of *Poetry Therapy: A Therapeutic Tool and Healing Force*, 1983), became the first official poetry therapist at Odyssey House, in New York City, working with addiction clients and victims of rape and incest in 1971. Librarian Eloise Richardson convinced the Governor of Maryland to hold a Poetry Therapy Day, sponsored by the state of Maryland in 1974. Poet and educator Aaron Kramer PhD opened new worlds to the deaf and disturbed (see *Poetry the Healer*,

1973). Poet Art Berger PhD wrote about poetry as a vehicle for self-discovery for both teachers and youngsters (in *Poetry the Healer*, 1973), and used rock, blues lyrics, and “jazz cinquains” to elicit writing from children. Dr. George Bell (*The Self-Discovery Notebook*, 1990), a minister from Ohio, was incorporating poetry into his counseling, and developed “the feedback poem,” a technique enabling the counselor and counselee to understand each other better. Clearly, poetry therapy was being used successfully with many different populations.

The 1970s also saw the development of several training institutes. Arthur Lerner (*Poetry in the Therapeutic Experience*, 1976) founded the Poetry Therapy Institute on the west coast. Arleen Hynes (co-author of *Bibliotherapy - The Interactive Process: A Handbook*, 1986), librarian at St. Elizabeths Hospital in Washington, DC, established the Bibliotherapy Roundtable. Morris Morrison founded the American Academy of Poetry Therapy in Austin, Texas. Jennifer Groce Bosveld (author of *Topics for Getting in Touch*, 1982) created the Ohio Poetry Therapy Center and Library in Columbus, Ohio.

### **Publications**

Publications reflect the burgeoning of interest in the field. In 1927, R.H. Schauffler published *The Poetry Cure: The Medicine Chest of Verse, Music and Picture*. Unfortunately there are no records indicating how this precursor of the contemporary creative arts therapies was used. In 1960, psychiatrist Smiley Blanton wrote *The Healing Power of Poetry*, based on several years of practice. Dr. Jack Leedy ascribes his early enthusiasm for poetry in psychotherapeutic practice to Greifer’s 1963 pamphlet *Principles of Poetry Therapy*. By 1969, Dr. Leedy had motivated several mental health practitioners to contribute articles about their use of poetry to his historic collection, *Poetry Therapy: The Use of Poetry in the Treatment of Emotional Disorders*. Molly Harrower, a psychologist, published *The Therapy of Poetry* in 1972. Dr. Leedy, in 1973, provided further evidence of the use of poetry in practice when he edited *Poetry the Healer*.

In 1978, Rhea Joyce Rubin, a librarian, published two books which contribute to theory and are valuable evidence of the growth of the field, *Using Bibliotherapy: A Guide to Theory and Practice*, and *Bibliotherapy Sourcebook*. In the same year, Arthur Lerner published *Poetry in the Therapeutic Experience*. Arleen Hynes and Mary Hynes-Berry provided the field in 1986 with the first comprehensive text, *Bibliotherapy - The Interactive Process: A Handbook*. And in 1987, the first issue of the *Journal of Poetry Therapy: The Interdisciplinary Journal of Practice, Theory, Research and Education* was published under the editorship of Nicholas Mazza PhD RPT, a professor of social work at Florida State University.

Since the 1980s there have been many excellent books and articles published about writing as a therapeutic tool. A partial bibliography is at Appendix E. The *Journal of Poetry Therapy*, required reading for all trainees and included with NAPT membership, is a rich and comprehensive source of current theory, research, and technique.

## ***The Development of Standards in the Field***

Kenneth F. Edgar PhD and Richard Hazley MA, who conducted some of the first research studies of poetry therapy in the 1960s, published a proposal (See *Poetry Therapy*, 1969), to establish a curriculum that embraced training in both psychology and literature for potential poetry therapists.

The first comprehensive training program was created in 1974 by Arleen Hynes, a librarian at St. Elizabeths Hospital, with the encouragement and support of psychiatrist Kenneth Gorelick MD. Standards and criteria for practice were a continuing focus for Hynes and Gorelick, who collaborated with Sherry Reiter, certification chair of APT, to make Morris Morrison's 1973 standards specific to the St. Elizabeths Hospital training program. In 1976, Rosalie Brown was appointed as the first Federal Bibliotherapist, a job title that had never existed before. Persistence and high standards helped to make this achievement possible.

Although the field of poetry therapy was represented by different institutes conferring their own training certificates, uniform requirements for training poetry therapists had not been established. In 1980, Sherry Reiter, then vice president of APT, called a board meeting inviting leaders in the field to deal with issues impeding the profession's growth as a nationally recognized creative arts therapy organization. In attendance were Jack Leedy MD, Morris M. Morrison PhD, Akhter Ahsen PhD, Arleen M. Hynes, Rosalie Brown, Art Berger MEd, George L. Bell DMin, Joy Shieman, Anthony Pietropinto MD, Deborah Sklarew Langosch MSW, Gilbert Schloss PhD, and Sherry Reiter MA.

Two important developments resulted from this meeting: 1) It was unanimously decided that APT become NAPT, a national non-profit association; and 2) Arleen Hynes chaired a steering committee and became the first president of what developed into The National Federation for Biblio/Poetry Therapy, an organization founded by early activists in NAPT in order to address concerns regarding continued excellence in the field. Its intended purpose—to become the certifying body for trained poetry therapists—was realized in the year 2002.

NAPT, the National Association for Poetry Therapy, is now the official membership organization representing poetry therapists. It provides information and publications, sponsors a national conference, supports education, research, and training, represents the field to other organizations and promotes the growth of the field along with the interests of practitioners and the public. NAPT is also an affiliate of the National Coalition of Creative Arts Therapies Associations. The NFB/PT, the National Federation for Biblio/Poetry Therapy, the only organization authorized to grant certification or registration in poetry therapy, establishes and maintains the professional standards and requirements for the field.

Today, there are graduate level degree programs that incorporate established training standards (e.g. Union Institute & University, Vermont College, University of Denver's University College) and other programs (e.g. Goddard College), that encourage their learners to explore language as a transformational tool. NFB/PT functions as an advisory body to universities and colleges throughout the United States, encouraging the development of programs that utilize poetry therapy for healing and personal growth.

The fact that poetry therapy is still in its early stages of public acceptance makes high standards a necessity. There are many individuals who have worked steadily and passionately in the field of poetry therapy. The Federation is proud to welcome those who choose to enter this field and become fellow pioneers. The future of poetry therapy will be written by people like you.

## **II. Requirements for Certification/Registration in Poetry Therapy**

**Note:** The terms poetry therapy, applied poetry facilitation, journal therapy, bibliotherapy, biblio/poetry therapy, and poetry/journal therapy are all intended to reflect the interactive use of literature and/or writing to promote growth and healing. When the umbrella term “poetry therapy” is used herein, it is intended to encompass all of the modalities above.

Thousands of professionals use poetry, journals, and other forms of literature to foster personal growth and help achieve therapeutic goals.

A certified poetry therapist (CPT) and registered poetry therapist (PTR) are licensed professionals who have extensive mental health training and may work independently with emotionally troubled populations. The CPT and PTR are qualified to work with clients in clinics, hospitals, and similar institutions, as well as with mentally healthy populations. CPTs and PTRs also work with individuals having adjustment problems brought about by developmental or life crises or disabilities. The PTR completes an advanced level of training and fieldwork, commensurate with the highest levels of clinical practice.

Although some trainees may undertake CPT or PTR training while enrolled in a clinical graduate program and/or completing post-graduate requirements for licensure, these designations are conferred only upon those who have completed graduate work in a mental health field or as a medical doctor and have attained licensure. A credentials’ candidate who completes CPT or PTR requirements prior to licensure will be awarded the CAPF until s/he submits proof of licensure to the chair of the credentials committee.

A certified applied poetry facilitator brings to training a unique background, blending love and knowledge of literature and writing with an understanding of basic psychology and group dynamics. Although the CAPF’s training is geared to working with healthy populations, the CAPF must be able to recognize the difference between “normalcy” and pathology, and must be able to determine when a distressed individual needs to be referred to a mental health professional.

The CAPF is trained to facilitate groups and work with individuals in developmental settings such as schools, libraries, recreational facilities and similar growth and development oriented organizations. The CAPF may also work in a mental health setting under the supervision of a qualified mental health professional.

### ***Personal Qualifications***

Essential personal qualifications for working in the field of poetry therapy include self-understanding, emotional stability, patience, tact, flexibility, good judgment, respect for

boundaries, and a commitment to life-long learning. As a potential trainee, you are expected to have sufficiently worked through your own issues in counseling or psychotherapy prior to enrollment in the training program. The process of training will likely bring up personal issues that may be best served by a counseling relationship. Your mentor/supervisor (M/S) may, at his or her discretion, refer you into counseling, support groups or other adjunctive therapies. It is an ethical violation for a mentor/supervisor to provide counseling or psychotherapy (including poetry therapy) for a trainee.

Unlike an art, music or dance therapy trainee, a poetry therapy trainee is not expected to be proficient in the art form of writing. Basic literacy, grammar, composition, and reading comprehension skills are required and will be assessed as part of the application process.

### ***Core Competencies for CAPFs, CPTs & PTRs***

Core competencies are those areas of knowledge that a poetry therapy training applicant has completed or has committed to attain during the course of training. The credentials committee will assess your college transcripts to determine if some or all core competencies have been met. A core competency consists of a three-credit college course. If this is not available during your training period, you may engage in mentor/supervisor-directed independent study consisting of reading a minimum of three relevant texts or a 30-hour minimum private course of study, plus submitting response papers documenting learning in the area studied and its relevance for poetry therapy practice. Your plan for completing core competencies must be approved by your mentor/supervisor. Reading or coursework that you complete to meet a core competency requirement cannot be counted toward fulfilling the didactic portion of your training.

### ***Core Competencies in Psychology:***

CAPFs, CPTs and PTRs must demonstrate knowledge in areas of psychology. Knowledge is demonstrated by successful completion of the following courses or approved equivalents:

- Introductory Psychology
- Human Development Across the Life Span
- Group Process
- Facilitation Skills
- Abnormal Psychology

### ***Core Competencies in Literature:***

CAPFs, CPTs and PTRs must demonstrate knowledge in areas of literature. The following courses or approved equivalents are required:

- Creative Writing
- Poetic Devices
- Contemporary/Multi-Cultural Poetry
- Literature of Various Genres
- Memoir/Narrative/Therapeutic Storytelling

### ***Professional Practice:***

CAPFs, CPTs and PTRs must demonstrate knowledge in areas of professional practice. The following course or approved equivalent is required:

- Ethics and Records Management (must be completed in the first 6 months of training)

### **Essential Elements of Poetry Therapy Training**

The credentials committee of the NFBPT is the final authority for whether or not a trainee meets all training requirements. Graduation from a university program or private training institute does not guarantee successful completion of all areas of poetry therapy training. Your mentor/supervisor will guide you in the facilitation, peer group, and supervision requirements to supplement your didactic learning.

### **Didactic [200 hours required for CAPF/CPT, 250 for PTR]**

Didactic work is the educational or academic part of the training. With guidance from a mentor/supervisor, you will develop a plan for the reading of required and optional texts and articles, completion of assigned exercises and activities, and attendance at relevant conferences, lectures, classes, and intensive seminars available throughout the United States and abroad. A list of various educational opportunities and updates is available on the NFBPT website. Reading poetry and attending poetry presentations do not qualify as didactic study unless a written report clearly ties them into application for poetry therapy. With mentor/supervisor approval you may earn didactic credit for providing presentations that inform the public about poetry therapy.

You are responsible for documenting your learning with annotations of assigned and self-directed readings, reports of educational activities, and contemporaneous records of your time investment. These documents must be submitted to your mentor/supervisor for feedback and discussion. See Appendix C for examples of how to document didactic experiences.

The CAPF/CPT/PTR application form for reporting these hours (see Section VI) may also be used as a template for tracking didactic hours during your training.

As of April 2005, the following readings documented by your annotations are required of all CAPFs, CPTs and PTRs. Standardized maximum hours of didactic training credit are listed.

- *Biblio/Poetry Therapy: The Interactive Process: A Handbook*, Arleen Hynes & Mary Hynes-Berry, North Star Press. Annotated by chapter. 12 hours
- *Finding What You Didn't Lose*, John Fox, J. P. Tarcher. 10 hours
- *The Healing Fountain*, Geri Chavis and Lila Weisberger, eds., NorthStar Press. Annotated by chapter. 10 hours
- *Journal of Poetry Therapy*, Nicholas J. Mazza, ed., Taylor & Francis. Available through membership in NAPT or by individual subscription. 4 issues/year. 1 hr/issue.
- *Journal to the Self*, Kathleen Adams, Warner Books. 8 hours
- *Poetry as Healer: Mending the Troubled Mind*, Jack Leedy, ed. Out of print; available through Federation. 10 hours
- *Poetry as Therapy*, Nicholas J. Mazza, Brunner-Routledge. 6 hours
- *Poetry in the Therapeutic Experience*, Art Lerner, ed., MMB Music. 8 hours

### **Facilitation [120 hours required for CAPF/CPT, 300 for PTR]**

Facilitation of poetry therapy in your community or professional setting is your practicum experience. With respect for your background, previous experience, and interests, you and your mentor/supervisor will determine appropriate sites and make arrangements for your

facilitation work. Examples of sites include rehabilitation centers, schools, senior centers, libraries, churches, prisons, hospitals, and other clinical settings for psychiatric populations.

As a CAPF or CPT candidate, you must work with at least two different populations. You are required to provide a minimum of 30 hours at one training site or with one population. With limited exceptions (see below), for facilitation credit, you must provide at least three sessions with a particular population. If you are a CPT candidate, you must conduct a portion of your facilitation in a clinical setting. As a PTR candidate, you must work with at least three different populations in clinical settings, and at least one non-clinical population. One or more longer-term experiences are encouraged. Your mentor/supervisor will provide guidance in proposing, planning, facilitating, and documenting your work. Up to 12 hours of stand-alone groups or workshops may be counted towards facilitation as long as documentation is provided demonstrating how each session was a facilitated experience rather than a didactic presentation. The minimum number of facilitations to complete the 120 hour requirement (CAPF, CPT) is 90 sessions. For the 300 hour requirement (PTR), the minimum number of facilitations is 200.

Your process report and your plan for the next session must be submitted to your M/S after your session if your work is to qualify as supervised and therefore count toward facilitation hours. Process recordings must address type and number of clients present (with identities protected), site of the experience, number of session in a sequence, length of the session, goal(s) for the session, choice of literature and plan for writing and/or other activities. The body of the recording must include a narrative of participants' responses and interactions, your interventions, an assessment of how the literature worked, an evaluation of goals, and your own personal response to the session, and first thoughts about literature for the next session.

You will find two samples of process recordings in *Appendix C*. You may use the forms as templates for your training reports. Your mentor/supervisor may have a specific form or template s/he prefers that you use.

### **Supervision [60 hours required for CAPF/CPT, 100 for PTR]**

Supervision is the guidance, mentoring, and feedback provided by your mentor/supervisor individually and through facilitated group discussion of your own and, where possible, your fellow trainees' field work and written reports. Individual and group supervision will help you in selection and use of literature, goal-setting, activities, interventions, record-keeping, institutional matters, boundaries, group process, and other issues that may arise in the course of your work.

All work in preparation for the CAPF, CPT or PTR must be supervised. Supervision should follow facilitation with minimum lag time, since delayed review may be superficial. Supervision includes screening of literature and review of facilitation plans prior to sessions to avoid use of counter-therapeutic material. The mentor/supervisor provides didactic training and oversight of your field work. Creditable supervision hours are those related

specifically to your practicum. The credentials committee requires an average of one hour of supervision for every two hours of facilitation.

