

The Praxis® Study Companion

Theatre

5641



Welcome to the *Praxis*® Study Companion

Prepare to Show What You Know

You have been working to acquire the knowledge and skills you need for your teaching career. Now you are ready to demonstrate your abilities by taking a *Praxis*® test.

Using the *Praxis*® Study Companion is a smart way to prepare for the test so you can do your best on test day. This guide can help keep you on track and make the most efficient use of your study time.

The Study Companion contains practical information and helpful tools, including:

- An overview of the *Praxis* tests
- Specific information on the *Praxis* test you are taking
- A template study plan
- Study topics
- Practice questions and explanations of correct answers
- Test-taking tips and strategies
- Frequently asked questions
- Links to more detailed information

So where should you start? Begin by reviewing this guide in its entirety and note those sections that you need to revisit. Then you can create your own personalized study plan and schedule based on your individual needs and how much time you have before test day.

Keep in mind that study habits are individual. There are many different ways to successfully prepare for your test. Some people study better on their own, while others prefer a group dynamic. You may have more energy early in the day, but another test taker may concentrate better in the evening. So use this guide to develop the approach that works best for you.

Your teaching career begins with preparation. Good luck!

Know What to Expect

Which tests should I take?

Each state or agency that uses the *Praxis* tests sets its own requirements for which test or tests you must take for the teaching area you wish to pursue.

Before you register for a test, confirm your state or agency's testing requirements at www.ets.org/praxis/states.

How are the *Praxis* tests given?

Praxis tests are given on computer. Other formats are available for test takers approved for accommodations (see page 57).

What should I expect when taking the test on computer?

When taking the test on computer, you can expect to be asked to provide proper identification at the test center. Once admitted, you will be given the opportunity to learn how the computer interface works (how to answer questions, how to skip questions, how to go back to questions you skipped, etc.) before the testing time begins. Watch the [What to Expect on Test Day](#) video to see what the experience is like.

Where and when are the *Praxis* tests offered?

You can select the test center that is most convenient for you. The *Praxis* tests are administered through an international network of test centers, which includes Prometric® Testing Centers, some universities, and other locations throughout the world.

Testing schedules may differ, so see the *Praxis* web site for more detailed test registration information at www.ets.org/praxis/register.

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1. Learn About Your Test

Learn about the specific test you will be taking

Theatre (5641)

Test at a Glance			
Test Name	Theatre		
Test Code	5641		
Time	2 hours		
Number of Questions	120		
Format	Selected-response questions		
Test Delivery	Computer delivered		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. Curriculum, Instruction, and Classroom Practices	35	29%
	II. Creating and Performing	35	29%
	III. Production	30	25%
	IV. History, Literature, and Criticism	20	17%

About This Test

The Theatre test is designed to assess a beginning theatre teacher's knowledge and understanding of theatre and theatre education. Test takers will typically have completed, or will have nearly completed, an undergraduate theatre education program. The *Praxis* Theatre test measures whether test takers applying for a teaching license can show evidence that they have the knowledge necessary to begin practice as K-12 theatre instructors.

The 120 selected-response test questions cover four content domains as described in the table above. Materials appearing on the test reflect the diversity of theatre instruction specialties as well as the cultural and demographic inclusiveness of contemporary theatre education.

This test may contain some questions that will not count toward your score.

Test Specifications

The test specifications in this chapter describe the knowledge and skills measured by the test. Study topics that will help you prepare to answer test questions can be found on page 36. The nature and distribution of topics included on the test are based on the results of a national survey given to theatre educators. A nationally representative panel of theatre educators was convened to study the survey results and assist ETS's professional assessment staff in determining the distribution of topics on the test. Each ETS assessment specialist working on this test has extensive experience in theatre education. Additionally, ETS assessment specialists consult regularly with theatre teachers and theatre education professors from throughout the country to ensure the appropriateness of individual test questions. The following is an outline of the topics covered on the test. Question content is based specifically on practitioners' judgments of what a new theatre teacher should know to begin a career as a theatre education professional.

I. Curriculum, Instruction, and Classroom Practices

A. Understands how to select appropriate materials and plan instruction for various theatre subject areas

1. Selecting materials that are appropriate (developmentally, contextually, etc.) and reinforce learning objectives
 - a. dramatic literature and other performance, design, or history texts
 - b. acting exercises, improvisation games, creative dramatics, readers theatre, process drama materials, etc.
 - c. textbooks, videos, software, etc.
2. Planning instruction that is developmentally appropriate and reinforces learning objectives
 - a. pacing guides and curriculum maps
 - b. unit plans
 - c. lesson plans
 - d. cross-curricular collaboration with other teachers
3. Aligning curriculum with current standards (district, state, national)

B. Understands how to select, create, and modify appropriate assessments for evaluating instructional effectiveness and student learning and progress

1. Formative assessments
2. Summative assessments
3. Performance assessments
4. Formal and informal assessments
5. Authentic assessments
6. Aligning assessments with appropriate standards (district, state, national)
7. Appropriate and effective interpretation and use of assessment results

C. Understands how to provide students with learning experiences that enhance their knowledge and skills in theatre

1. Appropriate use of performance and production opportunities in:
 - a. class
 - b. rehearsal
 - c. shops
 - d. productions
 - e. touring
 - f. workshops
2. Appropriate use of media
 - a. filmed versions of performances
 - b. interviews with artists
 - c. multimedia presentations detailing the design process
 - d. video of student rehearsal and performances
 - e. audio recordings of student rehearsal and performances
 - f. is familiar with basic film technique and terminology (e.g., camera angles, blue screen, etc.)
3. Appropriate use of guest artists and residencies such as
 - a. directors
 - b. dramaturgs
 - c. playwrights
 - d. performers
 - e. designers
 - f. producers
 - g. critics
 - h. technicians
4. Appropriate opportunities for students to view live performances
 - a. schools
 - b. community theatres
 - c. professional theatre
 - d. other venues

D. Understands how to provide students with learning experiences that make theatre personally relevant and meaningful

1. Supporting student input in the learning process as appropriate
2. Working with students to select and create material that is relevant to student interests and needs (e.g., connected to students' real lives, communities, and families)
3. Working with students to select and create material that addresses contemporary social issues (e.g., oral history, ethno-theatre, political theatre, forum theatre, feedback theatre, etc.)
4. Appropriate use of discussions, games, presentations, dialogues, etc.

E. Understands how to provide students with learning experiences that demonstrate ways in which theatre can help us explore/ understand human nature and the human condition

1. Introducing students to dramatic literature and other performance texts that deal with philosophical, social, cultural, personal, and political issues
2. Exploration of dramatic situations and methods that deal with philosophical, social, cultural, personal, and political issues
3. Exploration of personal experiences through performance
4. Exploration of human nature and the human condition through theatre

F. Knows how to provide students with learning experiences that foster creativity

1. Knows the steps of the creative process, such as
 - a. preparation
 - b. incubation
 - c. illumination
 - d. implementation and modeling
 - e. evaluation
2. Knows how to use exploration and imaginative play
3. Knows the kinds of learning activities that stimulate imagination in order to foster creativity

G. Knows how to provide students with learning experiences that foster independence, responsibility, and self-direction

1. Supporting students in setting goals, managing time, organizing information, monitoring progress, reflecting on outcomes, and establishing a productive work environment
2. Guiding students in making ethical decisions related to goals and avoiding unethical behavior (e.g., plagiarism, cheating, violations of privacy, etc.)
3. Facilitating effective collaboration among students

H. Knows how to provide students with learning experiences that foster critical thinking and problem solving

1. Identifying complex cognitive processes as they apply to theatre
 - a. concept learning
 - b. problem solving
 - c. metacognition
 - d. critical thinking
 - e. transfer
2. Instructional activities specific to the development of students' cognitive processes
 - a. distinguishing fact from opinion
 - b. comparing and contrasting
 - c. detecting bias
 - d. predicting
 - e. categorizing
 - f. analyzing
 - g. sequencing
 - h. summarizing
 - i. inferring
 - j. decision making
 - k. visualizing
 - l. evaluating
 - m. synthesizing
 - n. creating
 - o. generalizing

I. Understands how to identify developmentally appropriate instructional activities for students

1. Variables that affect how students learn, engage, and perform
 - a. learning style
 - b. gender and sexual orientation
 - c. biases
 - d. culture and ethnicity
 - e. socioeconomic status
 - f. background knowledge and experience
 - g. motivation
 - h. self-confidence, self-esteem
 - i. cognitive development
 - j. maturity
 - k. school environment and culture
 - l. language use and development (e.g., first language other than English, links between language and culture, etc.)
2. Examples of how these variables might affect how students learn and perform
3. Applies knowledge of human growth and development to theatre instruction

J. Understands how to select and differentiate teaching methods and materials to address a variety of student needs (e.g., learning styles, diverse backgrounds, exceptionalities)

1. Can identify learning accommodations specific to theatre for students with diverse needs (e.g., English language learners, gifted and talented, special needs, local cultures, etc.)
2. Can identify areas of exceptionality that may impact a student's learning (e.g., developmental delays, health impairments, deafness, giftedness, etc.)
3. Develops appropriate adaptations and accommodations for learning about and working in theatre (e.g., as an Individualized Education Program team member)

K. Understands how to use a variety of instructional methods (e.g., cooperative learning, direct instruction, discovery) in teaching theatre

1. Variety of instructional methods and strategies, including
 - a. direct
 - b. indirect
 - c. independent
 - d. experiential
 - e. exploration

- f. interactive
- g. cooperative
- h. workshops
- i. hands-on
- j. small group
- k. ensemble
- l. apprenticeship
- m. coaching
- n. mentoring
- o. problem-based learning
- p. scaffolding

L. Understands the appropriate uses of cooperation and competition in theatre

1. Recognizing theatre as a collaborative art form and the skills required to work with others on theatrical projects
 - a. team-building
 - b. listening and the communication process
 - c. being reliable
 - d. having a good work ethic
 - e. sharing
 - f. creating a supportive environment
 - g. confidence-building
2. Helping students understand and work with competitive aspects of theatre
 - a. audition process (e.g., productions, scholarships, college applications, internships, professional work, etc.)
 - b. applications for various programs
 - c. theatre competitions
 - d. career paths
3. Helping students understand the ethical issues related to the competitive aspects of theatre
 - a. respect for other competitors
 - b. honesty and integrity
 - c. maintaining fairness and transparency within the adjudication and performance processes

M. Understands the importance of both process and product in theatre

1. Learning activities that explore the process of creating a performance
 - a. creative drama
 - b. process drama
 - c. role play
 - d. developing dialogue
 - e. improvisation
 - f. imaginative play
 - g. script building
 - h. drafting, rendering, modeling, building, hanging, etc.

2. Learning activities that explore theatrical products, such as
 - a. readings and performances: in class and elsewhere
 - b. scripts
 - c. designs
 - d. works-in-progress
 - e. reviews
 - f. talk-backs
 - g. master classes
 - h. videos and other recordings
 - i. portfolios
- N. Knows how to use current technologies to support theatre instruction (e.g., video cameras, use of digital audio media)**
1. Use of technology in the classroom
 - a. to review productions (e.g., videos, multimedia, etc.)
 - b. to create and coach theatrical works (e.g., performances, designs, digital storytelling, radio drama, etc.)
 - c. other teaching tools (e.g., software, websites, blogs, student response systems, etc.)
 2. Use of technology in productions
 3. Use of technology in assessment
- O. Understands theatre as a collaborative art form and its relationship to the other arts**
1. Encourages collaboration in the classroom and in productions with peers and other professionals
 2. Encourages students to see the connections between theatre and other art forms
 - a. visual arts
 - b. music
 - c. dance
 - d. literature
 - e. film and media
- P. Knows how to create learning activities that place theatre in a social and historical context**
1. Discussing and/or having classes create performances that deal with contemporary and historical issues and concerns in an appropriate manner
 2. Researching and creating re-enactments to interpret historical events (e.g., 9/11 plays, Hurricane Katrina projects, etc.)
3. Recognizing and discussing developments in theatre as they relate to history and society (e.g., introduction of female performers, development of the Federal Theatre Project, oral history theatre, etc.)
 4. Discussing issues contemporary with a play's historical context
 5. Exploring theatre as a reflection of society and an instrument of social change
- Q. Is familiar with the interdisciplinary connections between theatre and other academic subjects (e.g., social studies, science, mathematics)**
1. Influence of other academic subjects on theatrical materials and courses (e.g., influence of science in certain play scripts, impact of developments in visual art on scenic design, use of mathematics in set design, importance of writing skills and reading in theatre courses, etc.)
 2. Ways of supporting other subjects using theatre activities and processes
 3. Integration of theatre methods and practices in the teaching and learning of other subjects
 4. Collaboration with other faculty members (e.g., history teacher helping with production of *The Grapes of Wrath*, science on stage, etc.)
 5. Alignment and integration of curriculum across subjects
- R. Knows scope and sequence of curriculum development in theatre**
1. Recognizes how to align scope and sequence with learning standards
 2. Knows the role of scope and sequence in curriculum, unit, lesson, and activity planning
 3. Knows how to evaluate student readiness within scope and sequence and provide appropriate differentiated instruction to meet student needs
- S. Understands ethical and legal issues related to theatre education and practice**
1. Physical and emotional safety
 - a. in the classroom
 - b. in rehearsals and performances
 - c. in shops and work areas
 - d. in student relations (e.g., bullying, dating, harassment, etc.)

