

The Praxis™ Study Companion

Theatre

0641



Welcome to *The Praxis™ Study Companion*

Prepare to Show What You Know

You have gained 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 tests
- Specific information on the *Praxis* test you are taking
- A template study plan
- 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!

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1. Know What to Expect

Familiarize yourself with the Praxis tests so you know what to expect

Which test 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 I® and *Praxis II*® tests are given in both computer and paper formats. **Note:** Not all *Praxis II* tests are offered in both formats.

Should I take the computer- or paper-delivered test?

You should take the test in whichever format you are most comfortable. Some test takers prefer taking a paper-and-pencil test, while others are more comfortable on a computer. Please note that not all tests are available in both formats.

If I'm taking more than one *Praxis* test, do I have to take them all in the same format?

No. You can take each test in the format in which you are most comfortable.

Is there a difference between the subject matter covered on the computer-delivered test and the paper-delivered test?

No. The computer-delivered test and paper-delivered test cover the same content.

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 some universities, high schools, Prometric® Testing Centers, and other locations throughout the world.

Testing schedules depend on whether you are taking computer-delivered tests or paper-delivered tests. See the *Praxis* website for more detailed test registration information at www.ets.org/praxis/register.

2. Familiarize Yourself with Test Questions

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

The *Praxis* tests include two types of questions — **multiple-choice** (for which you select your answers from a list of choices) and **constructed-response** (for which you write a response of your own). 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 Multiple-choice Questions

Many multiple-choice 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 one of 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 multiple-choice 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 multiple-choice 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 tables, graphs, or reading passages, provide only the information that the question asks 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, marking places you think are important, and then answer the questions. Again, the important thing is to be sure you answer the question as it refers to the material presented. So read the question carefully.

How to approach unfamiliar formats

New multiple-choice formats are developed from time to time to find new ways of assessing knowledge. If you see a format you are not familiar with, read the directions carefully. Then read and approach the question the way you would any other question, asking yourself what you are supposed to be looking for, and what details are given in the question that help you find the answer.

Here is an example of a format you might not have encountered before:

Directions: The following question asks you to analyze teacher goals and actions intended to lead to the achievement of the goal. Decide whether the action makes it likely or unlikely to lead to the achievement of the goal.

GOAL: To increase the participation of low-achieving middle-school students in whole-class discussions.

ACTION: Instead of asking for volunteers, the teacher randomly calls on students to discuss homework assignments.

- (A) Likely, because students who feel anxiety about being called on will be more at ease and will pay more attention to class discussion.
- (B) Likely, because low-achieving students often hesitate to volunteer and random questioning will increase responses from these students.
- (C) Unlikely, because students in the middle-school grades prefer to have a choice in responding to discussions.
- (D) Unlikely, because students' positive feelings toward the teacher will decrease.

To answer this question correctly you must read the directions, which explain how the paragraph marked "GOAL," the paragraph marked "ACTION" and the answer choices fit together. The answer is (B) because it is the only action that is both "likely" to be successful and "likely" to be the right reason. To answer this question, first decide whether or not the action was likely to achieve the desired goal. Then select the reason. This two-part selection process brings you to your answer.

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 providing in-depth explanations on particular topics. Essay and problem-solving 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 each other from computer terminals at home or at work."

A problem-solving question might ask you to solve a mathematics problem such as the one below and show how you arrived at your solution:

- a) In how many different ways can 700 be expressed as the product of two positive integers? Show how you arrived at your answer.
- b) Among all pairs of positive integers whose product is 700, which pair has the maximum greatest common divisor? Explain how you arrived at your answer.

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 circle each of the details of the question in your test book or take notes on scratch paper so that you don't miss any of them. Then you'll be sure to have all the information you need to answer the question.

For more detailed information on constructed-response scoring, see the Scoring Guide in the Test at a Glance section.

3. 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 those 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 Series* tests are part of a national testing program, meaning that they are required in more than one state 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 that you can find at www.ets.org/praxis/states.

How do I know if I passed the test?

