



The *PRAXIS*® Study Companion

Speech and Theatre (5222)



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Speech and Theatre (5222)

Test at a Glance

Test Name	Speech and Theatre		
Test Code	5222		
Time	120 minutes		
Number of Questions	120		
Format	Selected-response		
Test Delivery	Computer Delivered		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. SPEECH: Communication Fundamentals and Media	19	16%
	II. SPEECH: Interpersonal and Group Communication	22	18%
	III. SPEECH: Public Speaking and Debate	19	16%
	IV. THEATRE: Creating and Performing	20	16%
	V. THEATRE: Production	26	22%
	VI. THEATRE: History, Literature, and Criticism	14	12%

About The Test

The Speech and Theatre test is designed for those seeking certification as a middle school or high school teacher of Speech and Theatre. The test focuses on the content knowledge a teacher must have to support instruction in both of these areas equally. The 120 selected-response questions cover topics in communication principles, interpersonal and group communication, and public speaking and debate, as well as theatre and performance studies, theatre creation and performance, and theatre production and technology. The test taker is required to answer questions focused on an understanding and application of the foundational aspects of speech communication and theatre arts. This test may contain some questions that will not count toward your score.

Content Topics

This list details the topics that may be included on the test. All test questions cover one or more of these topics.

Note: The use of “e.g.” to start a list of examples implies that only a few examples are offered and the list is not exhaustive.

Discussion Questions

In this section, discussion questions provide examples of content that may be included in the questions you receive on testing day. They are open-ended questions or statements intended to help test your knowledge of fundamental concepts and your ability to apply those concepts to classroom or real-world situations. Answers for the discussion questions are **not** provided; however, thinking about the answers will help improve your understanding of fundamental concepts and may help you answer a broad range of questions on the test. Most of the questions require you to combine several pieces of knowledge to formulate an integrated understanding and response. The questions are intended to help you gain increased understanding and facility with the test’s subject matter. You may want to discuss these questions with a teacher or mentor.

I. SPEECH: Communication Fundamentals and Media

A. Communication Fundamentals and Media

1. Understands the elements of communication and their definitions
2. Knows the roles and contributions of verbal and nonverbal messages in various communication processes and contexts
3. Knows effective listening behaviors and listening’s role in communication competence
4. Understands the critical analysis and evaluation of mass communication and media
5. Knows types and fundamental characteristics of media (e.g., television, radio, Internet, and social media)

Discussion Questions: Communication Fundamentals and Media

- How do verbal and nonverbal messages interact to create meaning?
- What types of messages are conveyed by verbal and by nonverbal cues?
- How can people be most effective in listening?
- What are the elements of a communication transaction?
- How does each element contribute to or detract from the success of the communication process?

- How do the elements and sequences in the communication process facilitate or inhibit the success of messages getting from one person to another?
- What factors influence the communication process?
- What makes a person a competent communicator?
- In what ways are citizens and policy makers influenced by the way information is framed?
- In what ways do mass media impact peoples' lives politically, socially, economically, and culturally?
- What constitutes a communication technology?
- In what ways do communication technologies affect the way individuals, volunteer groups, organizations, and governments interact?
- How do people use television, radio, newspapers, and the Internet to gratify their needs?
- How do some forms of media fill a need differently than another medium?
- How do these forms of media operate on a basic level?
- What are the ethical issues involved in copyright law?
- How are race, gender, and class represented in the media?

II. SPEECH: Interpersonal and Group Communication

A. Interpersonal Communication

1. Understands the goals, skills, and outcomes of interpersonal communication
2. Knows communication processes in diverse types of interpersonal relationships: personal, family, romantic, business, etc.
3. Knows the effects of gender and culture on communication in different interpersonal contexts
4. Knows emotional and relational messages conveyed through interpersonal communication

B. Group Communication

1. Understands the principles of effective discussion in small-group and large-group communication
2. Knows the roles and functions of individual group members and the processes involved in group communication
3. Knows the factors that influence problem-solving and decision-making in groups
4. Knows principles of conflict management and mediation in group settings

Discussion Questions: Interpersonal and Group Communication

- What are the interpersonal and intrapersonal elements of the communication process?
- What are the characteristics of relational communication competence?