2. Laws related to theatrical productions
 - a. acquiring rights for performance works and use of copyrighted materials
 - b. safety regulations for shop, stage, storage, and other facilities
 - c. legally regulated accommodations
 3. Ethical issues with interactions among administrators, teachers, students, and parents
 - a. trips and tours
 - b. after-school rehearsals
 - c. individual coaching
 - d. written communications
 - e. social networking
- T. Knows how to create a safe and supportive learning environment to encourage student participation within the artistic process**
1. Fostering an environment of trust and collaboration among all participants
 2. Coaching and feedback that encourage participation and improvement
 3. Basic techniques for establishing and maintaining standards of conduct for discussions, critiques, and performance activities
 - a. engaging all learners equitably and/or fairly
 - b. creating a supportive environment
 - c. respecting diverse opinions and lifestyles
 - d. supporting risk taking
 4. Ensuring access to learning opportunities for everyone
- U. Knows how to use creative drama and process drama techniques in the classroom**
1. Theatre games and other exercises
 2. Improvisations
 3. Storytelling
 4. Adaptation, interpretation, and performance of literature
 5. Role-play
 6. Interactive theatre
 7. Devised theatre
 8. Creative dramatics (e.g., acting out stories, narrative pantomime)
 9. Puppetry
 10. Masks
 11. Tableau
- V. Is familiar with the theatre profession, including current trends, possible career paths, and other opportunities**
1. Current trends in the theatre profession, including trends in professional training and development, and trends in professional and amateur productions
 - a. trends in professional training and development, including
 - new uses of technology
 - networking trends
 - professional development through courses and continuing theatrical experience
 - b. trends in professional and amateur productions, such as
 - flocking, flashmobs, and invisible theatre
 - site-specific and community-based theatre
 - readers theatre
 - organic theatre
 - theatre of the oppressed
 - performance art
 - jukebox musicals
 - storytelling and oral history performances
 - integration of technology into live productions
 2. Career opportunities in theatre and non-theatrical contexts
 - a. college programs (e.g., BA, BSE and BFA) and other pathways to the profession
 - b. resources for young actors, directors, or designers (e.g., Actors Connection, USITT, International Thespians Society, Educational Theatre Association, American Alliance of Theatre Education, Actors Access, etc.)
 - c. theatre for young audiences
 - d. drama therapy
 - e. acting, directing, technical, design, dramaturgy, playwright, TV and film, management, producing
 - f. education
 - g. acting in non-theatrical contexts (e.g., medical schools)

II. Creating and Performing

A. Knows various methods for creating performance material

1. Researching
2. Writing and revising scripts
3. Literary adaptation
4. Adapting, editing, or modifying a script
5. Storytelling techniques
6. Drama play
7. Creative dramatics
8. Process drama
9. Theatre games
10. Role playing
11. Improvisation
12. Storyboarding

B. Knows how to teach students to select or create appropriate performance material

1. Types of material to be selected or created
 - a. audition materials
 - b. scene study
 - c. class work
 - d. competition works
 - e. performance works
2. Knows script development and the writing process and how to introduce it to students
3. Recognizes literary merit in various pieces of performance material
4. Helps students evaluate and address their own strengths and weaknesses when selecting and creating appropriate performance material

C. Is familiar with major theoretical approaches to acting

1. Konstantin Stanislavski
2. Jerzy Grotowski
3. Uta Hagen
4. Viola Spolin
5. Sanford Meisner
6. Lee Strasberg
7. Stella Adler
8. Anne Bogart
9. Augusto Boal

D. Understands the common approaches and basic steps involved in creating a performance (e.g., script analysis, character development, improvisation)

1. Script analysis
 - a. beats or units of action
 - b. superobjectives, objectives, obstacles, and actions (tactics or intentions)
 - c. given circumstances
 - d. subtext
 - e. researching character, place, period, playwright, style, etc.
2. Developing physical characterization
3. Developing voice and speech appropriate for the character
4. Using improvisation approaches and techniques
5. Rehearsal approaches and techniques
6. Understanding the importance of imagination in the creation of a character
7. Understanding relationship of character to other characters in the piece
8. Memorizing lines and blocking
9. Listening and responding to other performers

E. Understands the basic principles of vocal production and technique (e.g., projection, articulation, variety)

1. Basic anatomy and maintenance of vocal instrument
2. Breath and support
3. Relaxation
4. Warm-ups
5. Projection
6. Pitch and tone
7. Articulation and enunciation
8. Dialect
9. Variety and contrast
10. Tempo, timing, and rhythm

F. Understands the basic principles of movement, physicality, and expression

1. Basic anatomy and physiology
2. Basic kinesiology
3. Breath and its relationship to movement
4. Balance
5. Relaxation
6. Warm-ups
7. Movement safety and basic health concerns
8. Spatial awareness
9. Tempo, timing, and rhythm
10. Basic understanding of mime, pantomime, and mask work
11. Basic understanding of stage combat

G. Understands the basic elements of the audition process

1. Types of auditions
 - a. cattle call
 - b. cold or provided readings
 - c. group or ensemble
 - d. improvisations
 - e. call-backs
 - f. dance auditions
 - g. singing auditions
 - h. scholarship
 - i. technical/portfolio
2. Audition preparation
 - a. performance and/or design material selection
 - b. monologues
 - c. cold readings
 - d. interview and portfolio
 - e. improvisations
 - f. vocal and physical warm-ups
 - g. introduction/slating
 - h. importance of preparation for all types of auditions
 - i. maintaining concentration
 - j. appropriate dress and etiquette
 - k. materials that could be required (e.g., résumé, headshot, etc.)
3. Running an audition
 - a. preparing materials
 - b. organizing the audition
 - c. role of the stage manager
 - d. making casting decisions

4. Nontraditional casting
5. Creating an ensemble
6. Understands the need for fairness and providing opportunities for student growth
7. Ways to help students and parents deal appropriately with audition results
8. Understands ethical considerations related to auditions

H. Understands the importance of considering the audience when selecting and creating performance material

1. Selecting appropriate material for school theatre programs
 - a. age and developmental appropriateness
 - b. meeting/addressing standards (school, curricular, community)
2. Knows common issues and concerns regarding censorship and how to address them
3. Selecting appealing material that meets student interests
4. Choosing and/or making material that is relevant to a contemporary audience
5. Selecting challenging material
 - a. material at an appropriate level
 - b. material that helps develop skills

I. Understands the role of the audience in various performance contexts (e.g., traditional play, storytelling, classroom)

1. Audience expectations and reactions in various contexts
 - a. what those expectations are likely to be
 - b. how and when to play to and/or challenge expectations
2. Recognizes the audience's role as a participant in a variety of theatrical contexts
3. Knows how to engage the audience in a variety of theatrical contexts
4. Recognizes when audience interaction is appropriate and inappropriate in a variety of theatrical contexts

J. Knows ways to use performance material and theatrical exercises for developing and refining student skills and knowledge

1. Knows how to select, develop, and coach scenes from a variety of theatrical and non-theatrical sources for addressing specific theatre skills and knowledge
2. Selecting improvisation exercises that address specific theatre skills and knowledge
3. Adapting cross-curricular instructional materials
4. Using various technologies (e.g., video and audio recording) for instructional purposes
5. Using performance material for instructional and life-skill purposes
 - a. presentations
 - b. general communication skills
 - c. quantitative skills
 - d. creative thinking
 - e. problem-solving, developing solutions
 - f. managing life issues such as conflict, stress, peer pressure

K. Knows how to observe student performances and provide feedback that enhances those performances

1. Recognizes and communicates appropriate goals and outcomes for performance assignments
2. Knows techniques for providing effective side-coaching
3. Knows techniques for facilitating peer feedback sessions
4. Recognizes effective approaches for providing individuals and groups with appropriate feedback
5. Knows how to guide students in self-reflection

III. Production

A. Understands standard theatre terminology used in acting, directing, and technical elements

1. Acting terminology
 - a. beats or units of action
 - b. objectives, obstacles, and actions (tactics or intentions)
 - c. sense memory and emotional recall
 - d. characterization
 - e. subtext

- f. focus
- g. monologues, dialogues, soliloquies
- h. stage business
- i. pantomime or mime
- j. improvisation
- k. role play
- l. mirroring
- m. truthfulness

2. Directing terminology

- a. blocking and stage directions
- b. table work
- c. fourth wall
- d. composition and picturization
- e. focus
- f. script analysis
- g. rhythm, tempo, and pacing
- h. concept/world of the play
- i. approaches or styles (e.g., realism, absurdism, Brechtian, Viewpoints, etc.)

3. Technical theatre terminology

- a. cues
- b. prompt book
- c. call
- d. curtain call
- e. cue-to-cue
- f. dress rehearsal
- g. green room
- h. strike
- i. spike
- j. props
- k. costumes and make-up
- l. types of stages (e.g., proscenium, thrust, arena, environmental)
- m. areas in a theatre (e.g., front of house, on stage, back stage, etc.)
- n. basic technical equipment (e.g., lighting board, sound board, fly rigging, curtain types, lighting instruments, flats, platforms, etc.)

B. Understands the various roles in theatre production

1. Performance roles, such as
 - a. actor
 - b. dancer
 - c. singer
 - d. chorus
 - e. puppeteer
 - f. musician

2. Technical roles, such as
 - a. designers (lighting, scenic, costume, props master, makeup, sound)
 - b. production manager
 - c. technical director
 - d. master electrician
 - e. light board operator, sound board operator
 - f. stage crew (e.g., fly, running, dressers, etc.)
 3. Production roles, such as
 - a. director
 - b. stage manager
 - c. producer
 - d. conductor
 - e. music director
 - f. choreographer
 - g. fight director
 - h. dialect/vocal coach
 - i. vocal director
 - j. house manager
 - k. dramaturg
 - l. usher
 - m. public relations staff
 - n. box office manager
 - o. theatre critic
- C. Understands key elements of production (e.g., rehearsal, casting, set construction)**
1. Production timelines and scheduling
 - a. play selection and analysis
 - b. production meetings
 - c. auditions
 - d. casting
 - e. rehearsals
 - f. read through
 - g. blocking and exploration
 - h. technical
 - i. dress
 - load-in, hang and focus
 - performances
 - strike
 - post-mortem
 2. Required staff and roles
 3. Collaboration among all people working on a production
 4. Interrelationship of the key elements of a production (e.g., technical elements impacting the rehearsal schedule or how design elements relate to one another)
- D. Knows the processes of theatre operations/management (e.g., producing, publicity, front of house)**
1. Producing responsibilities
 - a. play and/or season selection
 - b. fund raising and/or grant/proposal writing
 - c. developing budgets
 - d. building a theatre program within an educational context
 - e. royalties and legal requirements
 - f. publicizing a production
 - g. designing a playbill or program
 2. Front-of-house responsibilities
 - a. box office responsibilities
 - b. house manager's responsibilities
- E. Is familiar with the production of works in a variety of theatre genres and styles (e.g., musicals, theatre for social change, theatre for young audiences)**
1. Production responsibilities common to all genres and styles
 2. Production responsibilities specific to particular genres, styles, and theatrical spaces, such as
 - a. production of musicals
 - b. production of theatre for young audiences
 - c. production of theatre for social change
- F. Is familiar with the use of a variety of technologies (e.g., software, projection) to produce theatrical works**
1. How various technologies can be used pre-production (e.g., computer-assisted design, script-writing software, set construction equipment)
 2. How various technologies can be used during productions (e.g., projections, sound effects, microphones)
 3. Documentation or archiving of performances and portfolio creation
- G. Understands key elements of the directing process**
1. Basic approaches to directing (e.g., organic versus structured, time management, etc.)
 2. Directing in various theatre spaces
 3. Play selection and analysis
 4. Developing a production concept or a unified vision for the production

5. Knowing the stages of the production process, including scheduling and planning
6. Collaboration with designers
7. Collaboration with producers and/or administrators
8. Collaboration with other teachers and colleagues
9. Collaboration with the local community
10. Auditions and casting
11. Rehearsal process
 - a. table work
 - b. exploration (e.g., scene work, characterization, etc.)
 - c. staging and blocking
 - d. collaboration with actors
 - e. collaboration with stage manager
 - f. continuing collaboration with designers
 - g. giving notes and other kinds of feedback

H. Knows the design and technical skills required for a variety of theatre productions and spaces

1. Different skills related to various types of production spaces
 - a. skills, such as
 - all design elements
 - all technical elements
 - touring
 - b. related to spaces, such as
 - proscenium
 - thrust
 - arena
 - black box
 - flexible
 - outdoor
 - environmental and site-specific
2. Different skills related to various types and styles of productions
 - a. skills, such as
 - all design elements
 - all technical elements
 - b. related to types of productions, such as
 - musicals
 - realistic plays
 - minimalist theatre
 - classical productions
 - theatre for young audiences
 - theatre for social change
 - being familiar with technical standards (e.g., USITT)

I. Understands current safety guidelines for theatre spaces, classrooms, and productions

1. Age-appropriate safety guidelines and practices within
 - a. classrooms
 - b. rehearsal spaces
 - c. shops and technical areas
 - d. productions (build, rehearsals, performance, and strike)

J. Knows key elements of lighting design and production

1. Familiar with basic lighting instruments and their uses (e.g., LEDs, par cans, ellipsoidals, follow spots, tracking lights, etc.)
2. Familiar with lighting tools and technologies (e.g., gels, gobos, software)
3. Familiar with light and color theory
4. Familiar with basic aspects of electrics (e.g., plugging in equipment, dimmer board, load capabilities, etc.)
5. Familiar with basic lighting areas and angles (e.g., key light, back light, hot spot, etc.)
6. Familiar with lighting cue sheets and instrument schedules
7. Appropriate lighting practices for various performance spaces
8. Uses of lighting to further storytelling
9. Use of lighting design to create the style, mood, and world of the play
10. Unifying lighting design with the production's vision

K. Knows key elements of sound design and production

1. Familiar with basic sound tools and technologies
 - a. recordings
 - b. sound board
 - c. microphones
 - d. wireless devices
 - e. amplifiers
 - f. sources (e.g., CDs, MP3s, etc.) and copyright issues
 - g. monitors and speakers
 - h. headsets
 - i. DAW (digital audio workstation) and other software
 - j. placement and set-up

2. Use of sound design to create the style, mood, and world of the play
 - a. sound effects
 - b. recorded and live music

L. Knows script analysis as it applies to the design and technical aspects of theatre

1. Role and process of script analysis in the work of designers
 - a. lighting
 - b. set
 - c. costume
 - d. makeup and hair
 - e. sound
 - f. projections
 - g. properties

M. Knows the key elements of scenic and property design and construction

1. Types of theatre spaces
 - a. proscenium
 - b. thrust
 - c. arena
 - d. black box
 - e. flexible
 - f. outdoor
 - g. environmental and site-specific
2. Familiar with basic types of sets and set designs
 - a. box set
 - b. wing-and-drop
 - c. realistic exterior
 - d. minimalist
 - e. unit set
3. Familiar with tools and processes for set design and construction, including safety considerations (e.g., rigging)
4. Familiar with tools and techniques for painting scenery
5. Use of set design to create the style, mood, and world of the play
6. Unifying set design with the production's vision
7. Property design, selection, and construction consistent with the world of the play

N. Knows key elements of costuming a production, and is familiar with stage makeup design and application

1. Basic elements of costume and makeup design

2. Basic techniques of costume and makeup design and production/application
3. Familiar with care, health, and safety considerations related to costumes and makeup
4. Use of costume and makeup design to reveal character, mood, and the world of the play
5. Unifying costume and makeup design with the production's vision

IV. History, Literature, and Criticism

A. Understands how to respond to, analyze, and critique theatrical works in a variety of genres and styles

1. Responding both affectively and cognitively to theatrical works and performances
 - a. written responses (reviews, articles, adjudication, etc.)
 - b. verbal responses (talk-backs, classroom discussions, adjudication, etc.)
 - c. creative responses (artistic works, movement, etc.)
2. Analyzing theatrical works and performances
 - a. use of approaches appropriate to the genre or style to analyze:
 - performance
 - production
 - historical and literary elements
3. Critiquing theatrical works and performances
 - a. valuing and making judgments
 - b. recognizing personal viewpoints, biases, and philosophical perspectives
 - c. understanding etiquette in various contexts (e.g., printed review, classroom critiques)
4. Knows how to respond to, analyze, and critique performance works in a variety of media (e.g., radio, stage, film, television, multimedia)
 - a. knows the characteristics, strengths, and limitations of different media
 - b. is familiar with the similarities and differences of a variety of live and mediated performances

B. Understands the importance of theatre and its impact on society and history

1. Role of theatre in various periods and cultures
2. Theatre as it reflects and/or influences society and history, both past and present
 - a. importance of religion in various theatre traditions
 - b. influence of class and socioeconomic structures on various theatre traditions
 - c. the role of theatre in questioning social norms
 - d. use of political satire in various theatre traditions
 - e. theatre as a vehicle for addressing social issues
3. History of theatre education

C. Understands the principles of theatre etiquette as a participant and a spectator

1. Appropriate behavior for participants (e.g., actors, directors, crew, front of house, etc.)
 - a. during rehearsals
 - b. during performances
 - c. during in-class work
2. Appropriate audience behavior in different performance settings
 - a. classroom spaces
 - b. performances spaces

D. Knows theatre traditions from a variety of cultures and perspectives

1. Historical and contemporary world theatre traditions
 - a. Africa
 - b. The Americas
 - c. Asia and the Pacific Rim
 - d. Europe
2. Various performance perspectives, including:
 - a. feminist theatre
 - b. theatre from various ethnic groups (e.g., African American, Latino/a, Yiddish)
 - c. gay, lesbian, bisexual, and transgender theatre
 - d. political theatre
 - e. religious theatre
 - f. indigenous theatre

E. Knows the development of theatre in key historical periods

1. Classical theatre: Greek and Roman
2. Key periods of European theatre

- a. Middle Ages and Renaissance
- b. Elizabethan England
- c. British Restoration
- d. Spanish Golden Age
- e. French Neoclassical Theatre
- f. development of Realism

3. American theatre

- a. theatre in the United States, including musical theatre
- b. other theatre traditions of the Americas

4. Modernist and post-modernist theatre

5. Key periods and styles of non-western theatre

F. Is familiar with current developments in theatre

1. Broadway, Off-Broadway, West End, and regional theatre
2. Theatre for young audiences
3. Theatre for social change
4. Major contemporary playwrights, directors, and production companies
5. Major developments in world theatre

G. Understands how to respond to, analyze, and critique key works of dramatic literature from different historical periods and cultures

1. Major playwrights and key works of dramatic literature (e.g., Sophocles, Shakespeare, Molière, Ibsen, Chekhov, Hansberry, Beckett, etc.)
2. How works relate to periods and cultures from which they come
3. Analyzing performance and literary elements in key works of dramatic literature

2. Familiarize Yourself with Test Questions

Become comfortable with the types of questions you'll find on the Praxis tests

The *Praxis* assessments include a variety of question types: constructed response (for which you write a response of your own); selected response, for which you select one or more answers from a list of choices or make another kind of selection (e.g., by clicking on a sentence in a text or by clicking on part of a graphic); and numeric entry, for which you enter a numeric value in an answer field. You may be familiar with these question formats from taking other standardized tests. If not, familiarize yourself with them so you don't spend time during the test figuring out how to answer them.