You are responsible for keeping a contemporaneous record of supervision hours, logging 1:1 and group supervision hours separately. A minimum of 30 (for CAPF, CPT) or 50 (for PTR) of the required supervision hours must be 1:1 with your mentor/supervisor. To complete the total number of hours, supervision may be provided by a group facilitated by your mentor/supervisor. Mentor/supervisors work collaboratively; if you plan to work with a population with specialized needs (e.g. kids at risk, prisoners, trauma survivors) you may wish to arrange to obtain a portion of your supervision from a M/S who has expertise in that area. This should only be done with your primary mentor/supervisor's agreement; he or she will help you coordinate the arrangements. A portion of your individual supervision may also be provided by another mental health professional with prior approval of your mentor/supervisor and the credentials committee. A 3:1 ratio is the standard (30 hours of supervision from a mental health professional who is not a poetry therapist equals 10 hours of supervision from your mentor/supervisor).

### **Peer Poetry Therapy Experience [60 hours required for CAPF/CPT/PTR]**

Peer poetry therapy experience consists of the hours you spend as a participant in a poetry therapy group, responding to applied literature personally. Guided by the mentor/supervisor, group members have the opportunity to rotate through the role of leader, selecting materials and activities, and applying techniques, evaluating each session, and receiving feedback from other members. Peer experience may also be acquired through attendance at specifically designated programs at the NAPT annual conference or through participation as a group member in a developmental poetry therapy group led by a CAPF, CPT or PTR, or one in supervised training. Participating in as well as facilitating the training peer group is credited as peer group experience.

If participating in a poetry therapy peer group represents a major geographic or physical hardship, you may—with the prior approval of and with appropriate documentation to your mentor/supervisor and the credentials committee—count a maximum of 20 hours of peer experience in any of the other recognized creative arts therapies or related experiential groups offered under the auspices of a recognized leader or organization. You may also, if in-person peer group participation is not available for you, request and attain up to 10 hours of on-line or teleconference peer experience with an approved facilitator. Your mentor/supervisor will inform you of other alternatives as the credentials committee approves them.

### ***Institutional Experience (PTR Only) [165 hours required\*]***

Institutional work includes documented time spent in staff conferences, clinical conferences, ward activities, interdisciplinary team meetings, record-keeping, and other clinical requirements. *\*Requirement is waived for applicants with licensure in a mental health field or as an M.D. who can provide documentation that they have completed this requirement.*

***Other Meritorious Learning (PTR Only) [100 hours required]***

Meritorious learning includes relevant study and experience which will result in your improved ability to conduct poetry therapy. It may also comprise articles you will research and write, workshops you will present, and plans for independent study, with approval by and documentation for your mentor/supervisor. Your mentor/supervisor will provide you with guidelines for fulfillment of this requirement.

The training requirements for the CAPF, CPT and the PTR are summarized on the next page.

### ***Training for Certification in Poetry Therapy***

Bachelor's degree or higher for CAPF. For CPT, master's degree or higher in a mental health field or as an M.D., plus licensure. For either credential, core competencies in psychology, literature, and professional practice

Didactic study of poetry therapy	200 hours
Facilitating group or individual sessions of poetry therapy	120 hours
Supervision	60 hours
Peer experience in poetry therapy	60 hours
<b>TOTAL</b>	<b>440 hours</b>

**Note:** It is necessary that the bachelor's degree be earned *prior* to the start of the CAPF program. The credentials committee may permit CAPF training to commence for people who have completed certain professional training programs that result in licensure without a 4-year college degree (e.g. R.N.), taking into consideration years and type of work experience and continuing education. Candidates for licensure may complete all requirements for the CPT and be awarded the CAPF until licensure is earned.

### ***Training for Registration in Poetry Therapy***

Master's degree or higher in a mental health field or as an M.D., appropriate licensure, and core competencies in psychology, literature, and professional practice

Didactic study of poetry therapy	250 hours
Facilitating group, individual or family sessions of poetry therapy	300 hours
Supervision	100 hours
Peer experience in poetry therapy	60 hours
Institutional experience	165 hours*
Other meritorious learning	100 hours
<b>TOTAL</b>	<b>975 hours</b>

*\* Requirement is waived for applicants with licensure in a mental health field or as an M.D. who can provide documentation that they have completed this requirement.*

**Note:** Appropriate licensure for the discipline (e.g. counseling, social work, psychology, M.D.) must be attained before the PTR is granted. Candidates for licensure may complete all requirements for the PTR and be awarded the CAPF until licensure is earned.

### **III. Beginning the Poetry Therapy Training Process**

There are four stages in the process of beginning training.

#### **A. Contact an Approved Mentor/Supervisor**

A list of approved mentor/supervisors is in *Appendix D* of this guide. The list is regularly updated. Current information is available on the NFBPT website, [www.nfbpt.com](http://www.nfbpt.com).

A mentor/supervisor provides both didactic training and oversight of your practicum work. Mentoring is teaching and guiding the didactic process; supervision is directing and observing facilitation practice.

The mentor/supervisor serves as an academic advisor and practicum supervisor for your training. A mentor/supervisor is a CAPF, CPT or PTR who has applied for and received authorization from NFBPT to assume overall responsibility for a trainee's program. The mentor/supervisor is a source and teacher in the training process, and works with the credentials committee. The credentials committee is the evaluator of the total process and ultimately decides which hours will be approved for certification and registration.

NFBPT strongly recommends that you interview more than one mentor/supervisor before making your choice of trainer. Working with a mentor/supervisor in your geographic area is usually preferable to working from a distance. An exception may be if there is a mentor/supervisor who specializes in a particular modality that is of interest to you. Many primary mentors will refer their students to workshops, consultation, or additional supervision offered by other trainers for specialized, creditable work.

To prepare for your meeting with a potential M/S:

- write a letter describing your academic and occupational background and explaining your reasons for wanting to begin training.
- order official transcripts from colleges or universities you've attended.
- request letters of recommendation from people (not relatives) who know you and your work.

The NFBPT website lists mentor/supervisors who are currently accepting new trainees. If you do not have ready access to the internet, write or call the NFBPT administrator and request that this information be mailed to you.

#### **B. Secure a Mentor/Supervisor**

As a trainee, you may work with any approved mentor/supervisor who agrees to work with you. Fees for supervision vary and are discussed when arrangements to work together are formulated. You and your mentor/supervisor will sign a document delineating the fees, forms, and requirements of your learning agreement. A sample document is in *Appendix D*. Your selected mentor/supervisor may have his/her own form. This relationship will be the foundation of your poetry therapy training.

### **C. Create a Training Plan**

With your mentor/supervisor, assess your academic and occupational background. Together, develop a training plan to assure that all appropriate foundation courses and requirements will be completed by the time you apply for certification or registration. Your plan requires annual updates. You will provide your M/S with annual progress reports. Your original plan will be valid for a period of five years from the date of approval. After five years, you must create a new plan which must conform to the NFBPT guidelines current at that time.

### **D. Submit Your Application to Begin Training**

The training application contains your letter of intent, training plan, transcripts, letters of recommendation, and a copy of your check. Applicants to the CPT or PTR program will also include copies of current licensure in mental health or medical fields. The training application form is Part IV in this guide. Your application must be typed. Hand-written applications will be returned.

#### *1. Letter of Intent*

The letter of introduction or intent must include: a summary of your background, a statement of your understanding of what poetry therapy is, your goals and reasons for applying for the CAPF, CPT or PTR, and what you feel will be gained as a result of your training. You may request up to 60 hours (CAPF, CPT) or 100 hours (PTR) of credit for prior, relevant work completed in the last 3 years for which you have supporting documentation. Of these hours, no more than 30 may be applied as previous facilitation for a CAPF/CPT candidate and 50 for a PTR candidate. Up to 10 (CAPF/CPT) or 20 (PTR) hours of previous supervision may be credited if documented.

#### *2. Training Plan*

The training plan outlines how you anticipate fulfilling the required training hours. It is understood that plans and goals may change as training progresses. All training work is done with the guidance and approval of your mentor/supervisor who must sign your plan. Complete each section of the plan.

Please be sure that every area of the training plan is completed before you submit it to your mentor/supervisor for review. Incomplete applications will not be reviewed by the credentials committee. Your mentor/supervisor and you will be notified if the application is incomplete. This will delay the effective date of the commencement of your training.

*a) Didactic* – How will you study poetry therapy? In this section, indicate any classes, workshops, lectures or conferences you plan to attend and books you plan to read to learn about the theory and practice of poetry therapy. If your mentor/supervisor's training syllabus lists additional required reading or other didactic experiences, attach it. Hours toward didactic are actual clock hours spent in the learning activity. The time you spend writing about your learning activity does not earn didactic credit. Please note that there is an extensive bibliography at the end of this guide.

- b) Facilitation* – What kinds of clients do you anticipate working with in your training practicum? What are the potential sites for your internship? What age groups and issues are you interested in addressing? Be as specific as you can. It is understood that your plans may change as your training proceeds.
- c) Supervision* – What form will your supervision take? In this section, indicate the form and frequency of supervisory sessions. If a portion of your supervision will be provided by a qualified professional other than your mentor/supervisor, include that person's name and credentials. Supervision pertains to the oversight of field work.
- d) Peer Experience* – How will you participate as a member of a poetry therapy experiential group? What conferences, workshops, poetry therapy sessions do you expect to attend? Do you have an established peer group nearby?
- e) Institutional Experience (PTR only)* – What types of staff or clinical conferences, ward activities, interdisciplinary team meetings, report writing, and/or other clinical duties will be included during your training?
- f) Other Meritorious Learning (PTR only)* – What are some of the relevant independent studies and learning experiences you anticipate that will improve your ability to conduct poetry therapy? Will you be presenting workshops or writing articles?
3. *Signed Adverse Action & Code of Ethics Statement.*  
First read the Code of Ethics in Appendix A.
4. *Letters of Recommendation*  
Include letters from three people who know you well and are not related to you. These letters should attest to your character and appropriateness for this training program. Submit the original letter on letterhead with the signature of the person writing the letter. Email copies are not acceptable.
5. *Transcripts*  
Include an official transcript and 5 photocopies of your transcript from all undergraduate and graduate educational institutions. Please highlight the courses that you think meet the requirements for core competencies.
6. *Non-refundable Filing Fee*  
Include a photocopy of a check for \$50 for CAPF or CPT; \$75 for PTR made out to the National Federation for Biblio/Poetry Therapy. The original check should be mailed to the NFBPT administrator, Linda G. Hendrick, 1400 Newport St., Denver, CO 80220 with a notation that it is the training application fee.

Your mentor/supervisor will work with you to develop your training plan and must review and sign your application. Submit six copies with necessary postage and mailing material to your M/S who will, after review, forward four copies to the chair of the credentials committee (see page 2), keep one for his/her file, and return a signed copy to you for your own records. When

your application is approved, you will receive a letter of acceptance from the credentials committee that will specify the date on which your training has commenced.





# **The National Federation for Biblio/Poetry Therapy**

## **IV. Training Application**



## Application for Training in Poetry Therapy



# The National Federation for Biblio/Poetry Therapy

Trainee Name: \_\_\_\_\_

Complete Address: \_\_\_\_\_

City/State/Zip/Country: \_\_\_\_\_

Phone(s): \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

Mentor/Supervisor: \_\_\_\_\_

Complete Address: \_\_\_\_\_

City/State/Zip/Country: \_\_\_\_\_

Phone(s): \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

M/SSignature: \_\_\_\_\_ Date \_\_\_\_\_

This Training Application is for:      CAPF      CPT      PTR      (Circle One)

This form contains five pages. Please make copies of these pages for your personal use. Complete all areas. Read, sign, and include the Adverse Action and Code of Ethics Statements.

**Core Competencies (Enclose transcripts or other documentation.)**

List relevant study of the subject areas in psychology, literature and professional development listed in Section II of this Training Guide. The purpose of your summary is to make clear what background you already possess. The credentials committee will assess your transcripts and make final determination as to which core competencies have been met.

List ways in which you intend to achieve all required core competencies that you have not yet attained. These may be academic courses, on-line courses, workshops, supervised independent study, and other work with the guidance of your mentor/supervisor or other qualified professional.

**1. Didactic Study of Poetry Therapy**

Outline how you anticipate fulfilling the requirement for didactic study of poetry therapy.

**2. Facilitation**

List the potential sites at which you expect to work and populations for whom you plan to offer your practicum service.

**3. Supervision**

Explain how and from whom you plan to acquire supervision of your practicum.

**4. Peer Experience in Poetry Therapy**

Summarize how you anticipate fulfilling the requirement for participating as a member of a poetry therapy experiential group.

**5. Institutional Experience (PTR only)**

Summarize how you anticipate fulfilling the requirement for institutional experience as part of your training, or list clinical work experience in agencies, hospitals, clinics, etc. (This requirement is waived for those who have sufficient prior institutional experience.)

**6. Other Meritorious Learning (PTR only)**

Summarize how you anticipate fulfilling the requirement for other meritorious learning as part of your training.

Please read the Code of Ethics in *Appendix A* and sign and include the Adverse Action and Code of Ethics Statement on the next page.

With your M/S, review your letter and plan. You are both required to sign your plan. Submit your complete application with necessary postage and mailing material to your M/S who will review and sign them, then send 4 copies to the credentials committee, retain one for your training file and return one to you.

Place an X next to enclosures. *Include the original and 5 copies of each document.*

- Official Transcript (you may make copies from one official transcript)
- Letter of Intent
- Training Plan
- Signed Adverse Action Statement
- Letters of Recommendation
- Copy of check

## ADVERSE ACTION AND CODE OF ETHICS STATEMENT

The following information will be kept confidential by the credentials committee of the National Federation for Biblio/Poetry Therapy. An adverse action does not automatically disqualify one from certification or registration. However, the committee must evaluate the relevance of any such information. Please indicate whether you have had any of the following listed adverse actions, or comparable ones. If so, please provide an explanation on a separate piece of paper. Such information will be kept confidential and will not be stored with your application.

- No**     **Yes**    Denial, revocation, suspension of, or probation against, a professional credential
- No**     **Yes**    Surrender of a professional credential to avoid revocation, suspension of, or probation against, a professional credential
- No**     **Yes**    Ejection or suspension from a hospital, health care facility, mental health facility, school or professional society
- No**     **Yes**    Conviction for a felony
- No**     **Yes**    Currently or within the past two years suffer(ed) from any physical or mental illness, disability, or substance abuse that would impair your professional skills as a poetry therapist

*If YES to any, please attach a separate page with explanation.*

I attest to the truth of the above statements.

X \_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

I attest to having read and I agree to abide by the Code of Ethics in Appendix A of the Training guide, the Code of Ethics of my primary profession, and all laws and regulations applicable to the practice of my primary profession in any jurisdiction where I offer professional services.

X \_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

## V. Applying for Credentials

Complete all training requirements with the guidance of your mentor/supervisor over a minimum 2-year period. Review your application together and have your mentor/supervisor sign and date it. The credentials committee will evaluate your application and make a decision on whether or not you have satisfactorily met all qualifications for the awarding of the CAPF, CPT or PTR. Personal interviews may be required. The committee processes applications throughout the year. If you wish to receive your certificate at the annual NAPT conference, you must submit all materials at least two months prior to the conference. *Your application will not be reviewed until the credentials committee has received all required documentation.*

### A. Include all of the following in your credentials application:

1. Documentation of all work done to acquire core competencies in psychology, literature and professional practice
2. Transcripts for all academic work you have completed since your training application was submitted and approved
3. Documentation of fulfillment of each element of training work
4. A letter of evaluation from your mentor/supervisor summarizing your training experience and attesting to your ability to function professionally
5. Three letters of reference from other professionals familiar with your character and work in the field of poetry therapy. These letters should speak to the quality of your work as a professional and your personal qualifications to function as a facilitator.
6. Signed Adverse Action and Code of Ethics Statements
7. A check made out to the National Federation for Biblio/Poetry Therapy and mailed to Linda Hendrick, NFBPT Administrator, 1400 Newport St., Denver CO 80220. Include a copy of your check with all copies of the credentials application. The fees are:  
  
\$125 for CAPF, CPT  
\$150 for PTR  
\$35 for CPT applying for PTR
8. A copy of your letter of acceptance for training from the credentials committee
9. A letter that summarizes your overall experience during training with specific references to your relationship with your mentor/supervisor and your practicum experience

### B. Submit 6 signed copies of your complete application with necessary postage and mailing material to your M/S who will review, sign, and send it to the credentials committee.