- What are the goals of interpersonal communication?
- What skills are necessary for effective interpersonal communication?
- What are the outcomes of effective and ineffective interpersonal communication?
- How do gender and culture affect communication?
- Which theories of gender and culture are relevant to interpersonal communication?
- What are the emotional and relational messages that can be conveyed through interpersonal communication?
- What makes for effective group discussion?
- What kinds of communication factors affect group decision making and problem solving?
- What kinds of roles do group members play in functional groups?
- What are some of the best practices group members should follow when communicating during episodes of conflict?
- What makes for effective leadership communication?
- How does culture affect communication?
- In what kinds of groups do individuals communicate?

III. SPEECH: Public Speaking and Debate

A. Public Speaking and Debate

1. Understands the purposes, types, and forms of public speaking
2. Understands strategies for organizing the content of speeches
3. Understands the role of effective argumentation in public speaking and debate
4. Understands the use of language and style in public speaking
5. Knows the principles and components of effective delivery, including voice and diction, pronunciation, gesture, and movement
6. Knows approaches to active listening, adapting to an audience, and feedback
7. Understands criticism and evaluation of speeches, including the elements of rhetorical criticism and diverse approaches to assessing student speeches
8. Knows the formats and characteristics of individual events in competitive forensics (e.g., public address, interpretation, extemporaneous speaking, oratory) to enable effective coaching of students in these events
9. Knows the formats and characteristics of argumentation and debate in competitive forensics (e.g., Lincoln-Douglas debate, persuasion, policy) to enable effective coaching of students in competition

Discussion Questions: Public Speaking and Debate

- What are the major purposes for public speaking?
- What are several types of special-occasion speeches?
- What are demographic characteristics of audiences?
- What methods are used to gain information about an audience?
- Describe the different methods for organizing speeches.
- Which organizational methods are suitable for informative speeches?
- Which are best for persuasive speeches?
- What elements should be contained in an introduction?
- How do written and spoken language differ? How are they similar?
- What imagery devices are effective for public speeches?
- What are the four methods of delivery for public speaking?
- What style of delivery is best suited for most speeches?
- Why is feedback important during a speech?
- How can a speaker adapt to various audiences?
- How can a public speaker avoid plagiarism?
- Why should a speaker include supporting materials in a speech?
- Why types of supporting materials are commonly used in speeches?
- How do visual aids enhance a speech?
- What aspects of a speaker's voice are commonly used in speeches?
- What aspects of the speaker's body are commonly used to enhance public speaking?
- What are the most important elements in assessing the effectiveness of a speech?
- How are speeches assessed fairly?
- How should the speaker make sure the speech is inclusive of all audience members?
- What are the three types of appeals used in persuasion?
- What are the major types of argument reasoning?
- What are fallacies in reasoning?
- At the high school level, which events are written by students, and which must be performed from published works?
- What are the National Speech & Debate Association rules for individual events?
- How are competitive speech events different at the high school level from the collegiate level?
- How is interpretation different from acting?
- What is meant by extemporaneous speaking in competitive speech?
- What skills are necessary for effective coaching of debate and competitive speech?
- What are the stock issues in policy debate?
- What differentiates policy debate from Lincoln-Douglas debate?
- What are the major types of debate cases?

IV. THEATRE: Creating and Performing

A. Creating

1. Understands the common approaches, techniques, and basic steps involved in creating a performance (e.g., script analysis or devising, character development, improvisation)
2. Understands how to select, create, or devise appropriate performance material
3. Knows materials and techniques to support readers' theater, storytelling, folkloric performance, and creative dramatics

B. Performing

1. Knows standard theatre terminology used in acting
2. Knows major theoretical approaches to acting
3. Understands the basic principles of vocal production and technique (e.g., projection, articulation, variety)
4. Understands the basic principles of movement, physicality, and expression
5. Knows the basic elements of the audition process

Discussion Questions: Creating and Performing—Creating

- Describe the process for selecting a play that is suitable for a public high school.
- What preliminary steps would you take to create a devised theatrical production with advanced-level high school students?

- Create a list of 15 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 two to three pages?

Discussion Questions: Creating and Performing—Performing

- Compare the improvisational techniques of Viola Spolin and Keith Johnstone.
- Describe Konstantin Stanislavski's approach to acting and actor training.
- 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?
- 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?