Understanding Computer-Delivered Questions

Questions on computer-delivered tests are interactive in the sense that you answer by selecting an option or entering text on the screen. If you see a format you are not familiar with, read the directions carefully. The directions always give clear instructions on how you are expected to respond.

For most questions, you respond by clicking an oval to select a single answer from a list of answer choices.

However, interactive question types may also ask you to respond by:

- **Clicking more than one oval** to select answers from a list of choices.
- **Typing in an entry box.** When the answer is a number, you may be asked to enter a numerical answer. Some questions may have more than one place to enter a response.
- **Clicking check boxes.** You may be asked to click check boxes instead of an oval when more than one choice within a set of answers can be selected.
- **Clicking parts of a graphic.** In some questions, you will select your answers by clicking on a location (or locations) on a graphic such as a map or chart, as opposed to choosing your answer from a list.
- **Clicking on sentences.** In questions with reading passages, you may be asked to choose your answers by clicking on a sentence (or sentences) within the reading passage.
- **Dragging and dropping answer choices into targets on the screen.** You may be asked to select answers from a list of choices and drag your answers to the appropriate location in a table, paragraph of text or graphic.
- **Selecting answer choices from a drop-down menu.** You may be asked to choose answers by selecting choices from a drop-down menu (e.g., to complete a sentence).

Remember that with every question you will get clear instructions.

Perhaps the best way to understand computer-delivered questions is to view the [Computer-delivered Testing Demonstration](#) on the Praxis web site to learn how a computer-delivered test works and see examples of some types of questions you may encounter.

Understanding Selected-Response Questions

Many selected-response questions begin with the phrase “which of the following.” Take a look at this example:

Which of the following is a flavor made from beans?

- (A) Strawberry
- (B) Cherry
- (C) Vanilla
- (D) Mint

How would you answer this question?

All of the answer choices are flavors. Your job is to decide which of the flavors is the one made from beans.

Try following these steps to select the correct answer.

- 1) **Limit your answer to the choices given.** You may know that chocolate and coffee are also flavors made from beans, but they are not listed. Rather than thinking of other possible answers, focus only on the choices given (“which of the following”).
- 2) **Eliminate incorrect answers.** You may know that strawberry and cherry flavors are made from fruit and that mint flavor is made from a plant. That leaves vanilla as the only possible answer.
- 3) **Verify your answer.** You can substitute “vanilla” for the phrase “which of the following” and turn the question into this statement: “Vanilla is a flavor made from beans.” This will help you be sure that your answer is correct. If you’re still uncertain, try substituting the other choices to see if they make sense. You may want to use this technique as you answer selected-response questions on the practice tests.

Try a more challenging example

The vanilla bean question is pretty straightforward, but you’ll find that more challenging questions have a similar structure. For example:

Entries in outlines are generally arranged according to which of the following relationships of ideas?

- (A) Literal and inferential
- (B) Concrete and abstract
- (C) Linear and recursive
- (D) Main and subordinate

You’ll notice that this example also contains the phrase “which of the following.” This phrase helps you determine that your answer will be a “relationship of ideas” from the choices provided. You are supposed to find the choice that describes how entries, or ideas, in outlines are related.

Sometimes it helps to put the question in your own words. Here, you could paraphrase the question in this way: “How are outlines usually organized?” Since the ideas in outlines usually appear as main ideas and subordinate ideas, the answer is (D).

QUICK TIP: Don't be intimidated by words you may not understand. It might be easy to be thrown by words like "recursive" or "inferential." Read carefully to understand the question and look for an answer that fits. An outline is something you are probably familiar with and expect to teach to your students. So slow down, and use what you know.

Watch out for selected-response questions containing "NOT," "LEAST," and "EXCEPT"

This type of question asks you to select the choice that does not fit. You must be very careful because it is easy to forget that you are selecting the negative. This question type is used in situations in which there are several good solutions or ways to approach something, but also a clearly wrong way.

How to approach questions about graphs, tables, or reading passages

When answering questions about graphs, tables, or reading passages, provide only the information that the questions ask for. In the case of a map or graph, you might want to read the questions first, and then look at the map or graph. In the case of a long reading passage, you might want to go ahead and read the passage first, noting places you think are important, and then answer the questions. Again, the important thing is to be sure you answer the questions as they refer to the material presented. So read the questions carefully.

How to approach unfamiliar formats

New question formats are developed from time to time to find new ways of assessing knowledge. Tests may include audio and video components, such as a movie clip or animation, instead of a map or reading passage. Other tests may allow you to zoom in on details in a graphic or picture.

Tests may also include interactive questions. These questions take advantage of technology to assess knowledge and skills in ways that standard selected-response questions cannot. If you see a format you are not familiar with, **read the directions carefully**. The directions always give clear instructions on how you are expected to respond.

QUICK TIP: Don't make the questions more difficult than they are. Don't read for hidden meanings or tricks. There are no trick questions on *Praxis* tests. They are intended to be serious, straightforward tests of your knowledge.

Understanding Constructed-Response Questions

Constructed-response questions require you to demonstrate your knowledge in a subject area by creating your own response to particular topics. Essays and short-answer questions are types of constructed-response questions.

For example, an essay question might present you with a topic and ask you to discuss the extent to which you agree or disagree with the opinion stated. You must support your position with specific reasons and examples from your own experience, observations, or reading.

Take a look at a few sample essay topics:

- "Celebrities have a tremendous influence on the young, and for that reason, they have a responsibility to act as role models."
- "We are constantly bombarded by advertisements—on television and radio, in newspapers and magazines, on highway signs, and the sides of buses. They have become too pervasive. It's time to put limits on advertising."
- "Advances in computer technology have made the classroom unnecessary, since students and teachers are able to communicate with one another from computer terminals at home or at work."

Keep these things in mind when you respond to a constructed-response question

- 1) **Answer the question accurately.** Analyze what each part of the question is asking you to do. If the question asks you to describe or discuss, you should provide more than just a list.
- 2) **Answer the question completely.** If a question asks you to do three distinct things in your response, you should cover all three things for the best score. Otherwise, no matter how well you write, you will not be awarded full credit.
- 3) **Answer the question that is asked.** Do not change the question or challenge the basis of the question. You will receive no credit or a low score if you answer another question or if you state, for example, that there is no possible answer.
- 4) **Give a thorough and detailed response.** You must demonstrate that you have a thorough understanding of the subject matter. However, your response should be straightforward and not filled with unnecessary information.
- 5) **Reread your response.** Check that you have written what you thought you wrote. Be sure not to leave sentences unfinished or omit clarifying information.

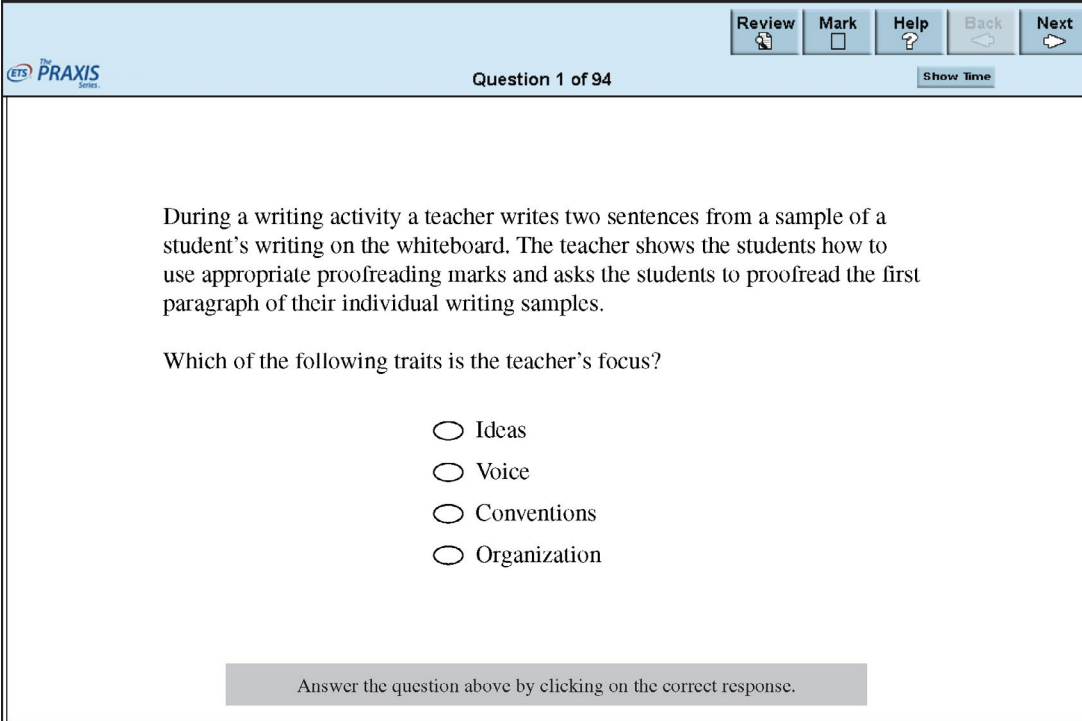
QUICK TIP: You may find that it helps to take notes on scratch paper so that you don't miss any details. Then you'll be sure to have all the information you need to answer the question.

3. Practice with Sample Test Questions

Answer practice questions and find explanations for correct answers

Computer Delivery

This test is available via computer delivery. The following sample question provides a preview of an actual screen used in a computer-delivered test. For the purposes of this Study Companion, the sample questions are shown as they would appear in a paper-delivered test.



The screenshot shows a computer-delivered test interface. At the top left is the ETS PRAXIS logo. In the top right corner, there are five buttons: "Review" (with a magnifying glass icon), "Mark" (with a square icon), "Help" (with a question mark icon), "Back" (with a left arrow icon), and "Next" (with a right arrow icon). Below these buttons, the text "Question 1 of 94" is displayed, and to its right is a "Show Time" button. The main content area contains the following text:

During a writing activity a teacher writes two sentences from a sample of a student's writing on the whiteboard. The teacher shows the students how to use appropriate proofreading marks and asks the students to proofread the first paragraph of their individual writing samples.

Which of the following traits is the teacher's focus?

- Ideas
- Voice
- Conventions
- Organization

At the bottom of the question area, there is a grey instruction box that reads: "Answer the question above by clicking on the correct response."

Sample Test Questions

The sample questions that follow illustrate the kinds of questions on the test. They are not, however, representative of the entire scope of the test in either content or difficulty. Answers with explanations follow the questions.

Directions: Each of the questions or statements below is followed by four suggested answers or completions. Select the one that is best in each case.

- The play *The Way of the World* by William Congreve is an example of
 - commedia dell'arte
 - melodrama
 - epic theatre
 - comedy of manners
- The early twentieth-century movement known as theatre of cruelty is most commonly associated with which of the following playwrights?
 - Sophie Treadwell
 - Eugène Ionesco
 - Antonin Artaud
 - Peter Shaffer
- As the play *Pygmalion* opens, a number of Londoners are standing under a canopy waiting for the rain to stop. Without speaking, the characters perform various actions that reveal their responses to the situation. Which of the following terms best describes what actors playing these characters must do during this opening scene?
 - Articulate
 - Pantomime
 - Soliloquize
 - Improvise
- Which of the following aspects of an actor's vocal production is most relevant when the actor is performing in a large auditorium?
 - Resonance
 - Timbre
 - Pitch
 - Projection
- In which of the following aspects of theatre did Adolphe Appia (1862–1928) make his greatest contribution?
 - Acting
 - Makeup
 - Costuming
 - Stage design
- A theatre teacher is introducing forum theatre to students as a way to explore contemporary social issues. Which of the following theatre practitioners is the teacher most likely to discuss?
 - Augusto Boal
 - Lee Breuer
 - Robert Wilson
 - Ariane Mnouchkine
- Determining whether late audience members are admitted to a specific performance is the responsibility of the
 - box office manager
 - house manager
 - director
 - ushers
- Which of the following best describes contemporary plays such as Jessica Blank and Erik Jensen's *The Exonerated*, Heather Raffo's *9 Parts of Desire*, and Moisés Kaufman and the Tectonic Theater Project's *The Laramie Project*?
 - Opera or operetta
 - Reenactment or living history
 - Documentary or verbatim plays
 - Puppet or Guignol plays

9. Of the following courses, which provides the most valuable training for a person who plans to teach theatre and drama to elementary students?
- (A) Basic acting
 - (B) Play production
 - (C) Creative dramatics
 - (D) Forensics
10. Which of the following curricular units provides appropriate content for helping students prepare monologues for college entrance auditions?
- (A) Building an effective ensemble in rehearsal
 - (B) Designing costumes to communicate character
 - (C) Writing theatre reviews versus writing dramatic criticism
 - (D) Casting by type versus casting against type
11. An eighth-grade teacher wants to create an essay prompt to evaluate students' responses to a live performance of the play *Our Town*. Which of the following prompts best enables students to make aesthetic judgments in their essays?
- (A) "Write a character description of the Stage Manager in *Our Town*."
 - (B) "Explain what you liked and did not like in the performance of *Our Town*."
 - (C) "Discuss the universal themes in the play *Our Town*."
 - (D) "Describe how the characters view the death of Emily in Act 3 of the play *Our Town*."
12. Which of the following actions constitutes a safety violation in a scene shop or backstage?
- (A) Wearing earplugs during supervised work on loud machinery such as saws or drills
 - (B) Using wooden ladders to hang and focus stage lighting
 - (C) Welding on wooden floors that have cracks between the boards or sections
 - (D) Prohibiting crew members from eating and drinking in the shop while on scheduled breaks
13. Which of the following lighting design techniques is most likely to cause audience members to distrust the characters onstage?
- (A) Lighting the entire stage with a neutral wash
 - (B) Lighting the actors with practical table lamps and floor lamps only
 - (C) Lighting the actors with footlights only
 - (D) Lighting significant props with specials
14. An actor is using emotional memory to develop a character. Which of the following questions is most directly related to this technique?
- (A) Which significant experiences from my own life are relevant to the character?
 - (B) Which important actors have played this role in the past?
 - (C) What prevents my character from achieving his or her objective?
 - (D) What information does the play provide about my character's experiences before the play begins?
15. Which of the following pieces of equipment is a sound technician most likely to use?
- (A) Dimmer packs
 - (B) Spike tape
 - (C) C-clamps
 - (D) XLR cables