# **The National Federation for Biblio/Poetry Therapy**

## **VI. Credentials Application**



## Application for Credentials in Poetry Therapy



# The National Federation for Biblio/Poetry Therapy

*Award ceremonies are held at the NAPT Annual Conference. Completed applications must be forwarded at least 2 months prior to the conference for consideration for that year's ceremonies. There are no exceptions. Credentials are granted throughout the year upon approval of applications.*

Trainee Name: \_\_\_\_\_

Complete Address: \_\_\_\_\_

City/State/Zip/Country: \_\_\_\_\_

Phone(s): \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Mentor/Supervisor: \_\_\_\_\_

Complete Address: \_\_\_\_\_

City/State/Zip/Country: \_\_\_\_\_

Phone(s): \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

This Credentials Application is for:    CAPF    CPT    PTR    (Circle One)

**Documentation of Required Work**

Documentation for the following work is enclosed as part of this application:

1. Didactic Study of Poetry Therapy \_\_\_\_\_ Hours
2. Facilitation \_\_\_\_\_ Hours
3. Supervision \_\_\_\_\_ Hours
4. Peer Experience in Poetry Therapy \_\_\_\_\_ Hours
5. Institutional Experience (PTR only) \_\_\_\_\_ Hours
6. Other Meritorious Learning (PTR only) \_\_\_\_\_ Hours

**Total Hours** \_\_\_\_\_

Place an X next to enclosures **to ensure a complete application**. *Include the original and 5 copies of the entire packet to your mentor/supervisor for signature and forwarding to the credentials chair.*

- \_\_\_\_\_ Application cover sheet
- \_\_\_\_\_ Signed Adverse Action and Code of Ethics statement
- \_\_\_\_\_ Letter of evaluation from mentor/supervisor
- \_\_\_\_\_ Documentation of core competencies.
- \_\_\_\_\_ Three letters of reference from relevant professionals attesting to your training experience
- \_\_\_\_\_ Copy of training application acceptance letter from the credentials committee
- \_\_\_\_\_ Statement summarizing training experience
- \_\_\_\_\_ Additional official transcripts (if applicable) (copies may be made from original)
- \_\_\_\_\_ Copy of check made payable to NFBPT and sent to administrator for application fee
- \_\_\_\_\_ Documentation of hours in all categories
  
- \_\_\_\_\_ (CAPF/CPT) Writing Sample I: 250 – 500 word report of one session
- \_\_\_\_\_ (CAPF/CPT) Writing Sample II: 750 – 1250 word report of a series of 6 or more sessions
  
- \_\_\_\_\_ (PTR) Writing Sample I: 250-750 word report of a successful session
- \_\_\_\_\_ (PTR) Writing Sample II: 250-750 word report of a problem session
- \_\_\_\_\_ (PTR) Writing Sample III: 1000-2000 word report of a sequence of 10 or more sessions

**1. Didactic Study of Poetry Therapy**

Applicant Name: \_\_\_\_\_

***Reading about Poetry Therapy***

Include annotated bibliography of required and supplementary readings (*See Appendix C for template and sample*)

Hours

***Seminars, Courses and Lectures about Poetry Therapy***

Date

Title and Subject

Hours

*Use additional copies of this form as necessary*

**2. Facilitation**

Applicant Name: \_\_\_\_\_

Date(s): \_\_\_\_\_ Session Length: \_\_\_\_\_

Avg. # in Attendance: \_\_\_\_\_ Total Hours: \_\_\_\_\_

Describe the site of this experience and briefly characterize the population served by your work.

---

Date(s): \_\_\_\_\_ Session Length: \_\_\_\_\_

Avg. # in Attendance: \_\_\_\_\_ Total Hours: \_\_\_\_\_

Describe the site of this experience and briefly characterize the population served by your work.

---

Date(s): \_\_\_\_\_ Session Length: \_\_\_\_\_

Avg. # in Attendance: \_\_\_\_\_ Total Hours: \_\_\_\_\_

Describe the site of this experience and briefly characterize the population served by your work.

Please include CAPF/CPT or PTR Writing Samples.



# The National Federation for Biblio/Poetry Therapy

## Documentation of Core Competencies

submitted by Applicant \_\_\_\_\_  
for  CAPF/CPT  RPT

### Psychology

- The Federation required no additional core competency coursework in psychology.
- I was required to complete core competency coursework in the following areas (attach description of coursework plus documentation of completion)
  - Introductory Psychology
  - Human Development Across the Life Span
  - Group Process
  - Facilitation Skills
  - Abnormal Psychology

### Literature

- The Federation required no additional core competency coursework in literature.
- I was required to complete core competency coursework in the following areas (attach description of coursework plus documentation of completion)
  - Creative Writing
  - Poetic Devices
  - Contemporary/Multi-Cultural Poetry
  - Literature of Various Genres
  - Memoir/Narrative/Therapeutic Storytelling

### Professional Practice

- The Federation required no core additional competency coursework in Professional Practice.
- I was required to complete core competency coursework in the following areas (attach description of coursework plus documentation of completion)
  - Ethics and Records Management

\_\_\_\_\_  
Signature of Applicant

Date: \_\_\_\_\_

### Statement by Mentor/Supervisor

I attest that the statements above match the core competency assessment made by the credentials committee when this applicant was accepted into training, and that when required, learning sufficient to meet the Federation's standards for core competency has been documented.

\_\_\_\_\_  
Signature of Mentor/Supervisor

Date: \_\_\_\_\_

## ADVERSE ACTION AND CODE OF ETHICS STATEMENT

The following information will be kept confidential by the credentials committee of the National Federation for Biblio/Poetry Therapy. An adverse action does not automatically disqualify one from certification or registration. However, the committee must evaluate the relevance of any such information. Please indicate whether you have had any of the following listed adverse actions, or comparable ones. If so, please provide an explanation on a separate piece of paper. Such information will be kept confidential and will not be stored with your application.

- |                                    |                                     |  |
|------------------------------------|-------------------------------------|--|
| <input type="checkbox"/> <b>No</b> | <input type="checkbox"/> <b>Yes</b> | Denial, revocation, suspension of, or probation against, a professional credential   |
| <input type="checkbox"/> <b>No</b> | <input type="checkbox"/> <b>Yes</b> | Surrender of a professional credential to avoid revocation, suspension of, or probation against, a professional credential   |
| <input type="checkbox"/> <b>No</b> | <input type="checkbox"/> <b>Yes</b> | Ejection or suspension from a hospital, health care facility, mental health facility, school or professional society   |
| <input type="checkbox"/> <b>No</b> | <input type="checkbox"/> <b>Yes</b> | Conviction for a felony  |
| <input type="checkbox"/> <b>No</b> | <input type="checkbox"/> <b>Yes</b> | Currently or within the past two years suffer(ed) from any physical or mental illness, disability, or substance abuse that would impair your professional skills as a poetry therapist |

*If YES to any, please attach a separate page with explanation.*

I attest to the truth of the above statements.

X \_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

I attest to having read and I agree to abide by the Code of Ethics in Appendix A of the Training guide, the Code of Ethics of my primary profession, and all laws and regulations applicable to the practice of my primary profession in any jurisdiction where I offer professional services.

X \_\_\_\_\_  
Signature

\_\_\_\_\_  
Date



# The National Federation for Biblio/Poetry Therapy

## Mentor/Supervisor's Evaluation

I certify that \_\_\_\_\_ has completed \_\_\_\_\_ hours  
as a poetry therapy trainee under my direct mentoring and supervision.

[Please comment regarding the trainee's individual ability, sensitivity, sense of responsibility and  
ability to work as part of a team.]

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Print Name: \_\_\_\_\_

Position: \_\_\_\_\_

Degree: \_\_\_\_\_ Discipline: \_\_\_\_\_

Complete Address: \_\_\_\_\_

City/State/Zip/Country: \_\_\_\_\_

Phone(s): \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_





# **The National Federation for Biblio/Poetry Therapy**

## **Appendix A**

### **Code of Ethics**





# The National Federation for Biblio/Poetry Therapy

## BIBLIO/POETRY THERAPY CODE OF ETHICS

### **PREAMBLE**

This code is intended to serve as a guide to the everyday conduct of members of the biblio/poetry therapy profession and as a basis for the adjudication of issues in ethics when the conduct of biblio/poetry therapists and applied poetry facilitators is alleged to deviate from the standards expressed or implied in this code. It represents standards of ethical behavior in professional relationships with those served, with colleagues, with employers, with other professionals, and with the community.

This Code of Ethics applies to the specific situations of those individuals who have achieved the designations of PTR, CPT, or CAPF, trainees for these designations, and mentor/supervisors.

### **Principle 1 - Responsibility:**

In providing services, biblio/poetry therapists and applied poetry facilitators maintain the highest standards of their profession. They accept responsibility for the consequences of their acts and make every effort to ensure that their services are used appropriately. As practitioners, biblio/poetry therapists and applied poetry facilitators know that they bear a serious social responsibility because their recommendations and professional actions may alter the lives of others.

As educators, biblio/poetry therapists and applied poetry facilitators recognize their obligation to help others acquire knowledge and skill.

As researchers, biblio/poetry therapists and applied poetry facilitators plan their research in ways to minimize the possibility that their findings will be misleading. In publishing reports of their work, they never suppress disconfirming data, and they acknowledge the existence of alternative hypotheses and explanations of their findings. They take credit only for work they have actually done. Biblio/poetry therapists and applied poetry facilitators clarify in advance with all appropriate persons and agencies the expectations for sharing and utilizing research data.

Members of the biblio/poetry community fully comply with all applicable laws and regulations concerning their practice. They do not allow their practice to be used for purposes that would harm the public. Mentor/supervisors must perform a thorough evaluation of the background and suitability of their trainees, in order to ensure that the trainee does not plan to misuse the poetry therapy skills to mislead or harm the public.

**Principle 2 - Competence:**

The maintenance of high standards of competence is a responsibility shared by all biblio/poetry therapists and applied poetry facilitators in the interest of the public and the profession as a whole. Biblio/poetry therapists and applied poetry facilitators recognize the boundaries of their competence and the limitations of their techniques. They provide only services and use only techniques for which they are qualified by training and experience. In those areas in which recognized standards do not yet exist, biblio/poetry therapists and applied poetry facilitators take whatever precautions are necessary to protect the welfare of their clients.

Biblio/poetry therapists and applied poetry facilitators accurately represent their competence, education, training and experience. They recognize differences among people, such as those associated with age, gender and sexual orientation, socioeconomic and ethnic backgrounds, and when necessary, they obtain training, experience, or counsel to ensure competent service or research relating to such persons.

Biblio/poetry therapists and applied poetry facilitators recognize that personal problems and conflicts may interfere with professional effectiveness. Accordingly, they refrain from undertaking any activity in which their personal problems are likely to lead to inadequate performance or harm to a client, colleague, student, or research participant.

Members of the biblio/poetry community accurately and objectively represent their qualifications. They do not refer to themselves as therapists if applicable state law or regulations prohibit them from doing so. They do not permit trainees, employees or supervisees to call themselves therapists if applicable state law or regulations prohibit this. They do not permit trainees, employees or supervisees to hold themselves out as competent to perform professional services beyond their training, level of experience, and competence.

**Principle 3- Public Statements:**

In their public statements, announcements of services, advertising, and promotional activities, biblio/poetry therapists and applied poetry facilitators represent accurately and objectively their professional qualifications, affiliations, and functions, as well as those of the institutions or organizations with which they may be associated. Announcements or advertisements of personal growth groups, workshops, and other professional activities should give a clear statement of purpose and a clear description of the experiences to be provided.

As also implied in Principle 2, members of the biblio/poetry community, in their public statements, announcements of services, advertising, and promotional activities, do not refer to themselves as therapists if applicable state law or regulations prohibit them from doing so.

**Principle 4 - Confidentiality:**

Biblio/poetry therapists and applied poetry facilitators have a primary obligation to respect the confidentiality of information obtained from the persons in the course of their work as therapists. They reveal such information to others only with the consent of the

person or the person's legal representative, except in those unusual circumstances in which not to do so would result in clear danger to the person or to others. Where appropriate, biblio/poetry therapists inform their clients of the legal limits of confidentiality.

Information obtained in clinical or consulting relationships can be discussed in writings, lectures or other public forums only if adequate prior consent is obtained or if there is adequate disguise of all identifying information.

Biblio/poetry therapists and applied poetry facilitators make provisions for maintaining confidentiality in the storage and disposal of records.

When working with minors or other persons who are unable to give voluntary, informed consent, biblio/poetry therapists take special care to protect these persons' best interests.

### **Principle 5 - Welfare of the Client:**

Biblio/poetry therapists and applied poetry facilitators respect the integrity and protect the welfare of the people and groups with whom they work and they freely acknowledge that clients, students or participants in research have freedom of choice with regard to participation.

Biblio/poetry therapists and applied poetry facilitators are continually cognizant of their own needs and of their potentially influential position vis-à-vis persons such as clients, students, and subordinates. They avoid exploiting the trust and dependency of such persons. Biblio/poetry therapists and applied poetry facilitators make every effort to avoid dual relationships that could impair their professional judgment or increase the risk of exploitation. Examples of such dual relationships include, but are not limited to, research with, treatment of or facilitation with employees, students, supervisees, close friends, or relatives. Sexual intimacies with clients are unethical.

Biblio/poetry therapists and applied poetry facilitators make advance financial arrangements that safeguard the best interests of and are clearly understood by their clients.

Biblio/poetry therapists and applied poetry facilitators terminate a clinical or consulting relationship when it is reasonably clear that the consumer is not benefiting from it. They offer to help the consumer locate alternative sources of assistance.

Members of the biblio/poetry community do not use their professional relationships with clients or trainees to further their own interest, in contrast to the interest of the client or trainee. Encouraging a client or trainee to participate in the professional's commercial enterprise, a relative's or friend's commercial enterprise, a social or political campaign, or an advocacy measure is unethical. Providing therapy to a trainee, except in an emergency situation, is unethical. A mentor/supervisor must exercise special care in requiring a trainee to buy a book written by the mentor/supervisor; such a requirement is ethical if the book is on the reading list of the Training Guide, otherwise it may be unethical, and the mentor/supervisor is encouraged to consult the Federation Ethics Committee.

### **Principle 6 - Professional Relationships:**

Biblio/poetry therapists and applied poetry facilitators act with due regard for the needs, special competencies, and obligations of their colleagues in their own and other professions. They respect the prerogatives and obligations of the institutions or organizations with which these other colleagues are associated.

In conducting research in institutions or organizations, biblio/poetry therapists and applied poetry facilitators secure appropriate authorization to conduct such research. They are aware of their obligations to future researchers and ensure that host institutions receive adequate information about the research and proper acknowledgement of their contributions.

Publication credit is assigned to those who have contributed to a publication in proportion to their professional contributions.

When biblio/poetry therapists and applied poetry facilitators know of an ethical violation by another biblio/poetry therapist or applied poetry facilitator, they informally attempt to resolve the issue by bringing the behavior to the attention of this colleague. If the misconduct is of a minor nature and/or appears to be due to lack of sensitivity, knowledge, or experience, such an informal solution is usually appropriate. Such informal correctives are made with sensitivity to any rights to confidentiality involved. If the violation does not seem amenable to informal solution, or is of a more serious nature, biblio/poetry therapists and applied poetry facilitators bring it to the attention of the Ethics Committee of the National Federation for Biblio/Poetry Therapy.