- 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?
- 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?
- What guidance would you offer a student preparing for a cattle call-style audition at a local community theatre?

V. THEATRE: Production

A. Directing and Stage Management

1. Understands theatre as a collaborative art form and its relationship to the other arts
2. Understands the various roles in theatre production
3. Understands key elements of production, including their sequencing and interrelationships (e.g., rehearsal, casting, set construction)
4. Understands key elements of the directing process
5. Knows standard theatre terminology used in directing and stage management
6. Is familiar with the theatre profession, including current trends, possible career paths, and other opportunities

B. Design and Technology

1. Knows script analysis as it applies to the design and technical aspects of theatre
2. Knows standard theatre terminology used in theatrical design and theatre technology
3. Knows the design and technical skills required for a variety of theatre productions and spaces, as well as understands current safety guidelines for various theatre spaces, classrooms, and productions
4. Knows key elements of scenic and property design and construction
5. Knows key elements of costuming a production, and is familiar with stage makeup design and application
6. Knows key elements of lighting and sound design/production, and is familiar with the use of a variety of current technologies (e.g., software, projection) to produce theatrical works
7. Knows the processes of theatre operations/management (e.g., producing, publicity, front of house)

Discussion Questions: Production— Directing and Stage Management

- Select and define 10 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.
- Describe the standard blocking shorthand used by stage managers.
- Name and define the different individuals responsible for the execution of a theatrical event, such as a professional production at a regional theatre.
- 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?
- Name the different roles that make up front-of-house personnel and the responsibilities of each role.
- 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 paper blocking and organic blocking? What are the strengths and weakness of each?
- 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?
- 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.
- What is the basic structure of a marketing plan? –a press release?

Discussion Questions: Production— Design and Technology

- Describe the major elements of effective script analysis.
- 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?
- What information in a script is necessary for theatrical designers to consider before they begin the design process?
- What types of material and analysis does a director bring to a preliminary concept meeting?
- Describe the design and technical challenges posed by various theatrical spaces, including proscenium, thrust, arena, environmental, etc.

- You are introducing first-year technical theatre students to theatre scene shop tools. Choose ten theatre tools that students will use regularly during the school year and for each tool clearly articulate its purpose, safety guidelines, and important safety ware or accessories to accompany its use.
- 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?
- Describe the fundamental material elements of scenic design, including renderings, ground plan, models, etc.
- Choose a play for which one might desire a presentational scenic design. Explain your choice.
- What size and type of material is typically used for flat construction?
- What is the difference between a box set and a unit set?
- Describe the fundamental material elements of costume design, including costume renderings, costume plots, etc.
- 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.
- Describe the use of costume plates, standard actor measurements, and costume schedules.
- What are the basic safety rules of makeup in the theatre?
- Describe the fundamental material elements of lighting and sound design, including light plots, instrument and color schedules, microphone plots, cue sheets, etc.
- Describe the major kinds of lighting instruments and their specific uses when lighting a theatrical event.
- Define intensity, color, direction, focus, and movement in the context of light design.
- 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?
- 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.

VI. THEATRE: History, Literature, and Criticism

A. History, Literature, and Criticism

1. Understands the importance of theatre and its impact on society and history
2. Knows fundamental literary principles and aesthetic concerns that motivate interpretation and performance
3. Understands how to respond to, analyze, and evaluate theatrical works in a variety of genres and styles

4. Understands how to respond to, analyze, and evaluate key works of dramatic literature from different historical periods and cultures
5. Knows the development of theatre and theatrical conventions in key historical periods
6. Knows theatre traditions and conventions from a variety of cultures and perspectives, and knows ways in which theatre can help explore/understand human nature and the human condition

Discussion Questions: History, Literature, and Criticism

- 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.
- Describe the importance of audience etiquette during a live performance.
- Describe appropriate actor and crew etiquette during rehearsal and performance.
- Choose two plays from different time periods and cultures and discuss how they were written for different styles of performance.
- Identify the influence of religion on various theatrical traditions throughout history.
- 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.
- 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.
- Explain how the incorporation of social issues in Realism changed society in the late nineteenth and early twentieth centuries.
- Describe the theatrical innovations that originated in the avant-garde movements of the late nineteenth and early twentieth centuries (e.g., surrealism, Dada).
- 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.