16. Which of the following is a component of a load-in?
- (A) Taking inventory of the theatre
 - (B) Creating a production budget
 - (C) Restoring the theatre to its original state
 - (D) Assembling the actors at a table to discuss the script
17. In choosing a monologue for a theatre audition, an actor should avoid a passive speech and instead choose one that
- (A) emphasizes the character's emotional intensity
 - (B) tells a story from the character's past
 - (C) uses graphic language that will demand an audience's attention
 - (D) demonstrates the pursuit of an immediate, simple objective
18. Which of the following is most closely associated with the use of process drama methods as a best practice in theatre education?
- (A) Lloyd Richards
 - (B) Richard Schechner
 - (C) Dorothy Heathcote
 - (D) Hallie Flanagan
19. A high school teacher is teaching a unit on Bunraku. Which of the following activities is most appropriate for helping students understand this style of performance?
- (A) Writing a monologue to convey a character's interior emotional state
 - (B) Working together to stage an elaborate, scripted puppet show
 - (C) Interviewing classmates and using the interviews as the basis for a play
 - (D) Making a mask, putting it on, and acting out an exaggerated character for the class
20. Moment-to-moment direction given to an actor while a scene is being played is known as
- (A) side-coaching
 - (B) soliloquizing
 - (C) improvisation
 - (D) give-and-take
21. Which of the following organizations creates opportunities for high school students to audition for scholarships to college theatre programs?
- (A) Actors' Equity Association
 - (B) International Thespian Society
 - (C) Theatre for Young Audiences/USA
 - (D) American Alliance for Theatre and Education
22. Lee Strasberg is most closely associated with which of the following acting techniques?
- (A) Repetition
 - (B) Biomechanics
 - (C) Neutral mask
 - (D) Emotion memory
23. Stock characters, exaggerated gestures, and abundant horseplay and buffoonery are most likely to appear in performances of
- (A) French farce
 - (B) Jacobean tragedy
 - (C) Romantic drama
 - (D) Sentimental comedy
24. Which of the following modern plays is best described as an exploration of gender and class conflict?
- (A) Susan Glaspell's *Trifles*
 - (B) August Strindberg's *Miss Julie*
 - (C) Harold Pinter's *The Birthday Party*
 - (D) Anton Chekhov's *The Cherry Orchard*

25. Edmond Rostand's play *Cyrano de Bergerac* is an example of which of the following theatrical genres, which stresses the importance of emotion, the natural world, and spiritual truth?
- (A) Romanticism
 - (B) Realism
 - (C) Surrealism
 - (D) Impressionism
26. Which of the following refers to theatrical performances in which the audience is not physically separated from the actors and instead becomes integrated into the performance space?
- (A) Environmental theatre
 - (B) Arena theatre
 - (C) Collaborative theatre
 - (D) Active theatre
27. In addition to performing their designated responsibilities, members of the backstage running crew should obey which of the following general guidelines during performances?
- (A) Wear brightly colored clothing to increase visibility to the cast and other crew members.
 - (B) Signal to the stage manager each time a task is finished.
 - (C) Help the actors stay focused while they are offstage by asking them questions about their roles.
 - (D) Use a low whisper anytime speech is necessary.
28. Which of the following is one of the primary muscles of respiration?
- (A) Larynx
 - (B) Pharynx
 - (C) Diaphragm
 - (D) Platysma
29. After finding several hand-lines in a fly system that show wear and fray, a technical director should
- (A) abandon the system in favor of other approaches to scene shifting
 - (B) replace all of the ropes before their next use in production
 - (C) monitor the specific lines during the next production
 - (D) perform an immediate rigging inspection of the entire system
30. The work of which of the following playwrights is best described as being darkly comic, antilogical, and skeptical about the human condition?
- (A) Neil Simon
 - (B) Bertolt Brecht
 - (C) Beth Henley
 - (D) Samuel Beckett

Answers to Sample Questions

1. The correct answer is (D). First performed in 1700, *The Way of the World* is an example of a comedy of manners, a form of drama that flourished after the Restoration of the English monarchy in 1660. In a comedy of manners, society's conventions and manners are satirized through witty dialogue.
2. The correct answer is (C). Antonin Artaud revolutionized modern theatre with his ideas about a theatre of cruelty that emphasized sensory experience over literary text.
3. The correct answer is (B). Pantomime is a dramatic activity in which actors rely on silent motions, gestures, facial expressions, and costumes to convey a story or activity.
4. The correct answer is (D). Although resonance, timbre, and pitch are characteristics of the voice, projection is the aspect of vocal production that is most critical to performance in a large auditorium because it determines whether or not the actor will be heard by the entire audience.
5. The correct answer is (D). Adolphe Appia revolutionized stage design with his vision of artistic unity achieved through concentration on theatrical lighting and three-dimensional scenic elements.
6. The correct answer is (A). Augusto Boal created and developed forum theatre as a way for audiences to explore social issues by actively participating in and changing the course of a performance whenever they disagree with its unfolding drama.
7. The correct answer is (B). Although ushers assist in seating the audience, the house manager is ultimately responsible for audience control and determines whether late audience members are admitted to the theatre during a performance.
8. The correct answer is (C). These plays are categorized as documentary or verbatim plays because they use interview transcripts, court transcripts, or other first-person accounts to develop their texts.
9. The correct answer is (C). The typical approach to incorporating theatre and drama into an elementary classroom is to use process techniques learned in the study of creative drama.
10. The correct answer is (D). A unit that discusses casting and the distinction between casting by type and against type will be helpful for students choosing monologues that best showcase the actor, regardless of the method of casting being used by those conducting the audition.
11. The correct answer is (B). Asking students to express their personal feelings about the production requires them to make aesthetic judgments. They must consider the quality of the performance in crafting their essays.
12. The correct answer is (C). According to OSHA and USA Local standards, welding on wooden floors that have cracks presents a hazard that is considered a safety violation. If someone is welding in a location that has cracks in the flooring, combustible materials on the floor below could be exposed to sparks that might drop through the floor during the welding process.
13. The correct answer is (C). Footlights and other low-angle lighting features cast shadows on actors' faces and are generally considered effective for creating an ominous atmosphere that promotes suspicion about the lit characters.
14. The correct answer is (A). Emotional memory is a technique that calls for an actor to recall significant personal experiences to re-create past emotions when portraying a character onstage.
15. The correct answer is (D). While sound technicians might occasionally use spike tape and c-clamps, they are most likely to use XLR cables, which connect audio equipment, in their specific duties.
16. The correct answer is (A). When a production team does a load-in at a new theatre, whether for a long run or a stop on a brief tour, an inventory of the theatre is required so that the team can determine how the production will best operate in the new space and can make provisions for any needs that the theatre does not meet.
17. The correct answer is (D). Choosing a monologue in which the character is pursuing a simple objective, and thus ensuring that the character is not passive, best demonstrates the actor's ability to develop a playable action.

18. The correct answer is (C). Dorothy Heathcote created methodologies, such as the well-known “mantle of the expert,” that inspired the development of process drama in the classroom.
19. The correct answer is (B). Bunraku is a Japanese form of puppet theatre. While the puppets in Bunraku are meticulously crafted and manipulated by skilled operators, staging an elaborate puppet show in class would introduce students to the basis of this style of performance.
20. The correct answer is (A). Giving direction to actors while they are improvising or playing a scene is a common strategy called side-coaching.
21. The correct answer is (B). At the annual International Thespian Society (ITS) Festival, selected thespians who are graduating seniors can audition for scholarships. State chapters of ITS often include college scholarship auditions in their annual state festivals, and colleges and universities often use ITS events for recruitment.
22. The correct answer is (D). Emotion memory, in which actors recall situations and feelings from their own lives that are similar to the ones experienced by their characters, is the technique most closely associated with Strasberg and his conception of Method acting.
23. The correct answer is (A). From its medieval roots in plays such as *Maître Pierre Pathelin* to its late-nineteenth-century zenith in the plays of Georges Feydeau, the genre of French farce has featured all of the listed elements.
24. The correct answer is (B). *Miss Julie* explicitly dramatizes the sexual dynamic between Julie, a female aristocrat, and Jean, a male servant, to examine conflicts of both gender and class.
25. The correct answer is (A). Written in 1897, *Cyrano de Bergerac* is considered a later example of the Romantic movement, which emphasizes emotion and the natural world.
26. The correct answer is (A). Environmental theatre is the term used to designate performances in which the audience and actors share the same space.
27. The correct answer is (D). Members of the backstage running crew should speak only in a low whisper to avoid creating distraction backstage and prevent themselves from being audible to audiences.

28. The correct answer is (C). The diaphragm is one of the most important muscles in the respiration process.
29. The correct answer is (D). Complete fly system inspections should be performed by a qualified individual or company whenever wear and fray are detected, in addition to regular annual inspections. Such inspections will document both normal and abnormal wear on the system and will assist in scheduling appropriate maintenance.
30. The correct answer is (D). The plays of Samuel Beckett employ jokes and clownish characters with a dark sensibility, they avoid Aristotelian concepts of cause-to-effect plotting, and they exhibit pessimism about the human condition.

4. Determine Your Strategy for Success

Set clear goals and deadlines so your test preparation is focused and efficient

Effective *Praxis* test preparation doesn't just happen. You'll want to set clear goals and deadlines for yourself along the way. Otherwise, you may not feel ready and confident on test day.

1) Learn what the test covers.

You may have heard that there are several different versions of the same test. It's true. You may take one version of the test and your friend may take a different version a few months later. Each test has different questions covering the same subject area, but both versions of the test measure the same skills and content knowledge.

You'll find specific information on the test you're taking on page 5, which outlines the content categories that the test measures and what percentage of the test covers each topic. Visit www.ets.org/praxis/testprep for information on other *Praxis* tests.

2) Assess how well you know the content.

Research shows that test takers tend to overestimate their preparedness—this is why some test takers assume they did well and then find out they did not pass.

The *Praxis* tests are demanding enough to require serious review of likely content, and the longer you've been away from the content, the more preparation you will most likely need. If it has been longer than a few months since you've studied your content area, make a concerted effort to prepare.

3) Collect study materials.

Gathering and organizing your materials for review are critical steps in preparing for the *Praxis* tests. Consider the following reference sources as you plan your study:

- Did you take a course in which the content area was covered? If yes, do you still have your books or your notes?
- Does your local library have a high school-level textbook in this area? Does your college library have a good introductory college-level textbook in this area?

Practice materials are available for purchase for many *Praxis* tests at www.ets.org/praxis/testprep. Test preparation materials include sample questions and answers with explanations.

4) Plan and organize your time.

You can begin to plan and organize your time while you are still collecting materials. Allow yourself plenty of review time to avoid cramming new material at the end. Here are a few tips:

- Choose a test date far enough in the future to leave you plenty of preparation time. Test dates can be found at www.ets.org/praxis/register/centers_dates.
- Work backward from that date to figure out how much time you will need for review.
- Set a realistic schedule—and stick to it.

5) Practice explaining the key concepts.

Praxis tests with constructed-response questions assess your ability to explain material effectively. As a teacher, you'll need to be able to explain concepts and processes to students in a clear, understandable way. What are the major concepts you will be required to teach? Can you explain them in your own words accurately, completely, and clearly? Practice explaining these concepts to test your ability to effectively explain what you know.

6) Understand how questions will be scored.

Scoring information can be found on page 60.

7) Develop a study plan.

A study plan provides a road map to prepare for the *Praxis* tests. It can help you understand what skills and knowledge are covered on the test and where to focus your attention. Use the study plan template on page 34 to organize your efforts.

And most important—get started!

Would a Study Group Work for You?

Using this guide as part of a study group

People who have a lot of studying to do sometimes find it helpful to form a study group with others who are working toward the same goal. Study groups give members opportunities to ask questions and get detailed answers. In a group, some members usually have a better understanding of certain topics, while others in the group may be better at other topics. As members take turns explaining concepts to one another, everyone builds self-confidence.

If the group encounters a question that none of the members can answer well, the group can go to a teacher or other expert and get answers efficiently. Because study groups schedule regular meetings, members study in a more disciplined fashion. They also gain emotional support. The group should be large enough so that multiple people can contribute different kinds of knowledge, but small enough so that it stays focused. Often, three to six members is a good size.

Here are some ways to use this guide as part of a study group:

- **Plan the group's study program.** Parts of the study plan template, beginning on page 34, can help to structure your group's study program. By filling out the first five columns and sharing the worksheets, everyone will learn more about your group's mix of abilities and about the resources, such as textbooks, that members can share with the group. In the sixth column ("Dates I will study the content"), you can create an overall schedule for your group's study program.
- **Plan individual group sessions.** At the end of each session, the group should decide what specific topics will be covered at the next meeting and who will present each topic. Use the topic headings and subheadings in the Test at a Glance table on page 5 to select topics, and then select practice questions, beginning on page 22.
- **Prepare your presentation for the group.** When it's your turn to present, prepare something that is more than a lecture. Write two or three original questions to pose to the group. Practicing writing actual questions can help you better understand the topics covered on the test as well as the types of questions you will encounter on the test. It will also give other members of the group extra practice at answering questions.

- **Take a practice test together.** The idea of a practice test is to simulate an actual administration of the test, so scheduling a test session with the group will add to the realism and may also help boost everyone's confidence. Remember, complete the practice test using only the time that will be allotted for that test on your administration day.
- **Learn from the results of the practice test.** Review the results of the practice test, including the number of questions answered correctly in each content category. For tests that contain constructed-response questions, look at the Sample Test Questions section, which also contain sample responses to those questions and shows how they were scored. Then try to follow the same guidelines that the test scorers use.
- **Be as critical as you can.** You're not doing your study partner(s) any favors by letting them get away with an answer that does not cover all parts of the question adequately.
- **Be specific.** Write comments that are as detailed as the comments about the sample responses. Indicate where and how your study partner(s) are doing an inadequate job of answering the question. Writing notes in the margins of the answer sheet may also help.
- **Be supportive.** Include comments that point out what your study partner(s) got right.

Then plan one or more study sessions based on aspects of the questions on which group members performed poorly. For example, each group member might be responsible for rewriting one paragraph of a response in which someone else did an inadequate job.

Whether you decide to study alone or with a group, remember that the best way to prepare is to have an organized plan. The plan should set goals based on specific topics and skills that you need to learn, and it should commit you to a realistic set of deadlines for meeting those goals. Then you need to discipline yourself to stick with your plan and accomplish your goals on schedule.

5. Develop Your Study Plan

Develop a personalized study plan and schedule

Planning your study time is important because it will help ensure that you review all content areas covered on the test. Use the sample study plan below as a guide. It shows a plan for the *Core Academic Skills for Educators: Reading* test. Following that is a study plan template that you can fill out to create your own plan. Use the "Learn about Your Test" and "Test Specifications" information beginning on page 5 to help complete it.

Use this worksheet to:

1. **Define Content Areas:** List the most important content areas for your test as defined in chapter 1.
2. **Determine Strengths and Weaknesses:** Identify your strengths and weaknesses in each content area.
3. **Identify Resources:** Identify the books, courses, and other resources you plan to use for each content area.
4. **Study:** Create and commit to a schedule that provides for regular study periods.