# **The National Federation for Biblio/Poetry Therapy**

## **Appendix B**

### **Frequently Asked Questions**



## Frequently Asked Questions

### **Does the Federation provide training in poetry therapy?**

The Federation sets the standards for training and grants approval to individuals (mentor/supervisors) or organizations to provide training in biblio/poetry therapy.

### **Is poetry therapy only about poetry?**

Credentialed practitioners of poetry therapy use the poetic in all literature. The poetic is the evocative, imaginal language that invites personal and individual response. Journal writing, story telling, creative and reflective writing and poetry are some of the many tools we use to enhance the creative and healing process. Poetry therapy, applied poetry, biblio/poetry therapy, journal therapy, poetry/journal therapy and bibliotherapy are synonymous; all focus on the written, spoken, and auditory aspects of interactive literature.

### **Does a practitioner in the field of poetry therapy have to be a poet?**

A trained practitioner of poetry therapy recognizes the poetic ability in all people. Many of us become interested in this field because of our personal experience with writing and reading as growth-promoting or healing forces. Others may not consider themselves to be poets but rather people with a poet's vision -- an ability to appreciate metaphor and other expressive, symbolic language. It is not necessary to be a poet in order to be a practitioner of poetry therapy, but it is essential to be a reader, to have a thirst for knowledge and a hunger for the interactive wonder of words.

### **What are the advantages to earning credentials?**

Your title of certified applied poetry facilitator (CAPF), certified poetry therapist (CPT) or registered poetry therapist (PTR) announces to the professional community that you have been trained in an area of specialty by the highest standards and have earned your place with your peers as a qualified professional in the creative arts therapies. Your status as a credentialed professional will enhance your opportunities for employment and compensation in fields such as writing, psychotherapy, library science, education, rehabilitation and the creative arts therapies.

### **Where do CAPFs/CPTs and PTRs work?**

Many CAPFs/CPTs/PTRs work in school systems, religious organizations, various programs for children, adolescents and elders through state and local agencies, corporations, hospitals and other institutions, treatment/rehabilitation programs and correctional facilities, and many are in private practice as therapists or consultants. Practitioners of poetry therapy can be found wherever there is a need for healing and growth.

### **Where can I begin training to become a poetry therapist?**

There are private training institutes in poetry therapy led by Federation-approved mentor/supervisors, and there are colleges and institutions around the country that offer the course work necessary for completing the CAPF/CPT/PTR satisfactorily. NAPT annual conferences provide excellent training opportunities. New listings are always being added and expanded. The credentials committee recommends that you interview at least two

mentor/supervisors so that you may make the most informed choice about your training program.

### **How do I know whether I should study for the CAPF, CPT or PTR?**

Although the CAPF and CPT training programs are identical in scope, the qualifying criteria changed in April 2006.

- The certified applied poetry facilitator (CAPF) credential is for people not licensed in a medical or graduate mental health field who satisfactorily complete the 440 hour training program. CAPF applicants may have bachelor degrees in any field and may be required to complete additional coursework in literature and psychology core competencies to prepare them for training in poetry therapy.
- The certified poetry therapist (CPT) is for people licensed as a medical doctor or in a graduate mental health field who satisfactorily complete the 440 hour training program. Previously credentialed (on or before April 20, 2006) CPTs may continue to call themselves “poetry therapists” if the states where they live and work do not restrict the term. However, the Federation recommends that all previously credentialed CPTs who are not currently licensed medical doctors or graduate mental health professionals voluntarily convert to the CAPF designation.
- The registered poetry therapist (PTR) is for people licensed as a medical doctor or in a graduate mental health field who satisfactorily complete the 975 hour training program with emphasis in clinical applications of biblio/poetry therapy.

### **How long will it take for me to become certified/registered in poetry therapy and what will it cost?**

Time and cost vary. Much depends on your motivation, the resources in your community, and the credentials you have already earned. Some trainees satisfactorily complete the work in the minimum required 2 years, while others may take up to 4 years of study because of other work and life commitments. People who have completed their training program in 2 years have estimated that it took them an average of 10 hours a week to fulfill the training requirements. Your approved training plan is valid for 5 years with required annual updates submitted to your mentor/supervisor. Mentor/supervisors set a range of fees for training and supervision. Some partial scholarships may be available through the NAPT Foundation’s Rosalie Brown Scholarship Fund. Ask your mentor/supervisor for details.

### **I don’t have an approved mentor/supervisor geographically close to me. How can supervision be conducted?**

A mentor/supervisor does not need to be in your geographical area to guide you effectively in your training. An approved mentor/supervisor of your choosing will work with you via audio/visual taped sessions, e-mail, written reports, phone consultations, 1:1 sessions or group sessions, depending on arrangements you work out together. Supervision hours may also be acquired through attendance at the NAPT national conference if your mentor/supervisor meets with you there, through poetry therapy training institutes and through on-site supervision with another mental health professional that is documented and approved by the mentor/supervisor

and the credentials committee. A mentor/supervisor is your constant guide toward your certification/registration. He or she will help you to chart your own course and will be with you every step of the way for encouragement, guidance and expertise.

**Will I receive credit for my relevant previous experience?**

Since many professionals seeking certification/registration have already earned degrees in literature or psychology, the credentials committee evaluates each applicant individually to allow as much credit as possible without sacrificing the integrity of training requirements. The essential elements of a poetry therapy training program are: didactic, facilitation, supervision, and peer experience for the CAPF/CPT plus institutional experience and other meritorious learning for the PTR. As a general rule, a maximum of 60 hours of previous experience in any or all areas of training requirements may be credited toward the CAPF/CPT and 100 hours may be credited toward the PTR. Of these hours, no more than 30 may be applied as previous facilitation for a CAPF/CPT candidate and 50 for an PTR candidate. Up to 10 (CAPF/CPT) or 20 (PTR) hours of previous supervision may be credited if verifiable documentation is submitted. If a PTR candidate can document prior institutional experience, part or all of the 165 required hours may be credited in addition to up to 100 hours for previous experience in other areas.

**Do I need to apply for the CAPF first if CPT is my desired goal, but I am still working on my master's degree in a clinical field?**

No. However, to attain the CPT you must have completed a master's or a doctorate in a mental health or medical field and be licensed as a clinician. When you satisfactorily complete your poetry therapy training program, you will be awarded the CAPF; when your documentation of degree and licensure are approved by the credentials committee, you will receive your CPT.

**Does completion of training in poetry therapy mean that I am certified as a poetry therapist?**

Completion of training in poetry therapy is documented according to the instructions in this Training Guide and is submitted to the Federation's credentials committee. The credentials committee evaluates the credentials application and certifies the training as qualifying for the CAPF, CPT or PTR credential, depending on the applicant's qualifications and supervised course of study.

**How do CAPFs, CPTs and PTRs maintain their credentials?**

In addition to paying biennial dues by July of even years, all credentialed professionals must complete a minimum number of continuing education units every two years. The continuing education must include an ethics course. Additional continuing education requirements will be determined in 2007. Watch this website for updates.

**Are "NAPT Membership" and "Certification in Poetry Therapy" the same thing?**

NAPT membership and certification in biblio/poetry therapy are completely separate from each other. Some people confuse them. Membership in NAPT ([www.poetrytherapy.org](http://www.poetrytherapy.org)) affords you the benefits of a professional community of like-minded individuals who value and use language, symbol and story for growth and healing. Certification or registration in

biblio/poetry therapy is the outcome of successfully completing a supervised, structured training program that has been approved by the credentials committee of the Federation.

Your NAPT membership dues and Federation credential renewal fees are completely separate from each other. The NAPT membership renewals are due in October every year. The credential renewal fees are paid two years at a time and are due in July of *even* years.

**What do I do first?**

You've already done it by reading through the Guide to Training Requirements! Next, if you haven't already chosen a mentor/supervisor, you can read the Mentor/Supervisor Directory and research the mentor/supervisors that you want to interview. Follow the procedures outlined and you'll be well on your way. Congratulations on taking this important first step on your poetry therapy training journey!



# The National Federation for Biblio/Poetry Therapy

## Appendix C

### **1. Didactic Documentation**

- a. Template for Annotated Bibliography for Credentials Application Including Required and Supplemental Readings
- b. Samples of Reading Annotations for Training Homework

### **2. Facilitation Documentation and**

- a. Sample of 250-750 Word Facilitation Report for Credentials Application
- b. Samples of Session Reports for Training Homework

### **3. Documentation Blank Forms**



**Annotated Bibliography**

(Brief annotations will follow for each required text.)

- |  |    |
|--|----|
| • <i>Biblio/Poetry Therapy: The Interactive Process: A Handbook</i> , Arleen Hynes & Mary Hynes-Berry, North Star Press. | 12 |
| • <i>Finding What You Didn't Lose</i> , John Fox, J. P. Tarcher.   |    |
| • <i>The Healing Fountain</i> , Geri Chavis and Lila Weisberger, eds., NorthStar Press.                                  | 10 |
| • <i>Journal of Poetry Therapy</i> , Nicholas J. Mazza, ed., Taylor & Francis. (one hour didactic for each issue)        | 10 |
| • <i>Journal to the Self</i> , Kathleen Adams, Warner Books.   | 8  |
| • <i>Poetry as Healer: Mending the Troubled Mind</i> , Jack Leedy, ed.   | 10 |
| • <i>Poetry as Therapy</i> , Nicholas J. Mazza, Brunner-Routledge. 6 hours   | 6  |
| • <i>Poetry in the Therapeutic Experience</i> , Art Lerner, ed., MMB Music.  | 8  |

*Introduce this section with a brief paragraph defining your particular area of inquiry with regard to population, issues, and application of poetry therapy process in your training program.*

*Sample of Supplemental Readings Annotations for Credentials Application*

**Storytelling and Personal Mythology**

Estes, E.P. (1989). *Warming the Stone Child. Myths and Stories About Abandonment and the Unmothered Child.* [Jungian Storyteller Audio Series]. Boulder, CO: Sounds True. 2  
In this tape Estes recounts stories dealing with healing the wound of having been unmothered that afflicts so many people who come to therapy. Her tone, words, and images evoke strong emotional responses that are empathic with the affective experience of clients but also offer new endings that present perspectives for healing. As she investigates the abandoned child archetype in story and psyche, she also highlights the gifts and powers of this archetype. Story telling tapes recreate the dynamic of the transitional space between listener and teller, and this dynamic carries as much healing potential as the content of the stories themselves.

**Women's Issues**

Bepko, C. & Krestan, J. (1993). *Singing at the Top of Our Lungs: Women, Love and Creativity.* New York: HarperCollins. 5  
Based on their research interviews with over 300 women, the authors identify our dominant life patterns: the lover, the leader, the innovator, and the artist. While I am always skeptical of creating named categories for people, I do appreciate the authors' focus on women's development in its myriad forms instead of on women's pathology. Each life they present is a work-in-progress in which the woman living the life has tried different paths on her way to find herself. Throughout the book, the authors explore the "stories" of women told in contemporary song, movies, poems, and literature, thereby naming many resources for bibliotherapists.

Howe, F. (Ed.). (1993). *No More Masks: An Anthology of Twentieth-Century American Women Poets.* New York: HarperCollins. 5  
In her introduction, Howe identifies issues common to these poets and refers to specific items that deal with each issue. This introduction directs bibliotherapists to poems that might evoke responses associated with different issues. Because the selection is issue-based this book is an excellent resource.

*Grateful acknowledgement is made to Paula Platt for her bibliography excerpt.*

## **Didactic Study of Poetry Therapy**

### **Sample Annotation of Required Reading for Training Homework**

**Student:** Livia Kent **Date:** 2/26/05 **Reading Time:** 1 hour

**Reference:** Hynes, A.M. and M. Hynes-Berry (1986). *Biblio/Poetry Therapy. The Interactive Process: A Handbook*. St.Cloud, MN: North Star Press of St. Cloud, Inc. Ch. 8, pp 131-149.

**Facts:** In Chapter 8, Hynes and Hynes-Berry (HHB) discuss the responsibilities of a bibliotherapist. These responsibilities involve making general procedural decisions such as the format for a session (individual or group) and the contract, or agreement, reached beforehand between facilitator and participants. In other words, the participants have a right to be informed of the general goals and expectations of the sessions. Especially in terms of developmental groups, all parties involved should be active in reaching an agreement about goals and the timing and setting of the sessions. In terms of timing, 50 minutes to an hour is ideal for a single session in most cases. Also it is ideal for most ongoing groups to meet weekly. In terms of the setting, it should be comfortable and attractive; libraries are usually the best way to go. Also the process of group selection, group size, and group screening is particularly important. 7-9 members is an ideal group size, but a facilitator can take on more people if attendance by everyone is not always guaranteed. Screening through a series of initial interviews is particularly important in clinical settings. It is beneficial with developmental groups but not always possible. In essence, it is up to the bibliotherapist to take care of all logistic details. But it is also the bibliotherapist's responsibility to set up and maintain social boundaries within the group. Before making final decisions about social and procedural policies, however, these policies should be discussed and accepted by the group. Within developmental groups, in particular, issues about mode of address, discussion methods, and policies should be group choices. It is also important in all groups to address the issue, perhaps more than once, of confidentiality. Ultimately, HHB remind us that as bibliotherapists it is our responsibility to refer individuals in need of additional help to a qualified professional. Therefore, in terms of a typical session it is virtually never appropriate to take on problems such as suicide, chronic depression, and self-hate. If an individual is experiencing these problems, not only is it necessary to refer that individual to the proper professional, it is also important to realize how focusing on these problems is seldom in the best interest of the group. Still, we must be trained and prepared to act appropriately if such issues do, in fact, come up.

**Feelings:** After reading this chapter I realize I have serious trepidations and fears about working in a clinical setting. Perhaps my fears will be eased by the courses I plan to take (soon) in psychology. I'm sure the more training I get the more confident I will feel. Although a part of me (the uneasy part) would prefer only to work with developmental groups, I now recognize how important it is to be familiar with the experience of working in clinical settings, if only to hone an awareness of the way severe psychological disturbances can be portrayed, masked, and dealt with.

*Grateful acknowledgement is made to Livia Kent for her documentation sample.*

**Annotation of *Poetry Therapy: Theory and Practice*, Nicholas Mazza, Brunner-Routledge**  
**Submitted by Caroline Gillespie**  
**Reading time: 6 hours**  
**Report date: January 6, 2006**

What struck me most in reading through *Poetry Therapy: Theory and Practice* by Nicholas Mazza is the diversity to which his basic structure for poetry therapy can be applied. I paid particular attention to the commonalities that arose in virtually every application that Mazza outlined. I am just starting to develop my first group plan so the basics are critical to me right now. I also focused on the chapter on group therapy because in the near future I see myself working mostly with developmental groups. I will want to revisit the sections on individual treatment, family psychology and the specialized populations once I start my own counseling practice.

One of the questions I've struggled with is how to best start out a group and how to know when a group's cycle is complete. Mazza's four phase model provides clear objectives and a rational flow to consider as I put together a group plan. One thing that I know I will want to play with is how to apply this model to groups which meet less than or more than the eight sessions that Mazza proposes. What seems most suitable to me at this time is to shorten the initial group cycle and invite clients to join an ongoing group, or individual therapy, to address the Action Phase.

The objectives of the four phases as I see them are:

- I. Supportive Phase – Create a space for participants to explore their own beliefs regarding the subject, and how others beliefs differ or are the same.
- II. Apperceptive Phase – Foster awareness of how beliefs have influenced the participant's identity, how they see the world, and how they have come to cope with life. Hope is instilled by recognition that a choice has been made and can thus be remade.
- III. Action Phase – Evoke choices in participants and provide support for making a choice. Help participants symbolically incarnate the choice through creative expression.
- IV. Integrative Phase – Articulate new life philosophies, plan for continuation of the work begun, and ease the angst of severing the group bond.