- Describe individual elements and typical features of plays from the European Middle Ages (e.g., *Everyman*, *Mankind*, *The Second Shepherds' Play*).
- Discuss how Shakespeare used poetic techniques (e.g., levels of diction, rhythm, verse vs. prose, varied meters) to develop the characters in his plays.
- 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.
- 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.
- 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).

Speech and Theatre (5222) Sample Test Questions

Sample Questions

The sample questions that follow represent a number of the types of questions and topics that appear 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 suggested answers or completions. Select the one that is best in each case.

1. Which of the following is a benefit that synergy provides for members of a small group?
 - (A) An increased level of motivation to get work done
 - (B) A level of accomplishment that is greater than the members could have achieved working alone
 - (C) Greater support for the group's ideas by people outside the group
 - (D) A reduced level of conflict in getting work done

2. A speech that is brief, establishes a single point of view supported with one or two examples, illustrates supporting materials from memory, and is delivered off the cuff is most likely which of the following types of speech?
 - (A) Oration
 - (B) Informative
 - (C) Extemporaneous
 - (D) Impromptu

3. A debate in which the affirmative constructive is six minutes long and the negative constructive is seven minutes long is following which of the following formats?
 - (A) Lincoln-Douglas
 - (B) Oxford
 - (C) Cross-examination
 - (D) Mock trial

4. David is preparing a speech about why Hollywood became the center of the motion picture industry and the impact that its development as the center had on filmmaking. David's speech should be organized using which of the following methods?
 - (A) Spatial
 - (B) Chronological
 - (C) Cause-effect
 - (D) Problem-solution

5. Which of the following best describes a speech delivered by a demagogue?
 - (A) It is given in a place of worship.
 - (B) It is characterized by a high degree of structure.
 - (C) It adheres to a strict formula in terms of content.
 - (D) It attempts to win over an audience by appealing to prejudice and spiteful emotions.

6. Which of the following best describes the largest quadrant of the Johari window for a person who keeps to himself or herself and does not disclose much information to others?
 - (A) Blind
 - (B) Hidden
 - (C) Unknown
 - (D) Secret

7. When a small group is faced with a problem requiring immediate action, the most effective leadership style is
 - (A) democratic
 - (B) laissez-faire
 - (C) permissive
 - (D) Authoritarian

8. In debate, a prima facie case is one that
- (A) minimally meets the negative side's burden of proof
 - (B) is necessary only when a proposition of fact is being argued
 - (C) minimally meets the affirmative side's unattached burden of proof
 - (D) is necessary only when a proposition of value is being argued
9. Which of the following statements about the effects of the perception of space on communication behavior is accurate?
- (A) Seating arrangements have no effect on who is likely to dominate a conversation.
 - (B) People who are cooperating are more likely to sit at opposite ends of the table.
 - (C) Environmental qualities can affect how people send and interpret messages.
 - (D) Interpersonal distances are the same from culture to culture.
10. Which of the following is the best guideline for effective vocal delivery?
- (A) Speak with a monotonous pitch.
 - (B) Maintain adequate volume.
 - (C) Slur speech sounds.
 - (D) Never pause.
11. Which of the following most accurately describes the research on the relationship between viewing violence on television and engaging in violent behavior?
- (A) It has demonstrated fairly conclusively that there is no substantive relationship between the two activities.
 - (B) It suggests that viewing violence is associated with an increased likelihood of intimate violence, but not a change in the likelihood of violence towards a stranger.
 - (C) It shows a significant relationship between the two but explains no more than a small amount of violent behavior.
 - (D) It concludes that there is a substantial relationship for children but not for adults.