Praxis Test Name (Test Code): Core Academic Skills for Educators: Reading (5712)

Test Date: 9/15/15

Content covered	Description of content	How well do I know the content? (scale 1–5)	What resources do I have/need for the content?	Where can I find the resources I need?	Dates I will study the content	Date completed
Key Ideas and Details						
Close reading	Draw inferences and implications from the directly stated content of a reading selection	3	Middle school English textbook	College library, middle school teacher	7/15/15	7/15/15
Determining ideas	Identify summaries or paraphrases of the main idea or primary purpose of a reading selection	3	Middle school English textbook	College library, middle school teacher	7/17/15	7/17/15
Determining ideas	Identify summaries or paraphrases of the supporting ideas and specific details in a reading selection	3	Middle and high school English textbook	College library, middle and high school teachers	7/20/15	7/21/15
Craft, Structure, and Language Skills						
Interpreting tone	Determine the author's attitude toward material discussed in a reading selection	4	Middle and high school English textbook	College library, middle and high school teachers	7/25/15	7/26/15
Analysis of structure	Identify key transition words and phrases in a reading selection and how they are used	3	Middle and high school English textbook, dictionary	College library, middle and high school teachers	7/25/15	7/27/15
Analysis of structure	Identify how a reading selection is organized in terms of cause/effect, compare/contrast, problem/solution, etc.	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15
Author's purpose	Determine the role that an idea, reference, or piece of information plays in an author's discussion or argument	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15

(continued on next page)

Content covered	Description of content	How well do I know the content? (scale 1–5)	What resources do I have/need for the content?	Where can I find the resources I need?	Dates I will study the content	Date completed
Language in different contexts	Determine whether information presented in a reading selection is presented as fact or opinion	4	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15
Contextual meaning	Identify the meanings of words as they are used in the context of a reading selection	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/1/15	8/1/15
Figurative language	Understand figurative language and nuances in word meanings	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/8/15	8/8/15
Vocabulary range	Understand a range of words and phrases sufficient for reading at the college and career readiness level	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/15/15	8/17/15
Integration of Knowledge and Ideas						
Diverse media and formats	Analyze content presented in diverse media and formats, including visually and quantitatively, as well as in words	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/22/15	8/24/15
Evaluation of arguments	Identify the relationship among ideas presented in a reading selection	4	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/24/15	8/24/15
Evaluation of arguments	Determine whether evidence strengthens, weakens, or is relevant to the arguments in a reading selection	3	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/27/15	8/27/15
Evaluation of arguments	Determine the logical assumptions upon which an argument or conclusion is based	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/28/15	8/30/15
Evaluation of arguments	Draw conclusions from material presented in a reading selection	5	High school textbook, college course notes	College library, course notes, high school teacher, college professor	8/30/15	8/31/15
Comparison of texts	Recognize or predict ideas or situations that are extensions of or similar to what has been presented in a reading selection	4	High school textbook, college course notes	College library, course notes, high school teacher, college professor	9/3/15	9/4/15
Comparison of texts	Apply ideas presented in a reading selection to other situations	2	High school textbook, college course notes	College library, course notes, high school teacher, college professor	9/5/15	9/6/15

My Study Plan

Use this worksheet to:

1. **Define Content Areas:** List the most important content areas for your test as defined in chapter 1.
2. **Determine Strengths and Weaknesses:** Identify your strengths and weaknesses in each content area.
3. **Identify Resources:** Identify the books, courses, and other resources you plan to use for each content area.
4. **Study:** Create and commit to a schedule that provides for regular study periods.

Praxis Test Name (Test Code): _____

Test Date: _____

Content covered	Description of content	How well do I know the content? (scale 1–5)	What resources do I have/need for this content?	Where can I find the resources I need?	Dates I will study this content	Date completed

(continued on next page)

Content covered	Description of content	How well do I know the content? (scale 1–5)	What resources do I have/need for the content?	Where can I find the resources I need?	Dates I will study the content	Date completed

6. Review Study Topics

Review study topics with questions for discussion

Using the Study Topics That Follow

The Theatre test is designed to measure the knowledge and skills necessary for a beginning teacher.

This chapter is intended to help you organize your preparation for the test and to give you a clear indication of the depth and breadth of the knowledge required for success on the test.

Virtually all accredited programs address the topics covered by the test; however, you are not expected to be an expert on all aspects of the topics that follow.

You are likely to find that the topics that follow are covered by most introductory textbooks. Consult materials and resources, including lecture and laboratory notes, from all your coursework. You should be able to match up specific topics and subtopics with what you have covered in your courses.

Try not to be overwhelmed by the volume and scope of content knowledge in this guide. Although a specific term may not seem familiar as you see it here, you might find you can understand it when applied to a real-life situation. Many of the items on the actual test will provide you with a context to apply to these topics or terms.

Discussion Areas

Interspersed throughout the study topics are discussion areas, presented as open-ended questions or statements. These discussion areas are intended to help test your knowledge of fundamental concepts and your ability to apply those concepts to situations in the classroom or the real world. Most of the areas require you to combine several pieces of knowledge to formulate an integrated understanding and response. If you spend time on these areas, you will gain increased understanding and facility with the subject matter covered on the test. You may want to discuss these areas and your answers with a teacher or mentor.

Note that this study companion *does not provide answers for the discussion area questions*, but thinking about the answers to them will help improve your understanding of fundamental concepts and will probably help you answer a broad range of questions on the test.

Study Topics

An overview of the areas covered on the test, along with their subareas, follows.

I. Curriculum, Instruction, and Classroom Practices

A. Understands how to select appropriate materials and plan instruction for various theatre subject areas

1. Selecting materials that are appropriate (developmentally, contextually, etc.) and reinforce learning objectives
2. Planning instruction that is developmentally appropriate and reinforces learning objectives
3. Aligning curriculum with current standards (district, state, national)

Discussion areas

- Identify specific dramatic texts for rehearsal at the elementary, middle, and high school levels.
- Identify specific nonliterary texts to teach design principles at the elementary, middle, and high school levels.
- Identify best practices for incorporating various improvisational and experiential lessons to promote a safe and comfortable space for students to learn.
- Explain how the principles of playwriting relate to curriculum and current standards.
- Explain what design principles the standards require students to understand and how such principles would fit into a unit plan.
- What are some of the standard texts in which to find acting exercises?
- How do lecture-based lesson plans vary from experiential lesson plans?
- What are some of the curriculum elements shared by theatre and STEM subjects?

B. Understands how to select, create, and modify appropriate assessments for evaluating instructional effectiveness and student learning and progress

1. Formative assessments
2. Summative assessments

3. Performance assessments
4. Formal and informal assessments
5. Authentic assessments
6. Aligning assessments with appropriate standards (district, state, national)
7. Appropriate and effective interpretation and use of assessment results

Discussion areas

- Describe how formative and summative assessments could be used in theatre units such as improvisation, playwriting, acting, set construction, and scenic design.
- Describe how you would use authentic assessment in more focused units, such as on Elizabethan drama or the use of iambic pentameter in Shakespeare.
- Explain when you would use the different assessments in the teaching of your state's acting standards.
- Describe how you would use formative assessment to reflect on your lessons.
- What are some ways in which peer assessments can be incorporated into theatre lessons?
- How can company-style productions be used for authentic assessments?
- What are some of the criteria for assessing audition monologues?

C. Understands how to provide students with learning experiences that enhance their knowledge and skills in theatre

1. Appropriate use of performance and production opportunities
2. Appropriate use of media
3. Appropriate use of guest artists and residencies
4. Appropriate opportunities for students to view live performances

Discussion areas

- Identify funding opportunities in your state and community to bring artists to your school.

- Explain how to prepare students for field trips to live performances by professional companies and how to discuss these performances in class.
- What is a comprehensive list of opportunities available to students in producing a play?
- What are some professional sources for finding qualified guest artists?
- What are the main types of theatrical experiences in the United States that students should be exposed to?

D. Understands how to provide students with learning experiences that make theatre personally relevant and meaningful

1. Supporting student input in the learning process as appropriate
2. Working with students to select and create material that is relevant to student interests and needs (e.g., connected to students' real lives, communities, and families)
3. Working with students to select and create material that addresses contemporary social issues (e.g., oral history, ethno-theatre, political theatre, forum theatre, feedback theatre, etc.)
4. Appropriate use of discussions, games, presentations, dialogues, etc.

Discussion areas

- Describe a process of introducing students to critical responses to their work and the work of their peers.
- Explain how to incorporate "I poems" or other student-centered writings into scene work.
- Identify acting techniques that incorporate students' personal histories and cultural background into scene work.
- Describe several socially conscious theatre companies and their role in bringing issues to the forefront of public awareness.
- What are some of the ways to help students gather performable material that is relevant to their lives?
- Who are some of the theatre artists and theorists who are known for creating material collaboratively?

E. Understands how to provide students with learning experiences that demonstrate ways in which theatre can help us explore/ understand human nature and the human condition

1. Introducing students to dramatic literature and other performance texts that deal with philosophical, social, cultural, personal, and political issues
2. Exploration of dramatic situations and methods that deal with philosophical, social, cultural, personal, and political issues
3. Exploration of personal experiences through performance
4. Exploration of human nature and the human condition through theatre

Discussion areas

- Update a classical piece of theatre to address contemporary social issues.
- Explain how several different plays can be seen as reflections of their times.
- Describe how a theatrical production changed the way you viewed your personal history.
- Identify age-appropriate theatre texts to teach cultural issues to elementary students.
- Demonstrate ways to dramatize a text that explores human nature, such as Aesop's *Fables*.
- Identify several playwrights and directors throughout history who have engaged in political theatre. How has theatre been used as subversive or coercive medium of expression?
- How have alternative forms of theatre, such as forum theatre, joker, and invisible theatre, been used for social and political awareness?
- How can journaling be used as a technique in the theatre classroom and in rehearsal and production?

F. Knows how to provide students with learning experiences that foster creativity

1. Knows the steps of the creative process
2. Knows how to use exploration and imaginative play

- Knows the kinds of learning activities that stimulate imagination in order to foster creativity

Discussion areas

- Describe ways to utilize costumes in the theatre classroom to encourage creativity.
- Explain how improvisation can be used to deepen characterization.
- Compare the improvisational techniques of Viola Spolin and Keith Johnstone.
- Describe Konstantin Stanislavski's approach to acting and actor training.
- Distinguish acting techniques for students in high school from those in earlier grades.
- Describe lesson plans with open-ended objectives that allow for creative flow and spontaneous impulse.
- What are some activities that Augusto Boal used to develop his socially focused theatre?
- How can the establishment of boundaries foster creativity?

G. Knows how to provide students with learning experiences that foster independence, responsibility, and self-direction

- Supporting students in setting goals, managing time, organizing information, monitoring progress, reflecting on outcomes, and establishing a productive work environment
- Guiding students in making ethical decisions related to goals and avoiding unethical behavior (e.g., plagiarism, cheating, violations of privacy, etc.)
- Facilitating effective collaboration among students

Discussion areas

- List the components of an effective rehearsal schedule?
- Demonstrate how directors run a rehearsal efficiently and effectively.
- Explain how to evaluate in-class scenes and exercises.
- Describe how all of the artists of the theatre collaborate to create a theatrical work.

- Demonstrate how to give and receive effective direction and constructive criticism.
- In what ways could digital tools such as blogs help students to monitor their progress?
- What are the parameters of effective and positive peer feedback?
- What are the typical hierarchies in a theatre production or organization, and how will adopting them help students to collaborate appropriately?

H. Knows how to provide students with learning experiences that foster critical thinking and problem solving

- Identifying complex cognitive processes as they apply to theatre
- Instructional activities specific to the development of students' cognitive processes

Discussion areas

- Identify the steps needed to write a successful play.
- Describe how a set designer creates an environment for performance, from script analysis to opening night.
- Describe how a dramaturg contributes to a production by researching the history of a play or company.
- Describe how scaffolding can be used in the rehearsal process.
- Identify individual, small-group, and whole-group activities in the production process.
- Describe how a lighting design for a specific scene can be turned into a geometry and physics problem.
- What are some of the methods of evaluation students need to acquire to avoid an analysis of plays that is based solely on personal taste?
- What specific steps can a teacher take to help students identify a thesis statement in critical writing?

I. Understands how to identify developmentally appropriate instructional activities for students

1. Variables that affect how students learn, engage, and perform
2. Examples of how these variables might affect how students learn and perform
3. Applies knowledge of human growth and development to theatre instruction

Discussion areas

- Explain why a person with good interpersonal skills functions well as a stage manager.
- Describe Abraham Maslow's hierarchy of needs in relation to creating a safe environment for classroom exploration and rehearsal.
- Describe a progression of acting exercises that might span a four-year high school theatre program.
- What are some of the casting concerns that emanate from considerations of race and gender?
- What are some signs young actors display when they are uncomfortable with dramatic material?

J. Understands how to select and differentiate teaching methods and materials to address a variety of student needs (e.g., learning styles, diverse backgrounds, exceptionalities)

1. Can identify learning accommodations specific to theatre for students with diverse needs (e.g., English language learners, gifted and talented, special needs, local cultures, etc.)
2. Can identify areas of exceptionality that may impact a student's learning (e.g., developmental delays, health impairments, deafness, giftedness, etc.)
3. Develops appropriate adaptations and accommodations for learning about and working in theatre (e.g., as an Individualized Education Program team member)

Discussion areas

- Describe specific teaching tools that can be used to teach English-language learners in the theatre classroom.
- Describe the challenges encountered when working with gifted and talented students in a theatre classroom that has students of mixed levels of ability.
- Identify several methods of including deaf students in theatre exercises.
- Explain techniques for keeping students with various types of attention-deficit/hyperactivity disorder (ADHD) involved in the theatre classroom.
- Describe methods used to help students with dyslexia approach a text in the theatre classroom.
- What are some of the aspects of theatre that may encourage student with autism spectrum disorder (ASD) to participate in theatrical activities in the school setting?

K. Understands how to use a variety of instructional methods (e.g., cooperative learning, direct instruction, discovery) in teaching theatre

1. Variety of instructional methods and strategies

Discussion areas

- Describe how cooperative learning can be used in a lesson on production meetings.
- Describe how discovery is a part of the creative process in character development.
- Explain how a lesson in playwriting can be taught through direct instruction.
- Explain how the Socratic method can be used to analyze a performance.
- Identify various instructional methods that can be used in the process of producing a play.
- List three different instructional methods that can be used to teach model making during a unit on scene design.
- What are some ways to use peer lecturing in the theatre classroom?

L. Understands the appropriate uses of cooperation and competition in theatre

1. Recognizing theatre as a collaborative art form and the skills required to work with others on theatrical projects
2. Helping students understand and work with competitive aspects of theatre
3. Helping students understand the ethical issues related to the competitive aspects of theatre

Discussion areas

- Describe how theatre is conceived as a collaborative art form.
- Describe how all the members of a cast and crew collaborate to ensure the success of a production.
- Identify ways students can work together to create scenes in class.
- Describe best practices in the audition process and how they have evolved.
- Identify various audition techniques (e.g., cold readings, prepared monologues, and improvisations) and explain how students might best prepare for each.
- Identify the pitfalls of typecasting, and describe its prevalence in professional and commercial theatre.
- List several strategies and exercises that will help students understand the process of creative collaboration.

M. Understands the importance of both process and product in theatre

1. Learning activities that explore the process of creating a performance
2. Learning activities that explore theatrical products

Discussion areas

- Explain how to create masks from a variety of materials.
- Identify different lighting instruments and their purposes.
- Name and describe the components of various flats and platforms.

- Explain how improvisation can be used to deepen understanding of a character.
- Explain how tableaux can be used to tell a story.
- Describe an effective production management plan, from first concept meeting to opening night.
- What are some exercises that will effectively foster creativity during regular rehearsals?
- What are the most important milestones for rehearsing a successful production?

N. Knows how to use current technologies to support theatre instruction (e.g., video cameras, use of digital audio media)

1. Use of technology in the classroom
2. Use of technology in productions
3. Use of technology in assessment

Discussion areas

- Explain the value of technical elements to the audience's enjoyment of a production.
- Explain how costumes, sets, lighting, and sound can each further storytelling in the theatre.
- Explain how recording of scenes and monologues in class can be used effectively to critique classwork.
- What computer software platforms are widely used to create and implement designs in all aspects of theatre production (e.g., sets, lights, costumes, sound, projections)?
- What are some of the best online tools available for collaboration in the areas of dramaturgy, production management, marketing and publicity, and box office and ticketing operations?