Mazza repeats a kind of two piece 'golden rule' for picking material that I found helpful because it is so succinct. First, match the mood of the material to the emotional state of the client. Second, ensure that it has an element of hope. Much of the variation of working with special populations seems to be around when to use preexisting poems and songs vs. creative writing done by the participants. Also varied is the use of collaborative vs. individual creative expression. Common to all modes is the use of metaphors, rituals and storytelling.

I found myself appreciating the potential of collaborative poems more. I see myself working with groups who are largely unfamiliar with poetry. This method takes the stress off individuals who may feel out of their depth in trying to write a poem on their own, yet it gives them an opening to dip their toe in the water.

In almost all scenarios, materials are used to validate and universalize the individual's feelings. They also provide a catalyst for disclosure, because it is easier for clients to talk about a song or a poem than themselves. The selected materials also jumpstart creativity that spills over into problem solving. The materials may provide a sense of order and control. What seems critical is anticipating what will be most needed by the group and selecting material accordingly.

*Grateful acknowledgement is made to Caroline Gillespie for her documentation sample.*

## Sample of 250-750 Word Facilitation Report for Credentials Application

### Documenting Facilitation of Poetry Therapy Group Writing Sample

<b>Facilitator:</b>	Julie Schwiertert	<b>Supervisor:</b>	Sherry Reiter
<b>Site of Group:</b>	Good Health Continuing Day Treatment		
<b>Type of Group:</b>	Clinical	<b>Date:</b>	10-29-01
<b># of Session:</b>	9	<b>Duration:</b>	1 hour and a half
<b>Attended By:</b>	VM, VR, SS, RW, DS, EG, VM, DA, CA, BB, FB		

#### Objectives of the Session:

- To provide members with the opportunity to develop their use of voice in order to improve expression of emotion and congruence of affect with feeling content of poems.
- To provide clients in the larger Day Treatment Community with an opportunity to initiate engagement with this modality in a non-threatening, non-demanding environment.
- To introduce participants to a wide range of poets and poetry, representing a range of thematic content.
- To use this thematic content to underscore that:
  - 1) Poetry takes many forms.
  - 2) Poetry can express many feelings and experiences, including joyful, shameful, and dangerous ones.
  - 3) To provide participants with a visual and audio example of poets who write as a way of achieving personal healing or growth, as a way of exploring and understanding their experiences.

#### Materials *(Please attach a copy of literature; cite source here):*

- Bill Moyers' video with Stanley Kunitz from the series "The Power of the Word."
- TV with VCR

#### Methods *(Please include questions asked or directives given):*

Facilitator first notified the entire Day Treatment community that this series of videos would be shown for three to four sessions, as many participants have difficulty adapting to change, and expect that poetry therapy will always involve writing. Participants who felt they would have difficulty not having the opportunity to write for one week were invited to meet with the facilitator individually to express their concerns. Community members who had not participated in this group in the past or who were attending only occasionally were invited to attend the group as well. When in the actual session, the facilitator introduced the video by explaining that the purpose of watching this series was to introduce them to a variety of writers. Participants were encouraged to pay attention to the way the writers read their poetry – with what feelings? The facilitator also asked participants to look for answers to the following questions: "What sorts of experiences are the poets writing about?" and "What do the poets say about why they write?" These questions were asked again after viewing the video, and group members discussed their answers.

**Anticipation of Potential Difficulties for Individual or the Group:**

As mentioned above, participants who are well-engaged in the poetry therapy group may have difficulty adapting to a week without writing-oriented sessions. This anticipated difficulty will hopefully be avoided by inviting participants to address concerns with the poetry therapist on an individual basis.

**Results** (*Attach additional sheet if necessary*):

The group responded very well to this video. All members were alert and engaged throughout the video, and had a brief conversation afterwards about their reactions to Stanley Kunitz. They were quite impressed that a man of Kunitz’s age still finds writing vital to his life, and they had insight into the ways Kunitz has used poetry to deal with his feelings of loss (particularly the loss of his father, who committed suicide before Kunitz was born). After this discussion, the facilitator ended the session by asking each participant to contribute a line to a collaborative poem, “Poetry is–.” Each participant was asked to complete the stem “Poetry is–.” The poem reads:

Poetry Is	
Poetry is like making a story	[VM]
Poetry is focus	[VR]
Poetry is about happiness	[SS]
Poetry is the flowers and the sun	[RW]
Poetry is exciting and deep	[DS]
Poesia es el espiritu del cuerpo	[EM]
(Poetry is the body’s spirit)	
Poetry is a breath of fresh air	[DA]
Poetry is life	[CA]
Poetry is wonderful	[BB]
Poetry is beautiful, like black is beautiful	[FB]

*G V. did not contribute because he left the group early.*

**Notes Re. Future Work:**

The collaborative poem was a great way to draw everyone into the processing of what they had seen in this video series, whether they watched one video or all three, and may provide a bridge between this session and the writing sessions for those who are new to or are not regularly engaged in the poetry therapy groups.

*Grateful acknowledgment to Julie Schwietert for her documentation sample.*

## Samples of Session Reports for Training Homework

### Poetry Therapy Facilitation Process Recording

**Facilitator:** Elizabeth Terbrock

**Training Site:** Eating Disorder Clinic

**Date of Session:** October 4, 2000

**Number of Session:** #7 of 9

**Length of Session:** 1 hour

**Attendance:** D, L, S, J

**Literature:** Oliver, Mary. *The Journey. New and Selected Poems*. Boston: Beacon Press. 1992. p.114.

**Complementary Materials:** Poem presented on large paper (1 copy for each participant) with several photo-illustrations.

#### Goals:

- To offer the participants a creative way of reflecting on their experience, that may help them see it in a new light.
- To offer the participants an opportunity to reflect on and share about decisions they have made or want to make – decisions for personal growth and emotional health, decisions to let go of unnecessary and unrealistic burdens and demands from others.

#### Report:

J volunteered to read the poem. At my invitation, the participants responded by citing words or phrases that seemed to speak to them. J noted the last lines of the poem, “determined to do the only thing you could do – determined to save the only life you could save.” She spoke about having had a panic attack the previous day. “The experience really scared me,” she said. “My husband is away right now, so I was home alone. I didn’t know if I was having a heart attack or maybe a stroke.” (J suffers from compulsive eating and obesity. Because of the effects of her weight, she has extreme difficulty walking). J didn’t want to call 911. She couldn’t reach her therapist right away, “so I just sat and did some deep breathing/relaxation exercises for about an hour, and they finally worked.” J said she had a session with her therapist before coming to the clinic today, “and she told me I need to focus on working with my issues – especially my anger – instead of getting caught into trying to ‘fix’ my relationships. That panic attack came from my anger. My body was just filled with rage.” J went on further, explaining that she knows “I can be very controlling, manipulative, and invasive in my relationships. I have to work on boundaries in relationships. I grew up in a family where there were no emotional or psychological boundaries.”

I responded to J at certain points in her sharing, and at this point affirmed her finely-tuned self-awareness. She responded that she is aware “on a head level, but I need to open up the connection between my head and my heart and body.” I affirmed this statement also. I was feeling some discomfort, though, with the length of J’s sharing, and knew from previous sessions that she can go on at great length and occupy a large amount of time in the session. I thought that, if I am feeling discomfort, others in the group may also be uncomfortable. J’s statement about her boundaries seemed to apply right here in the group. Most of what she was sharing she had shared numerous times in the group, except the experience about the panic attack. As I recall now, when she described the attack, she seemed to be speaking from *within* the emotion, but quickly she moved away from that and into a more intellectual and repetitive level of sharing.

At this point I felt especially aware of L, who seemed to be withdrawing somewhat, sitting in her chair with her legs curled up close to her. I wondered what she was thinking about the poem. Before the session started, she had been very animated – perhaps anxious also. She was popping M&M’s and rapidly relating a story about having planned to go out one evening with a college friend who, in the end, didn’t show up. It felt to me that she wasn’t communicating the *details* of the experience as

much as her own feelings about the challenge of engaging in social situations at college. (L suffers from anorexia and bulimia.)

When J came to a pause, I thanked her, and asked L if there were any particular phrases in the poem that had caught her attention. She read the first lines of the poem: “One day you finally knew what you had to do, and began, though the voices around you kept shouting their bad advice.” The focal point for her, she said, was the phrase “though the voices...kept shouting their bad advice. “ Where do those bad voices come from?” I asked. L replied, without hesitation, “From my eating disorder. It’s like a voice that keeps saying to me, ‘Don’t eat! Don’t eat! Don’t get fat!’” I wanted to draw her out to say more about that “bad voice” and ask her if there might be also a *good* voice within her that offers *good* advice. Before I could get my thoughts together, others in the group said they could resonate with what L said, and that they knew that “bad voice” too. De, though, affirmed L, saying how good she looked, with more color in her cheeks and having gained a little weight. L seemed to appreciate this compliment and smiled.

Others offered reflections on other phrases in the poem. D cited the words “Mend my life!” and S immediately responded that those were strong words for her, too. D continued, “Yeah. I’d like to be able to just say that to people, ask them to mend my life and make sense of it for me.” D then related a story about a trip she made with a group of people recently. Many of them were much older than she is, and she shared how impressed she was with the initiative, spunk, and zest for life she observed in people who were in their 90s. She said it made her think again about the way she approaches life, that she could learn a lot from those seniors. D did share at some length, though not as long as J had done. I wanted to hear more from S and was feeling angry at both J and D, and their tendency to occupy so much time in the session. I connected it with their large size, thinking that it really is a boundaries issue, that they occupy “more than their share” of time and space, that they verbally and physically spill over their boundaries into the time and space of others. These felt like very negative thoughts, and I wondered what it is in myself that is evoked by their ways of relating in the group.

Also, I was surprised by D’s different interpretation of the phrase “Mend my life!” Instead of reading it in the context of a woman struggling for a sense of herself against excessive family demands, D had interpreted it as something *she* would like to demand of *others*. I wondered about S’s interpretation and asked her to say more about it. Her thoughts ran along the lines of D’s, and she said, “I want for someone to mend my life, but they can’t.” Perhaps this might have been a good time to ask, “Have you ever felt pressured to mend someone else’s life?” At that moment I did not know how to respond to D’s and S’s interpretation (and the rest of the group seemed to agree with it), but I sense they *all* have felt that pressure, perhaps especially as children. Later, the director of the Women’s Center told me L’s mother has been very sick and is concerned that L seems to feel obligated to be there for her at the expense of getting a life for herself.

Wanting to give the women a chance to write in response to the poem, I suggested they might want to start with the first two lines, “One day I finally knew what I had to do, and began...,” continuing from there with their own thoughts. Everyone but L expressed interest in this idea. She said, “I just don’t feel like writing. I have to write so many papers for school.” I suggested there might be something she would prefer to write about, and to feel free to do so. But she declined.

After about 5 minutes I invited the women to share what they had written. J read first, a short piece that was mostly a statement of determination to engage with her issues and move forward in a way that is healthy for her. D’s writing went in a similar direction. S’s writing, however, sparked some interesting conversation among the women. She read about memories of experiences of being with her parents as a child, how she so naturally reached out her hand to them when she had needs, and that the needs were met. S shared that she has for a long time grown away from that way of being and would like to be able to return to a more natural way of being and relating. “But I’ve gotten into a way of thinking that says I should be independent and have no needs.” (S suffers from bulimia.) I responded

that, yes, our culture does kind of set it up in a way that says women are supposed to mend other people's lives, but not have any needs of their own and be totally independent.

D said, "I hope my daughter *does* feel independent and free to move out on her own when the time comes. I like living with her, but when the right time comes for her I hope she'll feel free. I don't want to hold onto her and inhibit her freedom." L responded, "I think my mom wishes I would just move out and have an independent separate life from her. I think she just wants me on my own. Last year at the other [farther away] college, I would call her every day or a few times a day. This year I'm at a closer college, so I don't call her as often. But I don't think she wants me to come home at all. I only come home maybe once or twice a week."

I said to L, "I sense you are talking about something different than what D and S were talking about. There's a different feeling in what you're sharing. What is that like for you to feel that from your mom?" L was at a loss for words. She curled up even more in the chair where she was sitting. Others said they thought it seemed a little sad. L nodded. She seemed to be trying to be brave. She kept smiling, and did not fill up with emotion. L has not attended a poetry therapy group for several months. When she attended last time, I thought she was several years younger than she really is. She tends to look and act younger than she actually is. Recalling aloud L's reference to the lines in the poem about the voices "shouting their bad advice," I called attention to later words in the poem, "a new voice which you slowly recognized as your own." I said to L that I think she seems to be hearing and acting from that voice now, much more than when I saw her for the first time a few months ago. She smiled and seemed pleased. D reaffirmed this with beautiful words about the good ways L is growing and getting a life. L was visibly moved. I asked L what it felt like hearing D's words about her, what it was like for her to hear what she said. L said it felt very good. She smiled and her eyes were bright.

We had run out of time at this point, and I brought the session to a close, with thanks and affirmation for what everyone had shared.

#### **Process and Feeling Response:**

Writing the report, it occurs to me that perhaps a reason I allowed J to continue sharing at such length at the beginning of the session was that I resonated with the insight she shared – that it was essential for her to focus not on "fixing" her relationships but on dealing with her issues, especially learning to recognize and express her anger in healthy ways.

Another thought I have now about working with J – there have been times when she has shared from within a strong emotion but, as she lengthens her sharing, she moves from her heart (the emotion) to her head (the intellect). Perhaps it would be helpful to her and to the group if I would interrupt her gently and invite her to return to that earlier point in her sharing, talking some more about what she was *feeling* then. I think of Yalom's advice for dealing with someone who monopolizes the time in the group – that we "want to hear *more* from this person, not *less*."

I realize that I do have a strong reaction when J, D, or others tend to dominate the sharing time in the group. It does seem to me that the women suffering from compulsive eating and obesity tend to do this more often than the women suffering from anorexia or bulimia. I am beginning to recognize more of a difference between the ways in which the two subgroups relate, as well as in my response to them. I tend to feel more sympathetic toward the women with anorexia and bulimia, especially those with anorexia.

*Grateful acknowledgement is made to Elizabeth Terbrock for her documentation sample.*

*[Student's complete report includes copy of literature used in session]*

## Poetry Therapy Facilitation Documentation

**Supervision Session #:** 25  
**Date written:** 12-9-05  
**Submitted to:** Kay Adams, Supervisor

**Facilitator:** Dottie Joslyn  
**Training Site:** NAMI Hope Center, Springfield, MO  
**Date of Session:** 12-8-05  
**Context:** NAMI Support Group  
**Clients:** VT, BM, RQ (new)  
**Literature:** “Something Like Light Stands Up,” by Amy Christman from the training manual  
**Complementary Materials:** large printed quotes, simile definition, Dickinson poem from John Fox’s book, *Poetic Medicine*, page 60  
**Goals:** see themselves in new or refreshed ways, finding similes that match feelings or behaviors in themselves

**Report:** We began the session with the printed cards I’d made up with the definition of simile, the Dickinson poem and a Fox quote about healing words from his book, page 60, “Healing words do not come from the intellect but from your gut, your heart. A poem made in this way is a thing of action; it is *alive*.” These visual aids seem to enhance the process and add to the discussion.

I then asked them to think of themselves or feelings they have in terms of simile. BM described herself like a leaf, being blown about freely, but also being swirled in a corner unable to get out. RQ’s first attempt was about a snowman, but he wasn’t happy with it, and at the end had written describing himself as a Christmas tree with ornaments and lights on it. VT used a simile of herself as a tree, strong and sturdy, but also the leaf, blown by circumstances not in her control.