You will receive passing score information on your score report for the score recipients that you listed when you registered. If you test in a state with automatic score reporting, you will 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 which 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
- Your Recognition of Excellence (ROE) Award status, if applicable (found at www.ets.org/praxis/scores/understand/roe)

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

Content category scores and score interpretation

On many of the *Praxis* tests, questions are grouped into content categories. 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. Updated tests cover the same content as the previous tests. However, scores might be reported on a different scale, so requirements may vary between the new and previous versions. All scores for previous, discontinued tests are valid and reportable for 10 years.

These resources may also help you interpret your scores:

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

4. Learn About Your Test

Learn about the specific test you will be taking

Theatre (0641)

Test at a Glance			
Test Name	Theatre		
Test Code	0641		
Time	2 hours		
Number of Questions	120		
Format	Multiple-choice questions		
	Content Categories	Approximate Number of Questions	Approximate Percentage of Examination
	I. Curriculum, Instruction, and Classroom Practices II. Creating and Performing III. Production IV. History, Literature, and Criticism	35 35 30 20	29% 29% 25% 17%

About This Test

The Theatre test is designed for prospective teachers of theatre at the elementary and secondary levels. The examination content is appropriate for examinees who have completed a bachelor's degree program in theatre education. The *Praxis* Theatre test measures whether candidates applying for a teaching license can show evidence that they have the knowledge necessary to begin practice as K-12 theatre instructors.

The 120 multiple-choice test questions cover four content domains as described in the table above.

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

Topics Covered

Representative descriptions of topics covered in each category are provided below.

I. Curriculum, Instruction, and Classroom Practices

- **Understands how to select appropriate materials and plan instruction for various theatre subject areas**

- Selecting materials that are appropriate (developmentally, contextually, etc.) and reinforce learning objectives
 - o Dramatic literature and other performance, design, or history texts
 - o Acting exercises, improvisation games, creative dramatics, readers theatre, process drama materials, etc.
 - o Textbooks, videos, software, etc.
- Planning instruction that is developmentally appropriate and reinforces learning objectives
 - o Pacing guides and curriculum maps
 - o Unit plans
 - o Lesson plans
 - o Cross-curricular collaboration with other teachers
- Aligning curriculum with current standards (district, state, national)

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

- Formative assessments
- Summative assessments
- Performance assessments
- Formal and informal assessments
- Authentic assessments
- Aligning assessments with appropriate standards (district, state, national)
- Appropriate and effective interpretation and use of assessment results

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

- Appropriate use of performance and production opportunities in:

- o Class
- o Rehearsal
- o Shops
- o Productions
- o Touring
- o Workshops
- Appropriate use of media
 - o Filmed versions of performances
 - o Interviews with artists
 - o Multimedia presentations detailing the design process
 - o Video of student rehearsal and performances
 - o Audio recordings of student rehearsal and performances
- o Is familiar with basic film technique and terminology (e.g., camera angles, blue screen, etc.)
- Appropriate use of guest artists and residencies such as
 - o Directors
 - o Dramaturgs
 - o Playwrights
 - o Performers
 - o Designers
 - o Producers
 - o Critics
 - o Technicians
- Appropriate opportunities for students to view live performances
 - o Schools
 - o Community theatres
 - o Professional theatre
 - o Other venues

- **Understands how to provide students with learning experiences that make theatre personally relevant and meaningful**

- Supporting student input in the learning process as appropriate

- 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)
- 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.)
- Appropriate use of: discussions, games, presentations, dialogues, etc.
- **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**
 - Introducing students to dramatic literature and other performance texts that deal with philosophical, social, cultural, personal, and political issues
 - Exploration of dramatic situations and methods that deal with philosophical, social, cultural, personal, and political issues
 - Exploration of personal experiences through performance
 - Exploration of human nature and the human condition through theatre
- **Knows how to provide students with learning experiences that foster creativity**
 - Knows the steps of the creative process, such as
 - o Preparation
 - o Incubation
 - o Illumination
 - o Implementation and modeling
 - o Evaluation
 - Knows how to use exploration and imaginative play
 - Knows the kinds of learning activities that stimulate imagination in order to foster creativity
- **Knows how to provide students with learning experiences that foster independence, responsibility, and self-direction**
 - Supporting students in
 - o Setting goals
 - o Managing time
 - o Organizing information
 - o Monitoring progress
 - o Reflecting on outcomes
 - o 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
- **Knows how to provide students with learning experiences that foster critical thinking and problem solving**
 - Identifying complex cognitive processes as they apply to theatre
 - o Concept learning
 - o Problem solving
 - o Metacognition
 - o Critical thinking
 - o Transfer
 - Instructional activities specific to the development of students’ cognitive processes
 - o Distinguishing fact from opinion
 - o Comparing and contrasting
 - o Detecting bias
 - o Predicting
 - o Categorizing
 - o Analyzing
 - o Sequencing
 - o Summarizing
 - o Inferring
 - o Decision making
 - o Visualizing
 - o Evaluating
 - o Synthesizing
 - o Creating
 - o Generalizing
- **Understands how to identify developmentally appropriate instructional activities for students**
 - Variables that affect how students learn, engage, and perform
 - o Learning style
 - o Gender and sexual orientation
 - o Biases