O. Understands theatre as a collaborative art form and its relationship to the other arts

1. Encourages collaboration in the classroom and in productions with peers and other professionals
2. Encourages students to see the connections between theatre and other art forms

Discussion areas

- Describe how various design team members work together effectively during a production meeting.
- Explain how performers, directors, and stage management interact during a rehearsal.
- Identify various ways scientific understanding can be supported in theatrical work.
- Explain how movement skills are helpful to the acting student.
- Identify ways in which students could incorporate music into scene work.
- Identify ways in which proper instruction in movement for actors can support the physical education requirements of the general curriculum.
- How do theatrical periods and styles relate to periods and styles in fine arts (e.g., visual art, music, dance, film) throughout history?

P. Knows how to create learning activities that place theatre in a social and historical context

1. Discussing and/or having classes create performances that deal with contemporary and historical issues and concerns in an appropriate manner
2. Researching and creating re-enactments to interpret historical events (e.g., 9/11 plays, Hurricane Katrina projects, etc.)
3. Recognizing and discussing developments in theatre as they relate to history and society (e.g., introduction of female performers, development of the Federal Theatre Project, oral history theatre, etc.)
4. Discussing issues contemporary with a play's historical context
5. Exploring theatre as a reflection of society and an instrument of social change

Discussion areas

- Explain how theatre has been used to address social issues and concerns and why it is a good vehicle to do so.
- Describe how Bertolt Brecht's style is particularly suited for dealing with social problems.

- Explain various methods of researching historical events for use in theatrical production.
- Describe the work of reenactors to bring history alive for student audiences.
- Identify pivotal moments of social change in the history of theatre.
- Evaluate Shakespeare's *Richard III* or *Julius Caesar* in relation to current events.
- Explain Ibsen's *A Doll's House* as a reflection of women's rights movements.
- How can some of the activities of Augusto Boal and Eugenio Barba be used for learning purposes?
- What are some of the steps involved in devising a collaborative creation for group performance?
- What are some of the methods used to gather information about community issues and to generate a performance derived from those issues?

Q. Is familiar with the interdisciplinary connections between theatre and other academic subjects (e.g., social studies, science, mathematics)

1. Influence of other academic subjects on theatrical materials and courses (e.g., influence of science in certain play scripts, impact of developments in visual art on scenic design, use of mathematics in set design, importance of writing skills and reading in theatre courses, etc.)
2. Ways of supporting other subjects using theatre activities and processes
3. Integration of theatre methods and practices in the teaching and learning of other subjects
4. Collaboration with other faculty members (e.g., history teacher helping with production of *The Grapes of Wrath*, science on stage, etc.)
5. Alignment and integration of curriculum across subjects

Discussion areas

- Identify several plays and theatrical works that have science or mathematics as subject matter.

- Name several principles of the physics of light that play a role in understanding lighting design.
- Evaluate a set design for its cost to build and be used in production.
- Identify ways to teach historical events through theatrical activities.
- Compare and contrast works of literature with their representations in theatre and film.
- Explain how a history teacher could use tableaux to deepen students' understanding.
- Identify ways to incorporate current standards of English language arts, mathematics, and social studies into theatre lessons.
- How do the concepts of STEM subjects intersect with a typical theatre production?
- How can studying box office reports, production budgets, and theatre management strategies support the development of financial literacy?
- How can Shakespeare's history plays, such as *Julius Caesar* and *Henry V*, be incorporated into the study of world history?

R. Knows scope and sequence of curriculum development in theatre

1. Recognizes how to align scope and sequence with learning standards
2. Knows the role of scope and sequence in curriculum, unit, lesson, and activity planning
3. Knows how to evaluate student readiness within scope and sequence and provide appropriate differentiated instruction to meet student needs

Discussion areas

- Explain a unit on acting with reference to state and local theatre standards.
- Describe the scope of acting exercises from kindergarten through twelfth grade.
- Explain the sequence for teaching theatre technology in high school.
- At what point in the training process should performance of different theatrical styles be introduced?

- At what points in various theatre production classes should safety lessons and activities be introduced?
- What elements of vocal production must be introduced before giving instruction on accents and dialects?

S. Understands ethical and legal issues related to theatre education and practice

1. Physical and emotional safety
2. Laws related to theatrical productions
3. Ethical issues with interactions among administrators, teachers, students, and parents

Discussion areas

- Explain the safe use of various power tools to a high school student.
- Identify ways to make a theatre classroom an emotionally safe place for student actors.
- Explain the prevailing rules for using copyrighted materials and why copyrights are important to the continuation of theatrical art.
- Explain the use of music in a production and the best practices for how to obtain rights for its legal use.
- Identify the ethical lines that should not be crossed with regard to students and their parents.
- What are royalties in the context of play production?
- What is the scope of discussing casting decisions with parents?

T. Knows how to create a safe and supportive learning environment to encourage student participation within the artistic process

1. Fostering an environment of trust and collaboration among all participants
2. Coaching and feedback that encourage participation and improvement
3. Basic techniques for establishing and maintaining standards of conduct for discussions, critiques, and performance activities
4. Ensuring access to learning opportunities for everyone

Discussion areas

- Explain how to create a nurturing environment for students in the theatre classroom.
- Explain how to create a safe environment during a rehearsal.
- Describe the process of teaching students to give and receive positive criticism in classroom exercises and performance.
- Identify the principles of appropriate audience conduct in various theatrical contexts.
- Identify the principles of appropriate performer and crew conduct.
- Describe ways to facilitate the participation of all of the students in a theatre classroom.

U. Knows how to use creative drama and process drama techniques in the classroom

1. Theatre games and other exercises
2. Improvisations
3. Storytelling
4. Adaptation, interpretation, and performance of literature
5. Role-play
6. Interactive theatre
7. Devised theatre
8. Creative dramatics (e.g., acting out stories, narrative pantomime)
9. Puppetry
10. Masks
11. Tableau

Discussion areas

- Identify three theatre games that are useful for teaching collaboration in elementary, middle, and high school classrooms.
- Describe approaches to devising theatrical experiences to teach social issues.
- Explain the use of masks to explore movement skills.
- Describe the process of adapting a work of literature for the stage.

- Compare and contrast role playing with realistic acting.
- Explain how tableaux can be used to teach playwriting.
- Describe basic trust exercises and their use in the theatre classroom.
- Describe the parameters of peer casting (i.e., students casting other students in peer-directed productions).
- What are the basic acting rules regarding physical contact in any situation?

V. Is familiar with the theatre profession, including current trends, possible career paths, and other opportunities

1. Current trends in the theatre profession, including trends in professional training and development, and trends in professional and amateur productions
2. Career opportunities in theatre and non-theatrical contexts

Discussion areas

- Identify a current trend in the theatre profession and explain its significance to the art form.
- Compare and contrast three professional training programs in terms of their strengths and weaknesses.
- Identify how theatre skills and techniques can be used in business careers.
- Describe how the soft skills that are a fundamental part of theatre production are essential in health care and politics.
- Describe a voice actor's work in theatre and nontheatrical contexts.
- Describe current controversies regarding the casting of roles written for women, LGBTQ individuals, and members of racial minority groups.
- List crossover employment opportunities for stage directors.
- How has sound and projection design changed in the past decade?

II. Creating and Performing

A. Knows various methods for creating performance material

1. Researching
2. Writing and revising scripts
3. Literary adaptation
4. Adapting, editing, or modifying a script
5. Storytelling techniques
6. Drama play
7. Creative dramatics
8. Process drama
9. Theatre games
10. Role playing
11. Improvisation
12. Storyboarding

Discussion areas

- Describe the process for selecting a play that is suitable for a public high school.
- You are directing a children's show that will be performed by your introductory theatre class. What theatre games might you choose in early rehearsals to prepare them for the rehearsal and production process? Explain your reason for choosing each game.
- What preliminary steps would you take to create a devised theatrical production with advanced-level high school students?

B. Knows how to teach students to select or create appropriate performance material

1. Types of material to be selected or created
2. Knows script development and the writing process and how to introduce it to students
3. Recognizes literary merit in various pieces of performance material
4. Helps students evaluate and address their own strengths and weaknesses when selecting and creating appropriate performance material

Discussion areas

- Create a list of fifteen plays that every high school theatre student should read before graduating. Explain your choices.
- What advice might you give to a young writer with writer's block?

- Choose a short fairy tale that would be suitable for performance in a middle school theatre class. What direction would you give students to adapt that fairy tale into a play script of a 2-3 pages?

C. Is familiar with major theoretical approaches to acting

1. Konstantin Stanislavski
2. Jerzy Grotowski
3. Uta Hagen
4. Viola Spolin
5. Sanford Meisner
6. Lee Strasberg
7. Stella Adler
8. Anne Bogart
9. Augusto Boal

Discussion areas

- Identify and define the significance of Anne Bogart and Tina Landau's nine Viewpoints. How might these be used in the theatre classroom?
- Articulate the differences among fourth-wall realism, improvisation, and forum theatre.
- What is method acting, and how is it adapted to theatre education?

D. Understands the common approaches and basic steps involved in creating a performance (e.g., script analysis, character development, improvisation)

1. Script analysis
2. Developing physical characterization
3. Developing voice and speech appropriate for the character
4. Using improvisation approaches and techniques
5. Rehearsal approaches and techniques
6. Understanding the importance of imagination in the creation of a character
7. Understanding relationship of character to other characters in the piece
8. Memorizing lines and blocking
9. Listening and responding to other performers

Discussion areas

- Describe your process for creating a character for a theatrical production, from the moment you are cast to the final performance of the production.
- Define “given circumstances,” and explain their significance to script analysis.
- What guidance or suggestions would you offer a student who is struggling to memorize lines for an in-class scene or production?

E. Understands the basic principles of vocal production and technique (e.g., projection, articulation, variety)

1. Basic anatomy and maintenance of vocal instrument
2. Breath and support
3. Relaxation
4. Warm-ups
5. Projection
6. Pitch and tone
7. Articulation and enunciation
8. Dialect
9. Variety and contrast
10. Tempo, timing, and rhythm

Discussion areas

- What vocal exercises might you use when working with student performers who are struggling to project and articulate?
- What exercises might you use when working with a student who lacks vocal and pitch variety?
- What is the International Phonetic Alphabet (IPA), and how does it relate to work on dialects and accents in performances

F. Understands the basic principles of movement, physicality, and expression

1. Basic anatomy and physiology
2. Basic kinesiology
3. Breath and its relationship to movement
4. Balance
5. Relaxation
6. Warm-ups

7. Movement safety and basic health concerns
8. Spatial awareness
9. Tempo, timing, and rhythm
10. Basic understanding of mime, pantomime, and mask work
11. Basic understanding of stage combat

Discussion areas

- What theatre exercises are appropriate for a student who has difficulty standing still on stage?
- What exercises are appropriate for a student who appears physically uncomfortable on stage?
- What safety protocols and measures should be taken before choreographing an onstage fight that either is hand-to-hand combat or involves a weapon such as a sword or knife?

G. Understands the basic elements of the audition process

1. Types of auditions
2. Audition preparation
3. Running an audition
4. Nontraditional casting
5. Creating an ensemble
6. Understands the need for fairness and providing opportunities for student growth
7. Ways to help students and parents deal appropriately with audition results
8. Understands ethical considerations related to auditions

Discussion areas

- Plan a one-to-two-day audition process for the following two scenarios. Detail your considerations for each audition, including the type of audition format you will use, whether lines should be memorized, whether or not other individuals need to attend the audition, etc.
 - You are directing a high school production of *West Side Story*. Excitement and enthusiasm are running high among the student population, and you are anticipating an audition turnout of approximately 150 students.

- You are directing a classroom production of “The Three Little Pigs” in your elementary school class of fourteen students. In order to create more performance opportunities for the students, you will use two different casts, each with one wolf, three pigs, and three houses.
- What guidance would you offer a student preparing for a cattle call-style audition at a local community theatre?

H. Understands the importance of considering the audience when selecting and creating performance material

1. Selecting appropriate material for school theatre programs
2. Knows common issues and concerns regarding censorship and how to address them
3. Selecting appealing material that meets student interests
4. Choosing and/or making material that is relevant to a contemporary audience
5. Selecting challenging material

Discussion areas

- Choose two plays that would be suitable for high school students to perform for family and peers. Explain your choices.
- Choose two plays suitable for middle school students to perform for family and peers. Explain your choices.
- Choose two plays suitable for elementary school students to perform for mostly parents and older siblings. Explain your choices

I. Understands the role of the audience in various performance contexts (e.g., traditional play, storytelling, classroom)

1. Audience expectations and reactions in various contexts
2. Recognizes the audience’s role as a participant in a variety of theatrical contexts
3. Knows how to engage the audience in a variety of theatrical contexts
4. Recognizes when audience interaction is appropriate and inappropriate in a variety of theatrical contexts

Discussion areas

- Articulate appropriate and inappropriate patron behavior during various types of theatrical productions.
- What is the role of an audience during a theatrical event? How do they contribute to the overall meaning of a production?
- What steps might you take to prepare audiences for the differing experiences of traditional realistic plays and plays that involve audience participation?

J. Knows ways to use performance material and theatrical exercises for developing and refining student skills and knowledge

1. Knows how to select, develop, and coach scenes from a variety of theatrical and non-theatrical sources for addressing specific theatre skills and knowledge
2. Selecting improvisation exercises that address specific theatre skills and knowledge
3. Adapting cross-curricular instructional materials
4. Using various technologies (e.g., video and audio recording) for instructional purposes
5. Using performance material for instructional and life-skill purposes

Discussion areas

- You have been invited by a teacher colleague in the history department to work on a classroom performance project that will dramatize the experience of the Underground Railroad. The students have limited or no performance experience. Plan a series of improvisation games that will prepare the students for the performance project.
- You are the teacher in a high school intermediate-level theatre class. Presumably the students in the class did well enough to advance from introductory level and have a foundation of theatre knowledge and skills. Design a duet scene assignment in which students choose their own content to perform, then memorize and present their work to the class for a grade. Define the parameters of the assignment, including the time limit for the scene, acceptable source material, etc. Additionally, create a rubric that will be utilized to assess each performance.

What is your grading scale? What performance elements will be assessed? How will you accurately and fairly assess each student?

K. Knows how to observe student performances and provide feedback that enhances those performances

1. Recognizes and communicates appropriate goals and outcomes for performance assignments
2. Knows techniques for providing effective side-coaching
3. Knows techniques for facilitating peer feedback sessions
4. Recognizes effective approaches for providing individuals and groups with appropriate feedback
5. Knows how to guide students in self-reflection

Discussion areas

- Articulate what constructive criticism you might give a student who is struggling to connect with a scene partner and how you might handle resistance to criticism.
- Choose three important performance elements on which to grade beginning middle school students who will prepare five-minute scenes.

III. Production

A. Understands standard theatre terminology used in acting, directing, and technical elements

1. Acting terminology
2. Directing terminology
3. Technical theatre terminology

Discussion areas

- Select and define ten theatre terms for areas of focus (such as acting, directing, and design) that you believe are essential for your students to know.
- List the terms currently in use to communicate the concept of a character's objective.
- List basic blocking terms directors use to communicate with actors.

- Describe the standard blocking shorthand used by stage managers.