I passed out the poem and read it. BM then read it. RQ immediately said it sounded exactly like truth to him, all the lines converging into a whole. To him truth is as described: refreshing, giving, illusive, holding secrets, quiet and loud. BM said the line, “luminous curl / of wave on its way to loud rejoicing” resonated with her. She also said that sometimes truth hurts.

RQ talked about truth being a two-edged sword, that there are many facets to truth, it’s not necessarily black and white. He talked about truth being like light and that even a little in a room means there can’t be complete darkness.

The group agreed they weren’t sure of the place of the line, “hot secrets cloaked in rough skin” had in the feeling of the poem, and there was a discussion about how it could be made to fit, with no certain resolution. They discussed how the different sections of the poem described the various moods of truth: the crows being the loud part of truth, the “bold rise of dark trees. . .” “shadow selves. . .” “soft webs. . .” and “luminous curl” and “incandescence” indicate light, the wave against the sand, quietness, and the “whisper that sounds something like truth,” an internal moving and being.

We moved into the writing segment of the session with my suggesting they use the line, “Something stands up in me and is alive, / something like. . .” or use their own words about what some part of their life is like or think of something they like or don’t like about

themselves and find a simile that described it. I read the poems I'd written using the first line of the poem to them as examples. Both RQ and VT used the line and wrote poems using both negative and positive similes, which I found refreshing and interesting, that they could find both in the same poem. BM has recently broken up with her fiancé, and though she thinks it is the best, her piece was a little more down beat and tumultuous in tone.

**Evaluation and Critique:** This session went very smoothly with good participation, especially from the new person. He "got" the poem immediately and was able to verbalize the simile so that the others "got" it in their own ways, too. This is what I always hope will happen, that at least one person feels a connection with the poem and is able to talk about it

**Group Process:** The people with more negative views did not attend today, and the others interacted easily and were complimentary of each other's work and showed empathy for each other's situations.

**Feeling Response:** I ended up feeling good about a poem I wasn't sure would resonate with the group, but had hopes that it would. I was especially pleased at the depth of the discussion around the poem. I probably exampled them too much, but it was me not trusting the process again. They appreciated the help, though, I think, because at first they did have trouble with the simile theme. As always the writing amazes me.

**Plan for Future:** I will continue the poetic tools theme next week with imagery. In addition, if there are enough participants I will try to tape the session with permission and distribute an evaluation form that will be sent to and compiled by Kay.

*Grateful acknowledgement is made to Dottie Joslyn for her documentation sample.*

*[Student's full report included facilitation plan submitted in advance of session, plus literature used]*

Each mentor/supervisor will have a preferred facilitation documentation form that includes all necessary report information. This section provides examples of other templates.

## **Process Notes: Poetry Therapy Facilitation**

**Agency:** \_\_\_\_\_ **Date:** \_\_\_\_\_ **Population:** \_\_\_\_\_

**# of Clients:** \_\_\_\_\_ **Session #:** \_\_\_\_\_ **Length of Session:** \_\_\_\_\_ hrs.

**Attendees:** \_\_\_\_\_

**Objective:** \_\_\_\_\_

**Theme/Topic:**

**Literature Used:**

**Exercises/Techniques Utilized:**

**Results:**       Positive       Negative       Mixed/Medium

**What Was Successful?**

**What Would I Do Differently?**

**Things To Remember:**

**Comments:**

**Date Given/Sent/Discussed with Supervisor:**

## Process Notes: Poetry Therapy Facilitation

**Facilitator:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Site:** \_\_\_\_\_ **Client Population:** \_\_\_\_\_

**# of Session:** \_\_\_\_\_ **Duration:** \_\_\_\_\_ hour(s)

**Attendees** (*first names only*): \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

**Objectives of the Session:** \_\_\_\_\_

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**Materials** (*Please attach any literature used and list publication info here*): \_\_\_\_\_

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**Methods** (*Please include specific questions asked or directives given*): \_\_\_\_\_

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# **The National Federation for Biblio/Poetry Therapy**

## **Appendix D**

- 1. Approved Mentor/Supervisors**
- 2. A Working Agreement between  
Mentor/Supervisor and Trainee**
- 3. Agreement Regarding Personal  
Psychotherapy**





# The National Federation for Biblio/Poetry Therapy

## 2007 Mentor/Supervisor Listing

### ***Mentor/Supervisor Role***

Mentor/supervisors take responsibility for guiding suitable candidates through the training process required of CAPF, CPT and PTR applicants.

### ***Mentor/Supervisor Responsibilities***

- Acting as a role model of a competent and ethical poetry therapy practitioner
- Being fully familiar with the protocols of poetry therapy training as explained in the Guide to Training Requirements
- Meeting all training and continuing education requirements for mentor/supervisors
- Interviewing and selecting suitable candidates
- Receiving, reviewing and submitting to the credentials committee the trainee's completed training application and application for credentials
- Designing appropriate training programs, including didactic, fieldwork, supervision, and peer poetry therapy experience components
- Requiring timely and ongoing documentation of learning consistent with Federation standards
- Supervising and evaluating trainee's progress via timely oral and written feedback.
- Keeping accurate records.

### ***Trainee Responsibilities***

As an adult learner the trainee is expected to take responsibility for his/her program.

Responsibilities include:

- Reading and adhering to requirements as stated in the current edition of the Guide to Training Requirements.
- Selecting a mentor/supervisor and maintaining a good working relationship.
- Submitting to the mentor/supervisor (who forwards it to the credentials committee) a complete application for training, which includes a signed letter of intent and training plan, along with required fee and all required attachments.
- Completing and documenting all assigned training work.
- Following the guidance and direction of the mentor/supervisor.
- Submitting the complete application for certification/registration with fee and documentation.

Ultimately the Federation, not the mentor/supervisor, grants certification or registration.

If the learner believes the mentor/supervisor is in ethical violation, the learner is requested to bring this to the attention of the Federation.

### ***Designation of Mentor/Supervisors***

In 1991, the education committee of the National Association for Poetry Therapy began formally designating a group of mentor/supervisors as trainers of others.

The listing of mentor/supervisors is periodically updated. Current mentor/supervisors are undergoing fulfillment of renewal requirements which will be completed by June 30, 2007. New applications to become a mentor/supervisor will be taken after July 1, 2007. The current mentor/supervisors:

- Received CAPF, CPT or PTR at least two years prior.
- Attested that he/she is free of the following adverse actions: denial, loss, suspension, or request to surrender a professional license; ejection or suspension from a school or professional society; conviction of a felony; physical and/or mental impairment, including substance abuse, that could affect professional performance.
- Pledged adherence to the NFBPT Code of Ethics. Mentor/supervisors will not engage in dual relationships with trainees.
- Provided—at the time of original designation—letters of professional recommendation.

### ***How to Use the Listing***

As a CAPF, CPT or PTR trainee candidate, after reading the *Guide to Training Requirements*, you are ready to seek a suitable mentor/supervisor. You are in a position to make the best match for yourself by contacting two or more mentor/supervisors on the active list. If there is a mentor/supervisor in your geographic area with whom you could study face-to-face, we strongly recommend that you contact that person. You may also wish to contact someone who specializes in an area of particular interest to you. Almost all mentor/supervisors will work with distance learners.

Discuss how the mentor/supervisor will work with you to help you fulfill all the elements required: didactic study, facilitation, supervision, and peer experience. You are entitled to ask for references, including asking to speak with current students or graduates of that mentor/supervisor. Be sure you have a clear understanding of fees.

### ***CAPF, CPT and PTR Mentor/Supervisors***

A mentor/supervisor who has earned the CAPF or CPT supervises trainees applying for CAPF training, but not those applying for CPT or PTR training. The exception to this is a CPT mentor/supervisor with an advanced clinical degree and licensure who can document to the Federation experience in providing clinical supervision.

A non-clinical CPT or CAPF mentor/supervisor may co-supervise a PTR candidate so long as all work done beyond the developmental level (clinical facilitation, meritorious learning, institutional experience, annotation of clinical didactic information) is supervised by a PTR mentor/supervisor.

**Active Mentor/Supervisors as of January 1, 2007**  
Unless otherwise noted, phone numbers are work numbers

**Kathleen Adams MA LPC PTR-M/S**

Center for Journal Therapy  
Denver CO 80203  
Tel: 303/986-6460  
Fax: 303/985-3903  
Email: KAdamsRPT@aol.com

**Mari Alschuler MFA LCSW PTR- M/S**

Plantation, FL 33324  
Tel: 954/243-5288;  
Email: MAlschulerRPT@aol.com

**Elaine Brooks RN, MA, PTR-M/S**

Canterbury CT 06331  
Tel: 860/546-0621  
Email: ebrooks2@charter.net

**Geri Chavis PhD LP CPT-M/S**

The College of St. Catherine  
St. Paul MN 55105  
Tel: 651/690-6524 (College)  
952/922-9090 (Therapy Office)  
Email: ggchavis@stkate.edu

**John Fox BA CPT-M/S**

Poetic Medicine Institute  
Palo Alto CA 94306  
Tel: 650/938-2717  
Email: JFoxCPT@aol.com

**Margo Fuchs PhD PTR-M/S**

Schaffhausen  
CH 8200, SWITZERLAND  
Tel: 781/643-7437  
Email: M4poetry@aol.com

**Marion Goldstein MA PTR-M/S**

Montclair NJ 07042  
Tel: 973/746-1419  
Email: miggold@aol.com

**Kenneth Gorelick MD PTR-M/S (Retired)**

Washington DC 20008  
Tel: 202/232-4338  
Email: kengorel@erols.com

**Deborah Eve Grayson MS LMHC PTR-M/S**

Fort Lauderdale FL 33319  
Tel: 954/741-1160  
954-937-6445  
Email: wordshaman@aol.com

**Thomas M Hedberg PhD MFT PTR-M/S**

Center for Sacred Psychology/  
Art Lerner Poetry Therapy Training Center  
Culver City CA 90232  
Tel: 310/838-0279  
Email: thedberg@earthlink.net

**Peggy Osna Heller MSW PhD PTR-M/S  
(Retired)**

Potomac MD 20854-1775  
Tel: 301/983-3392;  
(fax) 301/299-8330  
Email: Peggyheller@verizon.net

**Wendi R. Kaplan LCSW, CPT-M/S**

Institute of Poetry Therapy  
Alexandria, VA 22314  
Tel: 703/739-9763  
Email: wendi.kaplan@verizon.net

**Deborah S. Langosch MSW ACSW, CPT-M/S**

Brooklyn, NY 11215  
Tel: 718-636-0754;  
Email: [Deblangosch@yahoo.com](mailto:Deblangosch@yahoo.com)

**Norma Leedy MS PTR-M/S**

Union, NJ 07083  
Tel: 908/810-7633  
Email: L104926@aol.com

**Perie J Longo PhD PTR-M/S**

Santa Barbara CA 93105  
Tel: 805/687-1619  
Email: [perie@west.net](mailto:perie@west.net)

**Nicholas Mazza MSW PhD PTR-M/S**  
Florida State University  
College of Social Work  
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Email: [nfmazza@mailier.fsu.edu](mailto:nfmazza@mailier.fsu.edu)

**Lianne Mercer RN MSN CPT-M/S**  
Fredericksburg, TX 78624  
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**Sherry Reiter PhD CSW RDT/BCT PTR-M/S**  
The Creative "Right"ing Center  
Brooklyn NY 11223  
Tel: 718/998-4572  
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**Lisabeth Reynolds CAPF-M/S**  
Davie, FL 33317  
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Email: [lizzietheclown@aol.com](mailto:lizzietheclown@aol.com)

**Stephen Rojcewicz MD PTR-M/S**  
Silver Spring, MD 20904-4554  
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Fax: 301/384-0960  
Email: [raspberrries@comcast.net](mailto:raspberrries@comcast.net)

**Alma Maria Rolfs MSW LICSW PTR-M/S**  
Seattle WA 98103  
Tel: 206/281-8203  
Email: [almaria716@comcast.net](mailto:almaria716@comcast.net)

**Joy Sawyer LPC PTR-M/S**  
Denver, CO 80205  
Tel: 303/877-1730  
Email: [JoySawyer@comcast.net](mailto:JoySawyer@comcast.net)

**Nancy Scherlong LCSW PTR-M/S**  
Carmel, NY 10512  
Tel: 914/572-3167  
Email: [NScherlongCSW@aol.com](mailto:NScherlongCSW@aol.com)

**Ingrid Tegnér MSW CPT-M/S**  
Institute of Poetry Therapy  
Gaithersburg, MD 20883-3026  
Tel: 301/610-6016  
Email: [info@instituteofpoetrytherapy.com](mailto:info@instituteofpoetrytherapy.com)

**Donald J Weinstock PhD CAPF-M/S**  
Huntington Beach CA 92647-0051  
Tel: 714/381-1128  
Email: [DJWeinstockPhD\\_CPTms@msn.com](mailto:DJWeinstockPhD_CPTms@msn.com)

**Helene S Weinstock CPhil MA LMFT PTR-M/S**  
Huntington Beach CA 92647-0051  
Tel: 714/842-4920  
Email: [HSWnstockLMFT\\_RPTms@msn.com](mailto:HSWnstockLMFT_RPTms@msn.com)

**Lila Weisberger MS LCAT CASAC PTR-M/S**  
bridgeXngs Poetry Center  
New York City NY 10021  
Tel: 212/327-0440  
Email: [bridgeXngs@aol.com](mailto:bridgeXngs@aol.com)

## Approved Mentor/Supervisors

### ***Kathleen (Kay) Adams LPC, PTR-M/S***

**Location:** Center for Journal Therapy Inc., Denver CO 80203

**Degree(s):** MA, Psychology and Counseling, 1988, Boulder Graduate School, Boulder CO.

**Professional licensure:** Licensed Professional Counselor (LPC), CO Lic #770

**Other professional disciplines:** Author (*Journal to the Self, The Way of the Journal, The Write Way to Wellness, Scribing the Soul*, others). Adjunct Faculty, Liberal Studies MA program, University College, University of Denver, concentration area in Writing & Healing. 22 years as Director/President of the Center for Journal Therapy Inc., a training and consulting firm.

**Other professional associations:** Approved provider of continuing education for the National Board of Certified Counselors (NBCC). President, NAPT Foundation (1997-2001) and NAPT (2001-2003). Chair, mentor/supervisor committee, National Federation of Biblio/Poetry Therapy, 2004-current.

**PTR:** #R2000-137

**Mentor/Supervisor:** 2000

**Tel:** (w) 303/986-6460

**Email:** [KAdamsRPT@aol.com](mailto:KAdamsRPT@aol.com)

**Website:** [www.journaltherapy.com](http://www.journaltherapy.com)

**Areas of specialized knowledge:** Journal therapy, solution-focused brief therapy, group process. Offer on-line courses in Abnormal Psychology, Group Process, Basic Facilitation Skills, *Journal to the Self*®, Memoir to meet core competency requirements.

**Specifics about training program:** Two-year structured CAPF/CPT distance learning program with co-emphasis in poetry and journal therapy with rolling enrollment. Five-day (36 hour) poetry/journal therapy intensive (with Joy Sawyer, PTR-M/S) each summer in Colorado. Option to combine CAPF/MLS (Master of Liberal Studies) through University College, University of Denver, with online-based and/or campus-based coursework. Local training group meets for supervision and peer experience monthly in Denver. For information, call or see website.