12. Which of the following statements best describes a difference between verbal and nonverbal communication?
- (A) Nonverbal communication starts and stops, whereas verbal communication is continuous.
 - (B) Nonverbal communication is less believable than verbal communication.
 - (C) Nonverbal communication is multichanneled, whereas verbal communication tends to take place in a single channel.
 - (D) Nonverbal communication is intentional, whereas verbal communication is unintentional.
13. Which of the following statements best explains the role of interpersonal communication in the development of the self-concept?
- (A) The self-concept is formed through an indefinite process that is not linked to interpersonal communication.
 - (B) Interpersonal communication affects the self-concept in adulthood but not in childhood.
 - (C) Social interactions influence the way people see themselves.
 - (D) Only communication with close friends influences the self-concept.
14. When authorities claim that communication competence is situational, they mean that
- (A) the physical situation is the dominant factor in determining appropriateness
 - (B) a speaker can be very good at one form of speaking, such as leading a meeting, but not good at making an argument
 - (C) most speakers who excel at public speaking excel in interpersonal situations as well
 - (D) all speakers react the same in similar situations
15. When members join an existing group, they have to learn about the group's expectations, roles, culture, and manner of working together. The process described is referred to as
- (A) socialization
 - (B) the assembly effect
 - (C) synergy
 - (D) symbolic convergence

16. Which of the following lighting accessories is designed to reduce the excessive spreading of light (halation or spill) outside an instrument's beam?
- (A) A gobo
 - (B) A top hat
 - (C) A barn door
 - (D) A gel frame
17. Alienation—the use of techniques designed to remind the audience of the artificiality of a theatrical performance and prevent them from “escaping” into the world of the play—is most closely associated with which of the following types of theatre?
- (A) Theatre of Cruelty
 - (B) Theatre of Fact
 - (C) Epic theatre
 - (D) Poor theatre
18. A middle school theatre teacher wants to use improvisational games to build a supportive and cooperative classroom environment. Methods developed by which **TWO** of the following theatre practitioners are most appropriate for helping the teacher achieve the goal?
- (A) Viola Spolin
 - (B) Vsevolod Meyerhold
 - (C) Sanford Meisner
 - (D) Uta Hagen
 - (E) Keith Johnstone
19. The stage directions of a play call for depicting a large expanse of open sky. A scenic designer can best achieve this effect on a proscenium stage by employing which of the following scenic devices?
- (A) A scrim
 - (B) A masking flat
 - (C) A tab curtain
 - (D) A cyclorama

20. In a production with a complete team, the property running crew is responsible for
- (A) tracking, placing, and maintaining all props during rehearsals and performances
 - (B) creating and acquiring all props used in production
 - (C) adding props to the rehearsal report when the director mentions them
 - (D) transporting scenery from the shop to the theatre stage
21. In script analysis, which of the following terms refers to the environmental and situational conditions that form the world of the play and are not open to interpretation?
- (A) Given circumstances
 - (B) Character objectives
 - (C) Subtext
 - (D) Beats
22. 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
23. 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*."

24. 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?
25. Which of the following aspects of an actor's vocal production is most relevant when the actor is performing in a large auditorium?
- (A) Resonance
 - (B) Timbre
 - (C) Pitch
 - (D) Projection
26. 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
27. 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

28. 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
29. 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
30. 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.

Answers

1. Option (B) is correct. Synergy refers to the potential gains in performance from the diverse perspectives and access to resources that a group possesses that is superior to what these individuals could have produced working alone.
2. Option (D) is correct. Impromptu speeches are given with minimal preparation and planning and are thus considered to be delivered “off the cuff.” They lack the rehearsal required of other kinds of speeches and are best utilized in informal environments.
3. Option (A) is correct. In the standard accepted format for Lincoln-Douglas debates, the affirmative constructive is six minutes long and the negative constructive is seven minutes long.
4. Option (C) is correct. Using a cause-and-effect organization will allow the speaker to explain why Hollywood became the center of the industry and then detail the consequences or effects that its ascension has had on the industry.
5. Option (D) is correct. A defining characteristic of a speech delivered by a demagogue is that it tries to win over an audience through appeals to prejudice or spiteful emotions like fear, anger, and frustration.
6. Option (B) is correct. Any traits that are known to the person but not to that person’s peers are referred to as hidden.
7. Option (D) is correct. In situations requiring immediate action, such as one involving stress because of an impending deadline, an authoritarian style is most often considered appropriate and is in fact frequently welcomed by group members due to its ability to get work done more quickly.
8. Option (C) is correct. The first requirement that the affirmative must meet, whether debating fact or value, is that of “burden of proof”: the affirmative must prove something in order to win a judge’s decision. The minimal proof is a case that will persuade “a reasonable and prudent person” that the affirmative resolution deserves acceptance. This minimal case is called a *prima facie* case, one that is convincing at first glance.
9. Option (C) is correct. Research shows that environment is an important factor affecting both judgment making and communication. Research also shows that people are more protective of personal space (1½–4 feet) than social space (4–12 feet), and thus, are less willing to accept uninvited entry; that seating arrangements have a pronounced effect on communication; that people who are working together will probably sit side by side; and that interpersonal distances vary considerably across cultures.