B. Understands the various roles in theatre production

1. Performance roles, such as actor, dancer, singer, chorus, puppeteer, and musician
2. Technical roles, such as designers, production manager, technical director, master electrician, board operators, and stage crews
3. Production roles, such as director, stage manager, producer, conductor, music director, choreographer, fight director, dialect/vocal coach, vocal director, house manager, dramaturg, usher, public relations staff, box office manager, and theatre critic

Discussion areas

- Name and define the different individuals responsible for the execution of a theatrical event, such as a professional production at a regional theatre.
- Name the different roles that make up front-of-house personnel and the responsibilities of each role.
- Articulate the responsibility of the stage manager during a theatrical event.
- Diagram the hierarchy of theatrical production personnel during rehearsals. Explain how that hierarchy might change during performances.
- What is the difference between a production manager and a technical director?
- What kind of staffing can you expect to find for typical Broadway musical? A regional production of a nonmusical play? A college production? A fringe festival show?

C. Understands key elements of production (e.g., rehearsal, casting, set construction)

1. Production timelines and scheduling
2. Required staff and roles
3. Collaboration among all people working on a production
4. Interrelationship of the key elements of a production (e.g., technical elements impacting the rehearsal schedule or how design elements relate to one another)

Discussion areas

- Articulate the responsibilities of the director up until the casting of a theatrical production.
- Explain the function of load-in and light and sound priority days.
- Create a schedule that maximizes the use of actors during rehearsal. What factors need to be considered when doing so?
- What is the difference between a paper tech, a cue-to-cue, a technical rehearsal, and a dress rehearsal? Are all these types of rehearsals always necessary?
- What is the difference between paper blocking and organic blocking? What are the strengths and weakness of each?

D. Knows the processes of theatre operations/ management (e.g., producing, publicity, front of house)

1. Producing responsibilities
2. Front-of-house responsibilities

Discussion areas

- Research the process of acquiring rights for the production of a musical and how much it would cost to produce the musical three times for an average audience size of 350 patrons.
- Create and fill out a useful box office report.
- What is the basic structure of a marketing plan?
- What is the basic structure of a press release?

E. Is familiar with the production of works in a variety of theatre genres and styles (e.g., musicals, theatre for social change, theatre for young audiences)

1. Production responsibilities common to all genres and styles
2. Production responsibilities specific to particular genres, styles, and theatrical spaces, such as the production of musicals, theatre for young audiences, and theatre for social change

Discussion areas

- You are teaching a theatre styles class for your upper-level high school theatre students. Create a reading list for your students that includes ten modern or contemporary plays, each of which has a distinctly different theatrical style.
- Describe the logistical complications of street theatre.
- What differences between preparing to direct musicals and nonmusical plays should a teacher highlight with a high school directing class?
- Under what circumstances of theatrical production should a high school theatre program engage a fight choreographer? An accent coach?
- How do the roles of light and sound operators differ during an improvised performance and a performance of scripted material?

F. Is familiar with the use of a variety of technologies (e.g., software, projection) to produce theatrical works

1. How various technologies can be used pre-production (e.g., computer-assisted design, script-writing software, set construction equipment)
2. How various technologies can be used during productions (e.g., projections, sound effects, microphones)
3. Documentation or archiving of performances and portfolio creation

Discussion areas

- Give an example of when the use of audience cell phones can enhance rather than detract from a theatrical event.
- List different software that can be utilized for set design, lighting design, and costume design.
- How can the use of projections enhance a theatrical production?
- How is wireless technology changing design in the theatre?
- What is the best way to secure and use production photographs?

G. Understands key elements of the directing process

1. Basic approaches to directing (e.g., organic versus structured, time management, etc.)
2. Directing in various theatre spaces
3. Play selection and analysis
4. Developing a production concept or a unified vision for the production
5. Knowing the stages of the production process, including scheduling and planning
6. Collaboration with designers
7. Collaboration with producers and/or administrators
8. Collaboration with other teachers and colleagues
9. Collaboration with the local community
10. Auditions and casting
11. Rehearsal process

Discussion areas

- Describe the major elements of effective script analysis.
- You are directing a middle school production of *James and the Giant Peach*. From the first rehearsal to the first performance is exactly six weeks. Your school district places certain restrictions on rehearsal time, including a limit of ten hours of rehearsal per week (with the exception of tech week, when rehearsal time may be extended to fifteen hours for the week). Create a rehearsal schedule and plot out how you will use rehearsal time. What do you want to accomplish in each rehearsal? Be specific.
- Consider a production you have been a part of that utilized a strong, well-envisioned concept. What made the concept work? Why was it effective? How did it aid the overall success of the production?
- What types of material and analysis does a director bring to a preliminary concept meeting?

H. Knows the design and technical skills required for a variety of theatre productions and spaces

1. Different skills related to various types of production spaces

2. Different skills related to various types and styles of productions

Discussion areas

- Describe the fundamental material elements of costume design, including costume renderings, costume plots, etc.
- Describe the fundamental material elements of scenic design, including renderings, ground plan, models, etc.
- Describe the design and technical challenges posed by various theatrical spaces, including proscenium, thrust, arena, environmental, etc.
- Enumerate the limitations that a thrust space poses for scenic design.
- Explain how the depth and length of a space affects placement of projectors.
- How does an arena stage affect light design?

I. Understands current safety guidelines for theatre spaces, classrooms, and productions

1. Age-appropriate safety guidelines and practices within classrooms, rehearsal spaces, shops and technical areas, and during production phases

Discussion areas

- You are introducing first-year technical theatre students to theatre scene shop tools. Choose ten theatre tools that students will use regularly during the course of the school year and for each tool clearly articulate its purpose, safety guidelines, and important safety ware or accessories to accompany its use.
- Describe the basic procedures in case of injury during a rehearsal or performance.
- Create a basic list of protective equipment for the theatre shop.
- What rules would you implement before beginning an improvisation unit?
- You are training a first-time stage manager. What responsibilities will you articulate to the trainee to ensure the safety of actors during the rehearsal process?
- Do you understand the role and format of fight call?

J. Knows key elements of lighting design and production

1. Familiar with basic lighting instruments and their uses (e.g., LEDs, par cans, ellipsoidals, follow spots, tracking lights, etc.)
2. Familiar with lighting tools and technologies (e.g., gels, gobos, software)
3. Familiar with light and color theory
4. Familiar with basic aspects of electrics (e.g., plugging in equipment, dimmer board, load capabilities, etc.)
5. Familiar with basic lighting areas and angles (e.g., key light, back light, hot spot, etc.)
6. Familiar with lighting cue sheets and instrument schedules
7. Appropriate lighting practices for various performance spaces
8. Uses of lighting to further storytelling
9. Use of lighting design to create the style, mood, and world of the play
10. Unifying lighting design with the production's vision

Discussion areas

- Describe the major kinds of lighting instruments and their specific uses when lighting a theatrical event.
- Describe and draft a basic five-point light plot.
- Define intensity, color, direction, focus, and movement in the context of light design.
- Describe the concept of dimmer load and its importance in theatre safety.
- Why is it important for a lighting designer to discuss color choices with the set designer and costume designer before implementing colors into a design?

K. Knows key elements of sound design and production

1. Familiar with basic sound tools and technologies
2. Use of sound design to create the style, mood, and world of the play

Discussion areas

- Name and describe the uses of the different items of sound equipment in a theatrical event.
- You are teaching high school technical theatre students the value of sound in a nonmusical production. Choose a play and clearly express how music and sound decisions will enhance its production.
- How do sound effects, underscoring, and music help tell a play's story? Provide an example.
- Define pitch, volume, quality, direction and duration in a sound design context.
- You are instructing students who will be responsible for microphone packs for performers in a high school musical. What information do they need to know before they begin their responsibilities?
- What is the difference between a powered and a nonpowered mixer?

L. Knows script analysis as it applies to the design and technical aspects of theatre

1. Role and process of script analysis in the work of designers

Discussion areas

- What information in a script is necessary for theatrical designers to consider before they begin the design process?
- What kinds of research might a costume designer conduct in order to inform her or his design?
- How can an underdeveloped directorial concept inhibit a designer's creative?
- How do costumes help support the structure of a play?
- What are some techniques used to identify the main theme(s) of a play?
- How can the imagery in the text of a play affect visual design?

M. Knows the key elements of scenic and property design and construction

1. Types of theatre spaces
2. Familiar with basic types of sets and set designs
3. Familiar with tools and processes for set design and construction, including safety considerations (e.g., rigging)
4. Familiar with tools and techniques for painting scenery
5. Use of set design to create the style, mood, and world of the play
6. Unifying set design with the production's vision
7. Property design, selection, and construction consistent with the world of the play

Discussion areas

- Choose a play for which one might desire a representational scenic design. Explain your choice.
- Choose a play for which one might desire a presentational scenic design. Explain your choice.
- What is Masonite, and what is it primarily used for in theatrical production?
- What size and type of material is typically used for flat construction?
- What are sponging, combing, and marbling?
- What is the difference between a box set and a unit set?

N. Knows key elements of costuming a production, and is familiar with stage makeup design and application

1. Basic elements of costume and makeup design
2. Basic techniques of costume and makeup design and production/application
3. Familiar with care, health, and safety considerations related to costumes and makeup
4. Use of costume and makeup design to reveal character, mood, and the world of the play
5. Unifying costume and makeup design with the production's vision

Discussion areas

- Articulate a basic approach to aging a face utilizing theatrical makeup.
- Create a shopping list of basic makeup tools every beginning actor should have in his or her makeup kit.
- Create a handout for first-time actors explaining proper costume care during a theatrical event.
- Describe the use of costume plates, standard actor measurements, and costume schedules.
- What are the basic safety rules of makeup in the theatre?

IV. History, Literature, and Criticism**A. Understands how to respond to, analyze, and critique theatrical works in a variety of genres and styles**

1. Responding both affectively and cognitively to theatrical works and performances
2. Analyzing theatrical works and performances
3. Critiquing theatrical works and performances
4. Knows how to respond to, analyze, and critique performance works in a variety of media (e.g., radio, stage, film, television, multimedia)

Discussion areas

- Identify the most important components of a review of a theatrical production.
- Explain how to write reviews of student and professional productions.
- Describe how to evaluate acting, directing, and design in a theatrical performance.
- Explain the cultural value of critiquing and criticism to students.
- Compare and contrast acting styles in film, theatre, and radio (voice-over).

B. Understands the importance of theatre and its impact on society and history

1. Role of theatre in various periods and cultures
2. Theatre as it reflects and/or influences society and history, both past and present

Discussion areas

- Explain the role and significance of theatre in ancient Greek culture.
- Explain how people's desire for the theatre influenced the attitude of the Roman Catholic Church during the Middle Ages.
- Discuss the influence of Zen Buddhism on the development of Noh theatre in Japan.
- Identify the groups both for and against Elizabethan theatre (e.g., business leaders, church leaders, politicians, the people, royalty) and explain how they influenced theatrical production during the time period.
- Discuss how Restoration comedy in England can be seen as a reaction against the Puritan regime.
- Explain how the incorporation of social issues in Realism changed society in the late nineteenth and early twentieth centuries.
- Discuss how theatre helped influence political change in apartheid-era South Africa.

C. Understands the principles of theatre etiquette as a participant and a spectator

1. Appropriate behavior for participants (e.g., actors, directors, crew, front of house, etc.)
2. Appropriate audience behavior in different performance settings

Discussion areas

- Describe the importance of audience etiquette during a live performance.
- Explain how an actor can best accept criticism from a director and incorporate it into his or her characterization.
- Explain why crew etiquette is important to the success of a production.
- Describe appropriate actor etiquette s during rehearsal and performance.

D. Knows theatre traditions from a variety of cultures and perspectives

1. Historical and contemporary world theatre traditions

2. Various performance perspectives, including feminist theatre; theatre from various ethnic groups; gay, lesbian, bisexual, and transgender theatre; political theatre; religious theatre; and indigenous theatre

Discussion areas

- Discuss the ways in which contemporary theatre artists like Peter Brook and Tadashi Suzuki make use of historical theatrical traditions.
- Describe the development of feminist theatre in the United States.
- Identify the influence of religion on various theatrical traditions throughout history.
- Discuss the impact of theatre and performance on the emergence of identity politics in the late twentieth century (e.g., the women's rights movement, the civil rights movement, the LGBTQ movement).

E. Knows the development of theatre in key historical periods

1. Classical theatre: Greek and Roman
2. Key periods of European theatre
3. American theatre
4. Modernist and post-modernist theatre
5. Key periods and styles of non-western theatre

Discussion areas

- Compare and contrast Aeschylus, Sophocles, and Euripides.
- Discuss Aristotle's *Poetics* and the influence it has on theatre studies.
- Describe the major characteristics of commedia dell'arte.
- Describe the theatre and drama of the Spanish Golden Age.
- Explain the evolution and significance of French neoclassical principles.
- Describe the theatrical innovations that originated in the avant garde movements of the late nineteenth and early twentieth centuries (e.g., surrealism; Dada).

- Identify leading theatrical trends in the twentieth century and discuss how they influence productions in the twenty-first century.
- Explain the development of the musical in the United States.
- Discuss the importance of storytelling in the history of African performance.
- Describe the three major forms of classical Japanese theatre: Noh, Bunraku, and Kabuki.
- Describe the major elements of Sanskrit drama and performance in India.
- Discuss the ways in which Western theatre and drama influenced the development of Asian theatre in the nineteenth and twentieth centuries.

F. Is familiar with current developments in theatre

1. Broadway, Off-Broadway, West End, and regional theatre
2. Theatre for young audiences
3. Theatre for social change
4. Major contemporary playwrights, directors, and production companies
5. Major developments in world theatre

Discussion areas

- Discuss the influence of Broadway on contemporary theatre in the United States.
- Compare and contrast Broadway theatre in New York City with West End theatre in London.
- Identify three current innovators in theatre and explain their importance.
- Compare and contrast contemporary theatre in two different countries.
- Explain how theatre for social change is different from commercial theatre.
- Identify three local theatre companies in your area and describe their current seasons, discussing the impact of regional theatre on the community.

G. Understands how to respond to, analyze, and critique key works of dramatic literature from different historical periods and cultures

1. Major playwrights and key works of dramatic literature (e.g., Sophocles, Shakespeare, Molière, Ibsen, Chekhov, Hansberry, Beckett, etc.)
2. How works relate to periods and cultures from which they come
3. Analyzing performance and literary elements in key works of dramatic literature

Discussion areas

- Describe individual elements and typical features of plays from the European Middle Ages (e.g., *Everyman*, *Mankind*, *The Second Shepherds' Play*).
- Compare and contrast the writing styles and thematic concerns of the works of realistic playwrights (e.g., Henrik Ibsen, August Strindberg, Anton Chekhov).
- Discuss how one of Samuel Beckett's plays (e.g., *Waiting for Godot*, *Endgame*, or *Krapp's Last Tape*) demonstrates the elements of theatre of the absurd.
- Explain how the Greeks viewed foreigners, women, and mental illness as evidenced by Euripides' *Medea* or Aeschylus' *Agamemnon*.
- Explain how Arthur Miller's description of the setting in *Death of a Salesman* is a reflection of the conflict within Willy Loman.
- Discuss how Shakespeare used poetic techniques (e.g., levels of diction, rhythm, verse vs. prose, varied meters) to develop the characters in his plays.
- Choose two plays from different time periods and cultures and discuss how they were written for different styles of performance.

7. Review Smart Tips for Success

Follow test-taking tips developed by experts

Learn from the experts. Take advantage of the following answers to questions you may have and practical tips to help you navigate the *Praxis* test and make the best use of your time.

Should I guess?

Yes. Your score is based on the number of questions you answer correctly, with no penalty or subtraction for an incorrect answer. When you don't know the answer to a question, try to eliminate any obviously wrong answers and then guess at the correct one. Try to pace yourself so that you have enough time to carefully consider every question.