### ***Mari Alschuler LCSW, PTR- M/S***

**Location:** Plantation FL 33324

**Degree(s):**1980; MFA, Poetry, Columbia University, 1982; M.A., Organizational Psychology, Teachers College/Columbia University,1986; M.Ed., Counseling Psychology, Teachers College/Columbia University, 1987; M.S.W., Clinical Social Work, Fordham University, 1990

**Professional Licensure:** Licensed Clinical Social Worker (LCSW) Florida, 2000

**Other professional disciplines:** psychotherapist, Certified Ericksonian Hypnotherapist

**Other professional associations:** National Association of Social Workers; Mental Health Association of Broward County; Florida CEU provider (MSW/MHC/MFT)

**CPT:** 2000 **PTR:** 2002

**Mentor/Supervisor:** 2003

**Tel:** (cell) 954/243-5288

**Email:** [MAlschulerRPT@aol.com](mailto:MAlschulerRPT@aol.com)

**Areas of specialized knowledge:** Poetry therapy for those who have had gastric bypass surgery; serious and persistent mental illness, co-occurring disorders, depression and anxiety.

### ***Elaine Brooks RN, MA, PTR-M/S***

**Location:** Canterbury, CT 06331

**Degree(s):** MA, Poetry Therapy

**Professional licensure:** RN

**Other professional disciplines:** Psychiatric Nurse Clinician

**Other professional associations:** National Federation for Biblio/Poetry Therapy, credentials committee chair

**PTR:** #2002-141

**Mentor/Supervisor:** 2004

**Tel:** 860-823-6322, cell 860-608-7903

**Email:** [ebrooks2@charter.net](mailto:ebrooks2@charter.net)

**Areas of specialized knowledge:** Trauma, substance abuse, dual diagnosis, women's issues, mental illness.

**Specifics about training program:** 1:1 supervision provided. Local and distance training available.

### ***Geri Chavis PhD, LP, CPT-M/S***

**Location:** The College of St. Catherine, St. Paul MN 55105

**Degree(s):** MA, Psychology; MA and PhD, English Language and Literature

**Professional Licensure:** Licensed Psychologist (State of Minnesota)

**Other professional disciplines:** Psychology, Poetry Therapy, Literature and Language

**Other Professional Associations:** Minnesota Women in Psychology, Jane Austen Society of North America, American Association of University Professors, Minnesota Coalition for Death Education and Support, LAPIDUS. Co-editor, *The Healing Fountain: Poetry Therapy for Life's Journey*.

**CPT:** CPT #C89-506, 1988

**Mentor/Supervisor:** 1992

**Tel:** 651/690-6524 (College); 952/922-9090 (Therapy Office)

**Email:** [ggchavis@stkate.edu](mailto:ggchavis@stkate.edu)

**Areas of specialized knowledge:** Family and couples therapy, grief work, life transition/career change issues, depression, body image/self-esteem issues.

**Training opportunities:** 5-day (30 hour) Introduction to Poetry/Bibliotherapy course offered alternate summers in St. Paul, MN at the College of St. Catherine and some summers in Dublin; also, intermediate course in poetry/bibliotherapy in Ireland some summers. Hybrid poetry therapy/group supervision/peer group, Minneapolis, series of six 3-hour sessions. The Minnesota Poetry Therapy Network (peer poetry therapy group) meets bimonthly in Minneapolis/St. Paul/St. Cloud. Call for information.

### ***John Fox BA, CPT-M/S***

**Location:** Palo Alto CA 94306

**Degree(s):** BA

**Other Professional Associations:** California Poets in the Schools

**Other professional disciplines:** Author (*Finding What You Didn't Lose; Poetic Medicine*). Adjunct faculty, Institute for Transpersonal Psychology (1997), John F. Kennedy University (1993), Associate Adjunct Professor California Institute for Integral Studies (2000). President, NAAPT (2003-2005).

**CPT:** #C91-509, 1990

**Mentor/Supervisor:** 1992

**Tel:** 650/938-2717

**Email:** [JFoxCPT@aol.com](mailto:JFoxCPT@aol.com)

**Website:** [www.poeticmedicine.com](http://www.poeticmedicine.com)

**Specifics about training program:** Local and distance training available. Please call for details.

***Margo Fuchs PTR-M/S***

**Location:** Schaffhausen, CH 8200, SWITZERLAND

**Degree(s):** PhD

**PTR:** PTR #R91-130, 1992

**Mentor/Supervisor:**

**Email:** [M4poetry@aol.com](mailto:M4poetry@aol.com)

***Marion Goldstein MA, PTR-M/S***

**Location:** Montclair NJ 07042

**Degree(s):** MA

**CPT/PTR:** CPT, 1980; PTR, 1989

**Mentor/Supervisor:** 1991

**Other professional disciplines:** Adjunct professor, Caldwell College; Author.

**Tel:** 973/746-1419

**Email:** [miggold@aol.com](mailto:miggold@aol.com)

**Areas of specialized knowledge:** Bereavement, Cognitive Therapy, Depression, Women's and Women's Trauma Issues

***Kenneth Gorelick MD, PTR-M/S***

**Location:** Washington DC 20008

**Degree(s):** MD

**Professional Licensure:** Medical License, Washington, DC and California

**Other professional disciplines:** Psychiatry, Psychotherapy

**Other professional associations:** Fellow, American Psychiatry Association, Washington Psychiatric Society, Clinical Professor of Psychiatry and Behavioral Sciences George Washington University School of Medicine. President, NAPT (1987-1991), NAPT Foundation (1993-1995)

**PTR:** 1988

**Mentor/Supervisor:** 1990

**Tel:** 202/232-4338

**Email:** [kengorelick@verizon.net](mailto:kengorelick@verizon.net)

**Website:** [www.wordsworthcenter.com](http://www.wordsworthcenter.com)

**Areas of specialized knowledge:** Poetry therapy with psychiatrically diagnosed.

**Specifics about training program:** Retired from active training; available for consultation.

***Deborah Eve Grayson LMHC, PTR-M/S***

**Location:** Fort Lauderdale FL 33319

**Degree(s):** MS, Counseling Psychology, Nova University, 1984

**Professional Licensure:** Licensed Mental Health Counselor (LMHC)

**Other professional disciplines:** AASECT Certified Sex Therapist, Certified Clinical Hypnotherapist, ordained minister

**Other professional associations:** American Counseling Association; American Association of Sex Educators, Counselors and Therapists; Diplomate of Certified Clinical Hypnotherapists, Mental Health Association

**CPT:** 1981 **PTR:** 1989

**Mentor/Supervisor:** 1990

**Tel:** 954/741-1160; (c) 954-937-6445

**Email:** wordshaman@aol.com

**Areas of specialized knowledge:** Sexuality, hypnosis, phobias, healing arts, eating disorders, gay/lesbian/bisexual relationships, bereavement counseling

**Specifics about training program:** I have monthly training groups as well as 1:1 supervision. The training/supervision group is the third Sunday of the month for 3 hours, divided between supervision and peer hours. We have been meeting for more than 15 years. All are welcome!

### ***Thomas M Hedberg PhD, MFT, PTR-M/S***

**Location:** Center for Sacred Psychology/Art Lerner Poetry Therapy Training Center, Culver City CA

**Degree(s):** PhD, Clinical Psychology, 1988; Masters in Psychology, 1976; Masters in Divinity, 1971; Masters in Religious Education, 1969; BS, 1960

**Professional Licensure:** Marriage, Family & Child Therapist, (MFT)

**Other professional disciplines:** Ericksonian trained hypnotherapist; Jungian psychotherapist; Jungian sandtray specialist; T.A.T. (Tapas Acupressure Technique) registered trainer, 2001

**Other professional associations:** SoCalNAPT (Southern CA NAPT Chapter), Jung Analytical Psychology Group, California Association of Marriage & Family Therapists, So. Calif. Association of Marriage & Family Therapists, Group Therapist Association of Los Angeles

**PTR:** #R94-132, 1994

**Mentor/Supervisor:**

**Tel:** 310/838-0279

**Email:** [thedberg@earthlink.net](mailto:thedberg@earthlink.net)

### ***Peggy Osna Heller PhD, MSW, PTR-M/S***

**Location:** Potomac MD

**Degree(s):** MSW, PhD

**Professional Licensure:** Clinical Social Work: LCSW-C 05043 MD, LICSW 301284 D.C.

**Other professional disciplines:** Speech Pathology, Social Work, Counseling Psychology

**Other professional associations:** National Association of Social Workers, Academy of Certified Social Workers, Greater Washington Society for Clinical Social Work, American Group Psychotherapy Association. President, NAPT (1991-1993), NAPT Foundation (1995-1997); National Federation for Biblio/Poetry Therapy (2004-2006), Wordsworth Center (co-director 1993-present).

**CPT:** 1984 **PTR:** #R88-103, 1988

**Mentor/Supervisor:** 1990

**Tel:** 301/983-3392

**Email:** [peggyheller@verizon.net](mailto:peggyheller@verizon.net)

**Website:** [www.wordsworthcenter.com](http://www.wordsworthcenter.com)

**Areas of specialized knowledge:** Action poetry therapy, poetry therapy in social work practice.

**Specifics about training program:** Retired in 2006. Will contract to provide lectures, workshops, weekend intensives, advanced supervision for mentor/supervisors.

### ***Karen Johns, PsyD, MFT, RN, PTR-M/S***

**Location:** Los Angeles, CA 90066

**Degree(s):** Psy.D., R.N.

**Other professional disciplines:** Psychologist, Marriage & Family Therapist, Registered Nurse

**Other professional associations:** California Psychological Association, Los Angeles Psychological Association, Los Angeles Chapter Marriage & Family Therapists, Group Psychotherapy Association of Southern California

**PTR:** 1991  
**Tel:** 310-398-2244  
**Email:** klj9364@aol.com

**Mentor/Supervisor:** 1994

**Areas of specialized knowledge:** Focus of dissertation was on bibliotherapy and depression in women. Five years' experience working with veterans who are dually diagnosed (major mental disorder and substance abuse)

### ***Wendi R. Kaplan LCSW, CPT-M/S***

**Location:** Alexandria Virginia 22314

**Degree(s):** M.S.W., 1986

**Professional licensure:** Licensed Clinical Social Worker (LCSW), Maryland and Virginia

**Other professional disciplines:** Adjunct professor at The American University for 10 years. Psychiatric Mentor with the Practice of Medicine program at The George Washington University School of Medicine and Health Sciences.

**Other professional associations:** National Association of Social Workers; NAPT; Board member of National Federation of Biblio/Poetry Therapy, 2005-current.

**CPT:** 2004                      **Mentor/Supervisor:** 2006

**Tel:** 703/739-9763

**Email:** wendi.kaplan@verizon.net

**Areas of specialized knowledge:** Poetry therapy in social work practice and in clinical consultation with mental health professionals, Relational Therapy, trauma, addictions, anxiety/depression, family/parenting, extensive training in Gestalt Therapy and Psychodrama, meditator for 29 years, community activist.

**Specifics about training program:** Co-director (with Ingrid Tegnér) of the Institute of Poetry Therapy in the Washington, DC area.

### ***Deborah S. Langosch PhD, LCSW, CPT-M/S***

**Location:** Brooklyn, NY

**Degree(s):** MSW, PhD, Clinical Social Work

**Professional Licensure:** LCSW, Academy of Certified Social Workers, NY State Certified Social Worker

**Other professional disciplines:** Psychotherapist

**Other professional associations:** National Federation for Biblio/Poetry Therapy, National Association for Social Work, American Association for Social Work Groups, Co-Chairperson NYC Kincare Task Force

**CPT:** 1979

**Mentor/Supervisor:** 1999

**Tel:** 718-636-0754

**Email:** [Deblangosch@yahoo.com](mailto:Deblangosch@yahoo.com)

**Areas of specialized knowledge:** Loss and bereavement, trauma, children, seniors

**Specifics about training program:** Local and long-distance training offered.

***Norma Leedy MS, PTR-M/S***

**Location:** Union, New Jersey 07083

**Degree(s):** BS, MS

**Other professional disciplines:** Retired program supervisor in day treatment center for adults with developmental disabilities. Certified in Special Education, Brooklyn NY.

**Other professional associations:** Assisted in the founding and building of NAPT with my husband, Dr. Jack J. Leedy.

**CPT:** 1969

**PTR:** 1994

**Mentor/Supervisor:** 2004

**Tel:** 908-810-7633

**Email:** L104926@aol.com

**Areas of specialized knowledge:** Developmental disabilities, special education, adults in day treatment setting, mentally retarded/developmentally disabled and emotionally disturbed dual diagnosed adults.

**Specifics about training program:** I have offered individual and group poetry therapy to the above populations for over 23 years in classroom settings, as program supervisor and as trainer in poetry therapy and behavioral approaches to other staff in day treatment settings. I would be able and happy to share my general knowledge and experience as well as suggest materials and offer guidance in poetry therapy techniques especially with a special education teacher population.

***Perie J Longo PhD, PTR-M/S***

**Location:** Santa Barbara CA 93105

**Degree(s):** PhD

**Professional Licensure:** MFC 29130

**Other professional disciplines:** Poetry Writing Consultant in the Schools

**Other professional associations:** California-Poets-in-the-Schools, California Association of Marriage and Family Therapists. President, NAPT, May 2005-2007.

**CPT:** 1986 **PTR:** #R97-136, 1997

**Mentor/Supervisor:** 1998

**Tel:** 805/687-1619

**Email:** perie@west.net

**Areas of specialized knowledge:** Marriage, family, cancer, schizophrenia, in-patient psychiatric.

**Specifics about training program:** Summer intensive, monthly training group in southern California.

***Nicholas Mazza PhD, PTR-M/S***

**Location:** Florida State University, College of Social Work, Tallahassee FL 32306-2570

**Degree(s):** MSW, PhD

**Professional Licensure:** FL Licensed Psychologist, PY2437; FL Licensed Clinical Social Worker; FL Licensed Marriage and Family Therapist

**Other professional disciplines:** Clinical Social Work.

**Other professional associations:** National Association of Social Workers, Council on Social Work Education, American Psychological Association (member of Division 10 – Society for the Psychology of Aesthetics, Creativity and the Arts), American Orthopsychiatric Association (Fellow), and American Counseling Association

**CPT:** 1986 **PTR:** 1991

**Mentor/Supervisor:** 1992

**Tel:** 850/644-9702

**Email:** [nfmazza@mailier.fsu.edu](mailto:nfmazza@mailier.fsu.edu)

**Areas of specialized knowledge:** University social work, research, theory; crisis intervention, family therapy, loss/grief/bereavement, group therapy. Author, *Poetry Therapy: Theory & Practice*. Editor, *Journal of Poetry Therapy*.

**Specifics about training program:** Available for consultation to mentor/supervisors and their trainees.

### ***Lianne Mercer RN, MSN, CPT-M/S***

**Location:** Fredericksburg, TX 78624

**Degree(s):** BSN, University of Michigan, 1959; MSN, University of Michigan, 1966.

**Professional Licensure:** Nurse, Texas and Michigan

**Other professional associations:** Story Circle Network

**Other professional disciplines:** Certified 2nd degree Reiki Practitioner

**CPT:** #C2000-532, 2000

**Mentor/Supervisor:** 2004

**Tel:** 830-997-6467

**Email:** [lianne@ktc.com](mailto:lianne@ktc.com)

**Areas of specialized knowledge:** Psychiatric nursing

**Specifics about training program:** Providing on-going peer groups for trainees as well as process of poetry groups for nurses and other medical personnel

### ***Sherry Reiter PhD, CSW, RDT/BCT, PTR-M/S***

**Location:** Brooklyn NY 11223

**Degree(s):** PhD, MSW, MA

**Professional Licensure:** Certified Social Worker

**Other professional disciplines:** Educator, Psychotherapist, Registered Drama Therapist/Board Certified Trainer

**Other professional associations:** NASW, National Association for Drama Therapy. President, NAPT (1993-1995). President, National Federation for Biblio/Poetry Therapy, 1995-2004.

**CPT:** 1976 **PTR:** 1991

**Mentor/Supervisor:** 1992

**Tel:** 718/998-4572

**Email:** [sreiter@erols.com](mailto:sreiter@erols.com)

**Website:** [www.thecreativerightingcenter.com](http://www.thecreativerightingcenter.com)

**Areas of specialized knowledge:** Social work, drama therapy, psychiatry, counseling for "normal neurotics", frail elderly and other special populations. Teaches abnormal psychology, developmental psychology and theories of counseling on the college level.