- o Culture and ethnicity
- o Socioeconomic status
- o Background knowledge and experience
- o Motivation
- o Self-confidence, self-esteem
- o Cognitive development
- o Maturity
- o School environment and culture
- o Language use and development (e.g., first language other than English, links between language and culture, etc.)
- Examples of how these variables might affect how students learn and perform
- Applies knowledge of human growth and development to theatre instruction
- **Understands how to select and differentiate teaching methods and materials to address a variety of student needs (e.g., learning styles, diverse backgrounds, exceptionalities)**
 - 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.)
 - Can identify areas of exceptionality that may impact a student’s learning (e.g., developmental delays, health impairments, deafness, giftedness, etc.)
 - Develops appropriate adaptations and accommodations for learning about and working in theatre (e.g., as an Individualized Education Program team member)
- **Understands how to use a variety of instructional methods (e.g., cooperative learning, direct instruction, discovery) in teaching theatre**
 - Variety of instructional methods and strategies, including
 - o Direct
 - o Indirect
 - o Independent
 - o Experiential
 - o Exploration
 - o Interactive
 - o Cooperative
 - o Workshops
- o Hands-on
- o Small group
- o Ensemble
- o Apprenticeship
- o Coaching
- o Mentoring
- o Problem-based learning
- o Scaffolding
- **Understands the appropriate uses of cooperation and competition in theatre**
 - Recognizing theatre as a collaborative art form and the skills required to work with others on theatrical projects
 - o Team-building
 - o Listening and the communication process
 - o Being reliable
 - o Having a good work ethic
 - o Sharing
 - o Creating a supportive environment
 - o Confidence-building
 - Helping students understand and work with competitive aspects of theatre
 - o Audition process (e.g., productions, scholarships, college applications, internships, professional work, etc.)
 - o Applications for various programs
 - o Theatre competitions
 - o Career paths
 - Helping students understand the ethical issues related to the competitive aspects of theatre
 - o Respect for other competitors
 - o Honesty and integrity
 - o Maintaining fairness and transparency within the adjudication and performance processes
- **Understands the importance of both process and product in theatre**
 - Learning activities that explore the process of creating a performance
 - o Creative drama
 - o Process drama
 - o Role play
 - o Developing dialogue