Can I answer the questions in any order?

You can answer the questions in order or skip questions and come back to them later. If you skip a question, you can also mark it so that you can remember to return and answer it later. Remember that questions left unanswered are treated the same as questions answered incorrectly, so it is to your advantage to answer every question.

Are there trick questions on the test?

No. There are no hidden meanings or trick questions. All of the questions on the test ask about subject matter knowledge in a straightforward manner.

Are there answer patterns on the test?

No. You might have heard this myth: the answers on tests follow patterns. Another myth is that there will never be more than two questions in a row with the correct answer in the same position among the choices. Neither myth is true. Select the answer you think is correct based on your knowledge of the subject.

Can I write on the scratch paper I am given?

Yes. You can work out problems on the scratch paper, make notes to yourself, or write anything at all. Your scratch paper will be destroyed after you are finished with it, so use it in any way that is helpful to you. But make sure to select or enter your answers on the computer.

Smart Tips for Taking the Test

- 1. Skip the questions you find extremely difficult.** Rather than trying to answer these on your first pass through the test, you may want to leave them blank and mark them so that you can return to them later. Pay attention to the time as you answer the rest of the questions on the test, and try to finish with 10 or 15 minutes remaining so that you can go back over the questions you left blank. Even if you don't know the answer the second time you read the questions, see if you can narrow down the possible answers, and then guess. Your score is based on the number of right answers, so it is to your advantage to answer every question.

2. **Keep track of the time.** The on-screen clock will tell you how much time you have left. You will probably have plenty of time to answer all of the questions, but if you find yourself becoming bogged down, you might decide to move on and come back to any unanswered questions later.
3. **Read all of the possible answers before selecting one.** For questions that require you to select more than one answer, or to make another kind of selection, consider the most likely answers given what the question is asking. Then reread the question to be sure the answer(s) you have given really answer the question. Remember, a question that contains a phrase such as “Which of the following does NOT . . .” is asking for the one answer that is NOT a correct statement or conclusion.
4. **Check your answers.** If you have extra time left over at the end of the test, look over each question and make sure that you have answered it as you intended. Many test takers make careless mistakes that they could have corrected if they had checked their answers.
5. **Don’t worry about your score when you are taking the test.** No one is expected to answer all of the questions correctly. Your score on this test is not analogous to your score on the *GRE*[®] or other tests. It doesn’t matter on the *Praxis* tests whether you score very high or barely pass. If you meet the minimum passing scores for your state and you meet the state’s other requirements for obtaining a teaching license, you will receive a license. In other words, what matters is meeting the minimum passing score. You can find passing scores for all states that use the *Praxis* tests at http://www.ets.org/s/praxis/pdf/passing_scores.pdf or on the web site of the state for which you are seeking certification/licensure.
6. **Use your energy to take the test, not to get frustrated by it.** Getting frustrated only increases stress and decreases the likelihood that you will do your best. Highly qualified educators and test development professionals, all with backgrounds in teaching, worked diligently to make the test a fair and valid measure of your knowledge and skills. Your state painstakingly reviewed the test before adopting it as a licensure requirement. The best thing to do is concentrate on answering the questions.

8. Check on Testing Accommodations

See if you qualify for accommodations that may make it easier to take the Praxis test

What if English is not my primary language?

Praxis tests are given only in English. If your primary language is not English (PLNE), you may be eligible for extended testing time. For more details, visit www.ets.org/praxis/register/plne_accommodations/.

What if I have a disability or other health-related need?

The following accommodations are available for *Praxis* test takers who meet the Americans with Disabilities Act (ADA) Amendments Act disability requirements:

- Extended testing time
- Additional rest breaks
- Separate testing room
- Writer/recorder of answers
- Test reader
- Sign language interpreter for spoken directions only
- Perkins Braille
- Braille slate and stylus
- Printed copy of spoken directions
- Oral interpreter
- Audio test
- Braille test
- Large print test book
- Large print answer sheet
- Listening section omitted

For more information on these accommodations, visit www.ets.org/praxis/register/disabilities.

Note: Test takers who have health-related needs requiring them to bring equipment, beverages, or snacks into the testing room or to take extra or extended breaks must request these accommodations by following the procedures described in the *Bulletin Supplement for Test Takers with Disabilities or Health-Related Needs* (PDF), which can be found at http://www.ets.org/s/disabilities/pdf/bulletin_supplement_test_takers_with_disabilities_health_needs.pdf.

You can find additional information on available resources for test takers with disabilities or health-related needs at www.ets.org/disabilities.

9. Do Your Best on Test Day

Get ready for test day so you will be calm and confident

You followed your study plan. You prepared for the test. Now it's time to prepare for test day.

Plan to end your review a day or two before the actual test date so you avoid cramming. Take a dry run to the test center so you're sure of the route, traffic conditions, and parking. Most of all, you want to eliminate any unexpected factors that could distract you from your ultimate goal—passing the *Praxis* test!

On the day of the test, you should:

- be well rested
- wear comfortable clothes and dress in layers
- eat before you take the test
- bring an acceptable and valid photo identification with you
- bring an approved calculator only if one is specifically permitted for the test you are taking (see Calculator Use, at http://www.ets.org/praxis/test_day/policies/calculators)
- be prepared to stand in line to check in or to wait while other test takers check in

You can't control the testing situation, but you can control yourself. Stay calm. The supervisors are well trained and make every effort to provide uniform testing conditions, but don't let it bother you if the test doesn't start exactly on time. You will have the allotted amount of time once it does start.

You can think of preparing for this test as training for an athletic event. Once you've trained, prepared, and rested, give it everything you've got.

What items am I restricted from bringing into the test center?

You cannot bring into the test center personal items such as:

- handbags, knapsacks, or briefcases
- water bottles or canned or bottled beverages
- study materials, books, or notes
- pens, pencils, scrap paper, or calculators, unless specifically permitted for the test you are taking (see Calculator Use, at http://www.ets.org/praxis/test_day/policies/calculators)
- any electronic, photographic, recording, or listening devices

Personal items are not allowed in the testing room and will not be available to you during the test or during breaks. You may also be asked to empty your pockets. At some centers, you will be assigned a space to store your belongings, such as handbags and study materials. Some centers do not have secure storage space available, so please plan accordingly.

Test centers assume no responsibility for your personal items.

If you have health-related needs requiring you to bring equipment, beverages or snacks into the testing room or to take extra or extended breaks, you need to request accommodations in advance. Procedures for requesting accommodations are described in the [Bulletin Supplement for Test Takers with Disabilities or Health-related Needs \(PDF\)](#).

Note: All cell phones, smart phones (e.g., Android® devices, iPhones®, etc.), and other electronic, photographic, recording, or listening devices are strictly prohibited from the test center. If you are seen with such a device, you will be dismissed from the test, your test scores will be canceled, and you will forfeit your test fees. If you are seen *using* such a device, the device will be confiscated and inspected. For more information on what you can bring to the test center, visit www.ets.org/praxis/test_day/bring.

Are You Ready?

Complete this checklist to determine whether you are ready to take your test.

- Do you know the testing requirements for the license or certification you are seeking in the state(s) where you plan to teach?
- Have you followed all of the test registration procedures?
- Do you know the topics that will be covered in each test you plan to take?
- Have you reviewed any textbooks, class notes, and course readings that relate to the topics covered?
- Do you know how long the test will take and the number of questions it contains?
- Have you considered how you will pace your work?
- Are you familiar with the types of questions for your test?
- Are you familiar with the recommended test-taking strategies?
- Have you practiced by working through the practice questions in this study companion or in a study guide or practice test?
- If constructed-response questions are part of your test, do you understand the scoring criteria for these questions?
- If you are repeating a *Praxis* test, have you analyzed your previous score report to determine areas where additional study and test preparation could be useful?

If you answered “yes” to the questions above, your preparation has paid off. Now take the *Praxis* test, do your best, pass it—and begin your teaching career!

10. Understand Your Scores

Understand how tests are scored and how to interpret your test scores

Of course, passing the *Praxis* test is important to you so you need to understand what your scores mean and what your state requirements are.

What are the score requirements for my state?

States, institutions, and associations that require the tests set their own passing scores. Visit www.ets.org/praxis/states for the most up-to-date information.

If I move to another state, will my new state accept my scores?

The *Praxis* tests are part of a national testing program, meaning that they are required in many states for licensure. The advantage of a national program is that if you move to another state that also requires *Praxis* tests, you can transfer your scores. Each state has specific test requirements and passing scores, which you can find at www.ets.org/praxis/states.

How do I know whether I passed the test?

Your score report will include information on passing scores for the states you identified as recipients of your test results. If you test in a state with automatic score reporting, you will also receive passing score information for that state.

A list of states and their passing scores for each test are available online at www.ets.org/praxis/states.

What your *Praxis* scores mean

You received your score report. Now what does it mean? It's important to interpret your score report correctly and to know what to do if you have questions about your scores.

Visit http://www.ets.org/s/praxis/pdf/sample_score_report.pdf to see a sample score report.

To access *Understanding Your Praxis Scores*, a document that provides additional information on how to read your score report, visit www.ets.org/praxis/scores/understand.

Put your scores in perspective

Your score report indicates:

- Your score and whether you passed
- The range of possible scores
- The raw points available in each content category
- The range of the middle 50 percent of scores on the test

If you have taken the same *Praxis* test or other *Praxis* tests in the last 10 years, your score report also lists the highest score you earned on each test taken.

Content category scores and score interpretation

Questions on the *Praxis* tests are categorized by content. To help you in future study or in preparing to retake the test, your score report shows how many raw points you earned in each content category. Compare your “raw points earned” with the maximum points you could have earned (“raw points available”). The greater the difference, the greater the opportunity to improve your score by further study.

Score scale changes

ETS updates *Praxis* tests on a regular basis to ensure they accurately measure the knowledge and skills that are required for licensure. When tests are updated, the meaning of the score scale may change, so requirements may vary between the new and previous versions. All scores for previous, discontinued tests are valid and reportable for 10 years, provided that your state or licensing agency still accepts them.

These resources may also help you interpret your scores:

- *Understanding Your Praxis Scores* (PDF), found at www.ets.org/praxis/scores/understand
- *The Praxis Passing Scores* (PDF), found at www.ets.org/praxis/scores/understand
- State requirements, found at www.ets.org/praxis/states

Appendix: Other Questions You May Have

Here is some supplemental information that can give you a better understanding of the *Praxis* tests.

What do the *Praxis* tests measure?

The *Praxis* tests measure the specific knowledge and skills that beginning teachers need. The tests do not measure an individual's disposition toward teaching or potential for success, nor do they measure your actual teaching ability. The assessments are designed to be comprehensive and inclusive but are limited to what can be covered in a finite number of questions and question types. Teaching requires many complex skills that are typically measured in other ways, including classroom observation, video recordings, and portfolios.

Ranging from Agriculture to World Languages, there are more than 80 *Praxis* tests, which contain selected-response questions or constructed-response questions, or a combination of both.

Who takes the tests and why?

Some colleges and universities use the *Praxis* Core Academic Skills for Educators tests (Reading, Writing, and Mathematics) to evaluate individuals for entry into teacher education programs. The assessments are generally taken early in your college career. Many states also require Core Academic Skills test scores as part of their teacher licensing process.

Individuals entering the teaching profession take the *Praxis* content and pedagogy tests as part of the teacher licensing and certification process required by many states. In addition, some professional associations and organizations require *Praxis* Subject Assessments for professional licensing.

Do all states require these tests?

The *Praxis* tests are currently required for teacher licensure in approximately 40 states and United States territories. These tests are also used by several professional licensing agencies and by several hundred colleges and universities. Teacher candidates can test in one state and submit their scores in any other state that requires *Praxis* testing for licensure. You can find details at www.ets.org/praxis/states.

What is licensure/certification?

Licensure in any area—medicine, law, architecture, accounting, cosmetology—is an assurance to the public that the person holding the license possesses sufficient knowledge and skills to perform important occupational activities safely and effectively. In the case of teacher licensing, a license tells the public that the individual has met predefined competency standards for beginning teaching practice.

Because a license makes such a serious claim about its holder, licensure tests are usually quite demanding. In some fields, licensure tests have more than one part and last for more than one day. Candidates for licensure in all fields plan intensive study as part of their professional preparation. Some join study groups, others study alone. But preparing to take a licensure test is, in all cases, a professional activity. Because a licensure exam surveys a broad body of knowledge, preparing for a licensure exam takes planning, discipline, and sustained effort.

Why does my state require the *Praxis* tests?

Your state chose the *Praxis* tests because they assess the breadth and depth of content—called the “domain”—that your state wants its teachers to possess before they begin to teach. The level of content knowledge, reflected in the passing score, is based on recommendations of panels of teachers and teacher educators in

each subject area. The state licensing agency and, in some states, the state legislature ratify the passing scores that have been recommended by panels of teachers.

How were the tests developed?

ETS consulted with practicing teachers and teacher educators around the country during every step of the *Praxis* test development process. First, ETS asked them what knowledge and skills a beginning teacher needs to be effective. Their responses were then ranked in order of importance and reviewed by hundreds of teachers.

After the results were analyzed and consensus was reached, guidelines, or specifications, for the selected-response and constructed-response tests were developed by teachers and teacher educators. Following these guidelines, teachers and professional test developers created test questions that met content requirements and [*ETS Standards for Quality and Fairness*](#).*

When your state adopted the research-based *Praxis* tests, local panels of teachers and teacher educators evaluated each question for its relevance to beginning teachers in your state. During this “validity study,” the panel also provided a passing-score recommendation based on how many of the test questions a beginning teacher in your state would be able to answer correctly. Your state’s licensing agency determined the final passing-score requirement.

ETS follows well-established industry procedures and standards designed to ensure that the tests measure what they are intended to measure. When you pass the *Praxis* tests your state requires, you are proving that you have the knowledge and skills you need to begin your teaching career.

How are the tests updated to ensure the content remains current?

Praxis tests are reviewed regularly. During the first phase of review, ETS conducts an analysis of relevant state and association standards and of the current test content. State licensure titles and the results of relevant job analyses are also considered. Revised test questions are then produced following the standard test development methodology. National advisory committees may also be convened to review and revise existing test specifications and to evaluate test forms for alignment with the specifications.

How long will it take to receive my scores?

Scores for tests that do not include constructed-response questions are available on screen immediately after the test. Scores for tests that contain constructed-response questions or essays aren’t available immediately after the test because of the scoring process involved. Official score reports are available to you and your designated score recipients approximately two to three weeks after the test date for tests delivered continuously, or two to three weeks after the testing window closes for other tests. See the test dates and deadlines calendar at www.ets.org/praxis/register/centers_dates for exact score reporting dates.

Can I access my scores on the web?

All test takers can access their test scores via My *Praxis* Account free of charge for one year from the posting date. This online access replaces the mailing of a paper score report.

The process is easy—simply log into My *Praxis* Account at www.ets.org/praxis and click on your score report. If you do not already have a *Praxis* account, you must create one to view your scores.

Note: You must create a *Praxis* account to access your scores, even if you registered by mail or phone.

*[*ETS Standards for Quality and Fairness*](#) (2014, Princeton, N.J.) are consistent with the [*Standards for Educational and Psychological Testing*](#), industry standards issued jointly by the American Educational Research Association, the American Psychological Association, and the National Council on Measurement in Education (2014, Washington, D.C.).

Your teaching career is worth preparing for, so start today!
Let the *Praxis*® *Study Companion* guide you.

To search for the *Praxis* test prep resources
that meet your specific needs, visit:

www.ets.org/praxis/testprep

To purchase official test prep made by the creators
of the *Praxis* tests, visit the ETS Store:

www.ets.org/praxis/store

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