10. Option (B) is correct. The following are characteristics of effective vocal delivery: adequate volume, clearly and distinctly articulated speech sounds (as opposed to slurred), accurately pronounced words, varied pitch, varied speaking rate, and pauses to emphasize key ideas. Effective vocal delivery is necessary for the audience to understand and maintain interest in the speech.
11. Option (C) is correct. Although a connection has been established between violence on television and violent behavior, in both children and adults, the evidence is far from conclusive and accounts for only a small amount of real-life violence.
12. Option (C) is correct. Nonverbal communication often occurs simultaneously in two or more channels. It may be seen, heard, and felt. In contrast, verbal communication tends only to be heard if it is oral in nature or only seen if it is written in nature.
13. Option (C) is correct. Social interactions (or ongoing communication with family, friends, romantic partners, and other interactants) influence the way people see themselves. Interpersonal communication affects the self-concept across the life span. Moreover, aspects of the self-concept can often be traced to specific verbal and nonverbal exchanges. (For example, a belief that one is clumsy can be linked to repeated comments by a parent.) Although biological predispositions, such as shyness, are consequential, so are social interactions.
14. Option (B) is correct. The notion of “situational competence” implies that speakers might have different levels of comfort and competence in different communication situations. Research indicates that some people are more effective when communicating in one situation (e.g., giving a speech to a group) but may be less effective in others (e.g., interpersonal communication in a business setting). Thus, speakers who excel in one area may not necessarily be effective in a different type of communication, because different situations may require different responses and different approaches.
15. Option (A) is correct. New entrants to an established group need to make adaptations to the group’s existing dynamics and norms through socialization, which may include processes such as assimilation and accommodation, or in an organizational context, onboarding.
16. Option (B) is correct. A top hat is used to reduce excessive spreading, or halation, around the primary beam emanating from a lighting instrument.
17. Option (C) is correct. Epic theatre employs the “alienation effect,” a variety of metatheatrical techniques meant to prevent the audience from becoming absorbed in the world of the play by reminding them of the artificiality of the theatrical performance, in order to encourage the audience to be active thinkers during a performance rather than passive feelers of emotion. Developed in the early twentieth century, and most famously theorized and championed by Bertolt Brecht, alienation has been employed by many playwrights and producers of theatre ever since.

18. Options (A) and (E) are correct. Spolin and Johnstone are both well-known for creating improvisational theatre games that encourage supportive and cooperative relationships among participants.
19. Option (D) is correct. A cyclorama (or cyc) is a curved curtain or wall used as the background of a stage set to suggest unlimited space and is often used to create the illusion of a sky.
20. Option (A) is correct. Property running crews are responsible only for the handling of the props during rehearsals and performances. In a production with a full team, the property construction crew is responsible, under properties head supervision, for building the props, but the running crew is responsible for their handling.
21. Option (A) is correct. The given circumstances—e.g., the characters involved in the play, the setting, any previous action—found in the script are considered part of the foundation of the play and are not open to interpretation. These circumstances may, however, influence the interpretation of many different aspects in a production. Elements such as character objectives, subtext, and beats are all subject to interpretation by directors, designers, actors, and any other reader of the text.
22. Option (B) is correct. 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.
23. Option (B) is correct. 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.
24. Option (A) is correct. 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.
25. Option (D) is correct. 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.
26. Option (A) is correct. Giving direction to actors while they are improvising or playing a scene is a common strategy called side-coaching.
27. Option (C) is correct. The typical approach to incorporating theatre and drama into an elementary classroom is to use process techniques learned in the study of creative drama.

28. Option (A) is correct. Environmental theatre is the term used to designate performances in which the audience and actors share the same space.
29. Option (D) is correct. 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.
30. Option (D) is correct. 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.