**Specifics about training program:** The Creative Righting Center offers a two and three year structured distance training program for persons interested in certification and registration. Learners may choose the long distance program or regional program. The regional program meets from September through June in New York City, offering group supervision and per group one Sunday a month. There are two intensive seminars offered annually: Poetry Therapy: Toward Self-Knowledge (June) and the Cape Code Writing Retreat (July). Individualized training plans and personal attention are hallmarks of this program.

## ***Lisabeth Reynolds CAPF-M/S***

**Location:** Davie, FL 33317

**Degree(s):** B.A. Spanish, Skidmore College

**Other professional disciplines:** Certified Instructor, Kathleen Adams *Journal to the Self*

**Other professional associations:** Phi Beta Kappa, World Clown Association, Master Gardener

**CAPF:** 1997 (then CPT)

**Mentor/Supervisor:** 2004

**Tel:** 954-424-3861

**Email:** [LizzietheClown@aol.com](mailto:LizzietheClown@aol.com)

**Website:** [www.lizzietheclown.com](http://www.lizzietheclown.com)

**Areas of specialized knowledge:** Professional therapeutic clowning; journaling for personal exploration; effective therapeutic techniques for Alzheimer's/dementia patients and other challenged populations; gardening in South Florida.

**Specifics about training program:** Training program for challenged populations combines clowning techniques (pantomime, physical comedy, humor) with poetry therapy, creative movement and music. Also, educational entertainment programs for children.

## ***Stephen Rojcewicz MD, PTR-MS***

**Location:** Silver Spring MD 20904-4554

**Degree(s):** MD, 1969 Georgetown University; psychiatry residency 1970-1973, Georgetown University Hospital

**Professional Licensure:** Physician (Maryland), D0013240

**Other professional disciplines:** Psychiatry, Forensic Psychiatry

**Other professional associations:** American Psychiatric Association (Distinguished Fellow), American Academy of Psychiatry and the Law, APA Art Association, Association for the Advancement of Philosophy and Psychiatry, Haiku Society of America

**CPT:** 2001 **PTR:** 2002

**Mentor/Supervisor:** 2004

**Tel:** 301-384-0960

**Email:** [raspberries@comcast.net](mailto:raspberries@comcast.net)

**Areas of specialized knowledge:** Forensic settings, serious mentally ill clients

**Specifics about training program:** At present I am only accepting trainees who are currently receiving their primary supervision from another mentor-supervisor.

## ***Alma Maria Rolfs LICSW, PTR-M/S***

**Location:** Seattle WA 98103

**Degree(s):** MSW

**Professional Licensure:** LICSW, State of Washington

**Other professional disciplines:** Clinical Social Work

**Other professional associations:** NASW, Washington State Society for Clinical Social Work

**PTR:** #R95-133, 1995

**Mentor/Supervisor:** 1997

**Tel:** 206/281-8203

**Email:** [almaria716@comcast.com](mailto:almaria716@comcast.com)

**Areas of specialized knowledge:** Social work, community mental health, bilingual (Spanish).

**Specifics about training program:** Regular training/supervision/peer groups in Seattle. Call for details and schedules.

### ***Joy Sawyer LPC, PTR-MS***

**Location:** Denver, CO 80205

**Degree(s):** MA, MABC

**Professional Licensure:** Licensed Professional Counselor, State of Colorado #1466

**Other professional disciplines:** Poetry/Writing Consultation

**Other professional associations:** Adjunct faculty, University of Denver; Poets & Writers; Academy of American Poets

**CPT:** 2002 **PTR:** 2004

**Mentor/Supervisor:** 2005

**Tel:** (303) 877-1730

**Email:** [JoySawyer@comcast.net](mailto:JoySawyer@comcast.net)

**Areas of specialized knowledge:** Poetry, Spiritual development & growth; Emergent church movement

**Specifics about training program:** Along with Kay Adams LPC, PTR-M/S, co-directs annual Poetry/Journal Therapy Intensive (5-day residential) each summer. Didactic poetry therapy training credit available through coursework in the University of Denver's Masters of Liberal Studies program. I am particularly interested in working with poetry therapists who would like to encourage the work of experiential poetry facilitation in higher education. I require a face-to-face meeting before doing any distance learning.

### ***Nancy Scherlong LCSW, PTR-MS***

**Location:** Carmel, NY 10512

**Other business locations:** Sleepy Hollow, NY and Ridgefield, CT

**Degree(s):** MSW

**Other professional disciplines:** EMDR, Somatic Experiencing, Psychodramatic Methods

**Other professional associations:** American Society of Group Psychotherapy and Psychodrama, National Association of Social Workers, NY State Society for Clinical Social Work, EMDRIA

**PTR:** 2002

**Mentor/Supervisor:** 2004

**Tel:** 914.572.3167

**Email:** NScherlongcsw@aol.com

**Website:** [metaphorsforhealing.com](http://metaphorsforhealing.com)

**Areas of specialized knowledge:** Trauma, addictions, eating disorders, family systems

**Specifics about training program:** Currently forming peer and/or training groups in Westchester NY and in Fairfield CT.

### ***Ingrid Tegnér MSW, CPT-MS***

**Location:** Gaithersburg MD **Degree(s):** BA, MSW

**Other professional disciplines:** Social work

**Other professional associations:** NASW, The Labyrinth Society

**CPT:** 2002

**Mentor/Supervisor:** 2004

**Tel:** 301-610-6016

**Email:** [info@instituteofpoetrytherapy.com](mailto:info@instituteofpoetrytherapy.com)

**Areas of specialized knowledge:** Adolescents, cancer survivors, research and working with the labyrinth

**Specifics about training program:** Co-director (with Wendi Kaplan) of the Institute of Poetry Therapy in the Washington, DC area.

## ***Donald J Weinstock PhD, CAPF-M/S***

**Location:** Huntington Beach CA

**Degree(s):** PhD, English, UCLA 06/13/68; MA, English, UCLA 06/09/60; AB, English, UCLA 01/26/56; AA, Letters & Science, UCLA 01/28/54

**Other professional disciplines:** University Emeritus Professor of English; also hold California Certificates of Eligibility as: Community-College Instructor (Language Arts & Literature), Community-College Student-Personnel Worker

**Other professional associations:** Modern Language Association (MLA), California Faculty Association (CFA) [NEA & SEIU of AFL/CIO], American Association of University Professors (AAUP)

**CAPF:** #C1984, 1984

**Mentor/Supervisor:** #M9101-1, 1991

**Tel:** 714-381-1128

**Email:** DJWeinstockPhD\_CPTms@msn.com

**Areas of specialized knowledge:** Academic and didactic studies of literature, especially Poetry and the Self (Poetry of Personal Experience); bibliotherapeutic themes in the short story

**Specifics about training program:** Individualized according to the needs of CAPF candidates.

Mentoring and supervision of credentialed librarians, educators and MFAs who work only with non-clinical populations (California CAPF candidates only). Guidance of academic and didactic studies in literature for prospective CAPFs, CPTs and PTRs (both local and distant).

## ***Helene S Weinstock CPhil, MA, LMFT, PTR-M/S***

**Location:** Huntington Beach CA

**Degree(s):** MA, (Clinical/Counseling) Psychology, California State University, Los Angeles (CSULA) 12/20/80; CPhil, History, UCLA 03/29/69; MA, Political Science, UCLA 01/30/58; AB, Political Science, UCLA 09/10/55; AA, Letters & Science, UCLA 06/17/54

**Professional Licensure:** Licensed Marriage and Family Therapist (LMFT) #MFC-16687, 10/09/81

**Other professional disciplines:** Licensed Marriage and Family Therapist; also hold lifetime California Credentials as: Community-College Counselor, Community-College Instructor (Psychology, History, Government), Community-College Student-Personnel Worker, School Counselor (Grades K-12 & Adult School), Secondary & Elementary Teacher (Psychology, History, Government, English) [Grades K-12 & Classes for Adults]

**Other professional associations:** American Association for Marriage and Family Therapy (AAMFT), California Association of Marriage and Family Therapists (CAMFT), Orange County Chapter, CAMFT (OC-CAMFT)

**CPT:** 1984

**PTR:** #R1991-123, 1991

**Mentor/Supervisor:** #M9102-1, 1991

**Tel:** 714/842-4920

**Email:** HSWnstockLMFT\_RPTms@msn.com

**Areas of specialized knowledge:** Marriage & family therapy; spiritual/religious/cultural issues; Poetry and the Self.

**Specifics about training program:** Individualized according to each candidate's needs and strengths.

Mentoring and supervision only to California PTR candidates who satisfy one of three criteria:

(1) California clinical license; (2) completed graduate degree in a clinical discipline leading to California clinical license; or (3) enrollment in a graduate program leading to a clinical degree approved for California clinical license. Supervisees must adhere to California clinical license laws and regulations. Candidates are encouraged to join NAPT. Guidance for prospective PTRs (both local and distant) about how to meet the above three criteria. Guidance for prospective CAPFs (both local and distant) who will work only in Developmental/Educational settings, about how to meet the academic and didactic requirements in counseling and psychology.

***Lila Weisberger MS, LCAT, CASAC, PTR-M/S***

**Location:** bridgeXngs Poetry Center, New York City NY 10021

**Degree(s):** MS

**Professional Licensure:** Licensed Creative Arts Therapist (NY), Certified School Psychologist, NYS teacher, Certified Alcohol and Substance Abuse Counselor

**Other professional disciplines:** Retired school psychologist serving kindergarten through high school age children and their parents. Advisor to teachers and School Administrators. Teacher of Psychology in Adult Education program. Co-editor, *The Healing Fountain: Poetry Therapy for Life's Journey*. NAPT President (1999-2001). Director of bridgeXngs Poetry Center, Inc. (NFP)

**Other professional associations:** Nassau County Psychology Association

**PTR:** #R1991-127

**Mentor/Supervisor:** 1999

**Tel:** 917/660-0440

**Email:** [bridgeXngs@aol.com](mailto:bridgeXngs@aol.com)

**Website:** <http://www.bridgexcrossings.org/>  
<http://www.RxPOEMS.com>

**Areas of specialized knowledge:** Child/adolescent, public school system, oncology, dementia, chronic mental illness, substance abuse.

**Specifics about training program:** Offer training/supervision/peer poetry therapy groups regularly in Manhattan. 9-day "ActionWeek" intensive in Manhattan in July. A variety of on-line classes are offered that are designed to help meet peer group hours and didactic hours. Offers long-distance training and long-distance group work. Call for information and schedules.

**Inactive**

Beverly Bussolati PTR-M/S  
Owen Heninger MD PTR-M/S  
Diane Hodges MA ATR PTR  
Julie Schwiertert MA PTR  
Shanee Stepakoff PhD PTR

**Retired**

Peggy Heller PhD, PTR-M/S  
Ken Gorelick MD, PTR-M/S

**Emeritus**

George Bell DMin CPT-M/S  
Joy Shieman PTR-M/S

**In Memoriam**

Rosalie M Brown BA PTR-M/S  
Arleen Hynes, OSB, PTR-M/S  
Jack Leedy MD-P PTR-M/S  
Arthur Lerner PhD PTR-M/S



# The National Federation for Biblio/Poetry Therapy

## An Agreement between Mentor/Supervisor and Trainee

I, \_\_\_\_\_, do hereby enter into an agreement with mentor/supervisor \_\_\_\_\_ this \_\_\_\_ day of \_\_\_\_\_, 20\_\_.

I agree to have communication \_\_\_\_\_ (\_\_\_x per month) at the rate of \$\_\_\_\_\_ per hour or \$\_\_\_\_\_per comprehensive training program. I understand that my mentor/supervisor will guide me in the learning process, providing mentoring of my didactic work and supervision of my facilitation work with periodic evaluations and responses to my written assignments. I agree to submit timely written plans, annotations, reports and, if possible, audio or video tape recordings of my work to help the mentor/supervisor get an accurate picture of what is happening in the sessions I facilitate for my practicum.

I understand that I am required to submit to my mentor/supervisor annual reports of my progress that will be presented to the Federation credentials committee on request. These reports will be due each year I am in training until I submit my application for credentials. I understand that my approved training plan will be valid for a period of five (5) years and that if I have not completed my training in that period I must submit a new application to the NFB/PT credentials committee and be subject to the training requirements in place at that time.

I understand that periodic evaluations with my honest input are important if I am to get the most out of training. If for any reason I need to terminate this agreement, I will discuss my reasons in a termination meeting with my mentor/supervisor and sign the appropriate form, which will state the number of hours completed in each of the components of training. I further state that if I seek training with another mentor/supervisor, I will disclose my prior training relationship. I enter into this relationship with a commitment to uphold the ethics and values of this profession.

Trainee: \_\_\_\_\_

Print Name: \_\_\_\_\_

Mentor/Supervisor: \_\_\_\_\_

Print Name: \_\_\_\_\_



# The National Federation for Biblio/Poetry Therapy

## Agreement Regarding Personal Psychotherapy

I, \_\_\_\_\_, recognize that undertaking an intensive course of study in biblio/poetry therapy may bring up my own issues and that one who is in training to facilitate others must be able to manage his/her own emotional health needs.

I further recognize that supervision is specifically *not* the same as psychotherapy or counseling, and that it is neither ethical nor workable for my mentor/supervisor to function in the dual role as my counselor or therapist.

If, in the judgment of my mentor/supervisor, I am experiencing an emotional or cognitive response to the CAPF/CPT/RPT training or to other life circumstances that is interfering with my capacity to most effectively use this training and the supervision provided, I agree to accept my mentor/supervisor's recommendation to seek out counseling, psychotherapy, a support group, or other assistance.

Dated \_\_\_\_\_, 200\_\_.

\_\_\_\_\_  
Signature of Trainee

Dated \_\_\_\_\_, 200\_\_.

\_\_\_\_\_  
Signature of Mentor/Supervisor



# **The National Federation for Biblio/Poetry Therapy**

## **Appendix E**

### **Poetry Therapy**

### **Bibliography**



## Bibliography

\* indicates essential texts/authors in the field

### ***Biblio/Poetry/Journal Therapy***

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Bolton, Gillie, Howlett, S., Lago, C. & Wright, J.K., eds. *Writing Cures: An introductory handbook of writing in counseling & therapy*. NY & London: Brunner-Routledge, 2004.

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Bowman, Ted. *Loss of Dreams: A Special Kind of Grief*. St. Paul: author, 1994. Available from Ted Bowman, 2111 Knapp St, St Paul, MN 55108-1814. Email: bowma008@maroon.tc.umn.edu

Ibid., *Finding Hope When Dreams Have Shattered*. St. Paul: author, 2001. Available from Ted Bowman, 2111 Knapp St, St Paul, MN 55108-1814. Email: bowma008@maroon.tc.umn.edu

\* Chavis, Geri Giebel and Lila Weisberger, co-editors. *The Healing Fountain: Poetry Therapy for Life's Journey*. St. Cloud, MN: North Star Press, Inc., 2003.

DeSalvo, Louise. *Writing as a Way of Healing: How Telling our Stories Transforms our Lives*. San Francisco: Harper, 1999.

\* Fox, John. *Finding What You Didn't Lose: Expressing Your Truth and Creativity Through Poem-making*. New York: Jeremy P. Tarcher/Putnam, 1995.

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- \* *Journal of Poetry Therapy*. Mazza, Nicholas J., Editor. London: Taylor & Francis.
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- \* Leedy, Jack J., ed. *Poetry as Healer: Mending the Troubled Mind*. New York: Vanguard, 1985. [out of print – available from Norma Leedy; see mentor/supervisor appendix]
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### **Literature/Writing**

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