- o Improvisation
- o Imaginative play
- o Script building
- o Drafting, rendering, modeling, building, hanging, etc.
- Learning activities that explore theatrical products, such as
 - o Readings and performances: in class and elsewhere
 - o Scripts
 - o Designs
 - o Works-in-progress
 - o Reviews
 - o Talk-backs
 - o Master classes
 - o Videos and other recordings
 - o Portfolios
- **Knows how to use current technologies to support theatre instruction (e.g., video cameras, use of digital audio media)**
 - Use of technology in the classroom
 - o To review productions (e.g., videos, multimedia, etc.)
 - o To create and coach theatrical works (e.g., performances, designs, digital storytelling, radio drama, etc.)
 - o Other teaching tools (e.g., software, websites, blogs, student response systems, etc.)
 - Use of technology in productions
 - Use of technology in assessment
- **Understands theatre as a collaborative art form and its relationship to the other arts**
 - Encourages collaboration in the classroom and in productions with peers and other professionals
 - Encourages students to see the connections between theatre and other art forms
 - o Visual arts
 - o Music
 - o Dance
 - o Literature
 - o Film and media
- **Knows how to create learning activities that place theatre in a social and historical context**
 - Discussing and/or having classes create performances that deal with contemporary and historical issues and concerns in an appropriate manner
 - Researching and creating re-enactments to interpret historical events (e.g., 9/11 plays, Hurricane Katrina projects, etc.)
 - 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.)
 - Discussing issues contemporary with a play's historical context
 - Exploring theatre as a reflection of society and an instrument of social change
- **Is familiar with the interdisciplinary connections between theatre and other academic subjects (e.g., social studies, science, mathematics)**
 - 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.)
 - Ways of supporting other subjects using theatre activities and processes
 - Integration of theatre methods and practices in the teaching and learning of other subjects
 - Collaboration with other faculty members (e.g., history teacher helping with production of *Grapes of Wrath*, science on stage, etc.)
 - Alignment and integration of curriculum across subjects
- **Knows scope and sequence of curriculum development in theatre**
 - Recognizes how to align scope and sequence with learning standards
 - Knows the role of scope and sequence in curriculum, unit, lesson, and activity planning
 - Knows how to evaluate student readiness within scope and sequence and provide appropriate differentiated instruction to meet student needs

- **Understands ethical and legal issues related to theatre education and practice**
 - Physical and emotional safety
 - o In the classroom
 - o In rehearsals and performances
 - o In shops and work areas
 - o In student relations (e.g., bullying, dating, harassment, etc.)
 - Laws related to theatrical productions
 - o Acquiring rights for performance works and use of copyrighted materials
 - o Safety regulations for shop, stage, storage, and other facilities
 - o Legally regulated accommodations
 - Ethical issues with interactions among administrators, teachers, students, and parents
 - o Trips and tours
 - o After-school rehearsals
 - o Individual coaching
 - o Written communications
 - o Social networking
- **Knows how to create a safe and supportive learning environment to encourage student participation within the artistic process**
 - Fostering an environment of trust and collaboration among all participants
 - Coaching and feedback that encourage participation and improvement
 - Basic techniques for establishing and maintaining standards of conduct for discussions, critiques, and performance activities
 - o Engaging all learners equitably and/or fairly
 - o Creating a supportive environment
 - o Respecting diverse opinions and lifestyles
 - o Supporting risk taking
 - Ensuring access to learning opportunities for everyone
- **Knows how to use creative drama and process drama techniques in the classroom**
 - Theatre games and other exercises
 - Improvisations
 - Storytelling
 - Adaptation, interpretation, and performance of literature
 - Role-play
 - Interactive theatre
 - Devised theatre
 - Creative dramatics (e.g., acting out stories, narrative pantomime)
 - Puppetry
 - Masks
 - Tableau
- **Is familiar with the theatre profession, including current trends, possible career paths, and other opportunities**
 - Current trends in the theatre profession
 - o Trends in professional training and development, including
 - New uses of technology
 - Networking trends
 - Professional development through courses and continuing theatrical experience
 - o 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
 - Career opportunities in theatre and non-theatrical contexts
 - o College programs (e.g., BA, BSE and BFA) and other pathways to the profession
 - o 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.)
 - o Theatre for young audiences
 - o Drama therapy
 - o Acting, directing, technical, design,

- dramaturgy, playwright, TV and film, management, producing
- o Education
- o Acting in non-theatrical contexts (e.g., medical schools)

II. Creating and Performing

• Knows various methods for creating performance material

- Researching
- Writing and revising scripts
- Literary adaptation
- Adapting, editing, or modifying a script
- Storytelling techniques
- Drama play
- Creative dramatics
- Process drama
- Theatre games
- Role playing
- Improvisation
- Storyboarding

• Knows how to teach students to select or create appropriate performance material

- Types of material to be selected or created
 - o Audition materials
 - o Scene study
 - o Class work
 - o Competition works
 - o Performance works
- Knows script development and the writing process and how to introduce it to students
- Recognizes literary merit in various pieces of performance material
- Helps students evaluate and address their own strengths and weaknesses when selecting and creating appropriate performance material