Understanding Question Types

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 selecting a sentence in a text or by selecting 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 seeing them on other standardized tests you have taken. If not, familiarize yourself with them so that you won't have to spend time during the test figuring out how to answer them.

Understanding Selected-Response and Numeric-Entry Questions

For most questions you will respond by selecting an oval to choose a single answer from a list of answer choices.

However, interactive question types may also ask you to respond by doing the following.

- Selecting more than one choice from a list of choices.
- Typing in a numeric-entry box. When the answer is a number, you may be asked to enter a numerical answer. Some questions may have more than one entry box to enter a response. Numeric-entry questions typically appear on mathematics-related tests.
- Selecting parts of a graphic. In some questions, you will select your answers by selecting a location (or locations) on a graphic such as a map or chart, as opposed to choosing your answer from a list.
- Selecting sentences. In questions with reading passages, you may be asked to choose your answers by selecting 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 to 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.

Understanding Constructed-Response Questions

Some tests include constructed-response questions, which require you to demonstrate your knowledge in a subject area by writing your own response to topics. Essay questions and short-answer questions are types of questions that call for a constructed response.

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. For such questions, you must support your position with specific reasons and examples from your own experience, observations, or reading.

Following are a few sample essay topics to review:

- *Brown v. Board of Education of Topeka*
 “We come then to the question presented: Does segregation of children in public schools solely on the basis of race, even though the physical facilities and other ‘tangible’ factors may be equal, deprive the children of the minority group of equal educational opportunities? We believe that it does.”
 - A. What legal doctrine or principle, established in *Plessy v. Ferguson* (1896), did the Supreme Court reverse when it issued the 1954 ruling quoted above?
 - B. What was the rationale given by the justices for their 1954 ruling?
- *In his self-analysis, Mr. Payton says that the better-performing students say small-group work is boring and that they learn more working alone or only with students like themselves. Assume that Mr. Payton wants to continue using cooperative learning groups because he believes they have value for all students.*
 - Describe **TWO** strategies he could use to address the concerns of the students who have complained.
 - Explain how each strategy suggested could provide an opportunity to improve the functioning of cooperative learning groups. Base your response on principles of effective instructional strategies.
- *“Minimum-wage jobs are a ticket to nowhere. They are boring and repetitive and teach employees little or nothing of value. Minimum-wage employers take advantage of people who need a job.”*
 - Discuss the extent to which you agree or disagree with this opinion. Support your views with specific reasons and examples from your own experience, observations, or reading.

Keep the following 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 should not be filled with unnecessary information.
5. **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.
6. **Reread your response.** Check that you have written what you intended to write. Do not leave sentences unfinished or omit clarifying information.

General Assistance For The Test

***Praxis*® Interactive Practice Test**

This full-length *Praxis*® practice test lets you practice answering one set of authentic test questions in an environment that simulates the computer-delivered test.

- Timed just like the real test
- Correct answers with detailed explanations
- Practice test results for each content category

ETS provides a free interactive practice test with each test registration. You can learn more [here](#).

Doing Your Best

Strategy and Success Tips

Effective *Praxis* test preparation doesn't just happen. You'll want to set clear goals and deadlines for yourself along the way. Learn from the experts. Get practical tips to help you navigate your *Praxis* test and make the best use of your time. Learn more at [Strategy and Tips for Taking a *Praxis* Test](#).

Develop Your Study Plan

Planning your study time is important to help ensure that you review all content areas covered on the test. View a sample plan and learn how to create your own. Learn more at [Develop a Study Plan](#).

Helpful Links

[Ready to Register](#) – How to register and the information you need to know to do so.

[Disability Accommodations](#) – Testing accommodations are available for test takers who meet ETS requirements.

[PLNE Accommodations \(ESL\)](#) – If English is not your primary language, you may be eligible for extended testing time.

[What To Expect on Test Day](#) – Knowing what to expect on test day can make you feel more at ease.

[Getting Your Scores](#) – Find out where and when you will receive your test scores.

[State Requirements](#) – Learn which tests your state requires you to take.

[Other Praxis Tests](#) – Learn about other *Praxis* tests and how to prepare for them.

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