• Is familiar with major theoretical approaches to acting

- Konstantin Stanislavski
- Jerzy Grotowski
- Uta Hagen
- Viola Spolin

- Sanford Meisner
- Lee Strasberg
- Stella Adler
- Anne Bogart
- Augusto Boal

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

- Script analysis
 - o Beats or units of action
 - o Superobjectives, objectives, obstacles, and actions (tactics or intentions)
 - o Given circumstances
 - o Subtext
 - o Researching character, place, period, playwright, style, etc.
- Developing physical characterization
- Developing voice and speech appropriate for the character
- Using improvisation approaches and techniques
- Rehearsal approaches and techniques
- Understanding the importance of imagination in the creation of a character
- Understanding relationship of character to other characters in the piece
- Memorizing lines and blocking
- Listening and responding to other performers

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

- Basic anatomy and maintenance of vocal instrument
- Breath and support
- Relaxation
- Warm-ups
- Projection
- Pitch and tone
- Articulation and enunciation
- Dialect
- Variety and contrast
- Tempo, timing, and rhythm

- **Understands the basic principles of movement, physicality, and expression**
 - Basic anatomy and physiology
 - Basic kinesiology
 - Breath and its relationship to movement
 - Balance
 - Relaxation
 - Warm-ups
 - Movement safety and basic health concerns
 - Spatial awareness
 - Tempo, timing, and rhythm
 - Basic understanding of mime, pantomime, and mask work
 - Basic understanding of stage combat
- **Understands the basic elements of the audition process**
 - Types of auditions
 - o Cattle call
 - o Cold or provided readings
 - o Group or ensemble
 - o Improvisations
 - o Call-backs
 - o Dance auditions
 - o Singing auditions
 - o Scholarship
 - o Technical/portfolio
 - Audition preparation
 - o Performance and/or design material selection
 - o Monologues
 - o Cold readings
 - o Interview and portfolio
 - o Improvisations
 - o Vocal and physical warm-ups
 - o Introduction/slating
 - o Importance of preparation for all types of auditions
 - o Maintaining concentration
 - o Appropriate dress and etiquette
 - o Materials that could be required (e.g., résumé, headshot, etc.)
 - Running an audition
 - o Preparing materials
 - o Organizing the audition
 - o Role of the stage manager
 - o Making casting decisions
- Nontraditional casting
- Creating an ensemble
- Understands the need for fairness and providing opportunities for student growth
- Ways to help students and parents deal appropriately with audition results
- Understands ethical considerations related to auditions
- **Understands the importance of considering the audience when selecting and creating performance material**
 - Selecting appropriate material for school theatre programs
 - o Age and developmental appropriateness
 - o Meeting/addressing standards (school, curricular, community)
 - Knows common issues and concerns regarding censorship and how to address them
 - Selecting appealing material that meets student interests
 - Choosing and/or making material that is relevant to a contemporary audience
 - Selecting challenging material
 - o Material at an appropriate level
 - o Material that helps develop skills
- **Understands the role of the audience in various performance contexts (e.g., traditional play, storytelling, classroom)**
 - Audience expectations and reactions in various contexts
 - o What those expectations are likely to be
 - o How and when to play to and/or challenge expectations
 - Recognizes the audience's role as a participant in a variety of theatrical contexts
 - Knows how to engage the audience in a variety of theatrical contexts
 - Recognizes when audience interaction is appropriate and inappropriate in a variety of theatrical contexts

- **Knows ways to use performance material and theatrical exercises for developing and refining student skills and knowledge**

- Knows how to select, develop, and coach scenes from a variety of theatrical and non-theatrical sources for addressing specific theatre skills and knowledge
- Selecting improvisation exercises that address specific theatre skills and knowledge
- Adapting cross-curricular instructional materials
- Using various technologies (e.g., video and audio recording) for instructional purposes
- Using performance material for instructional and life-skill purposes
 - o Presentations
 - o General communication skills
 - o Quantitative skills
 - o Creative thinking
 - o Problem-solving, developing solutions
 - o Managing life issues such as conflict, stress, peer pressure

- **Knows how to observe student performances and provide feedback that enhances those performances**

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

III. Production

- **Understands standard theatre terminology used in acting, directing, and technical elements**

- Acting terminology
 - o Beats or units of action
 - o Objectives, obstacles, and actions (tactics or intentions)
 - o Sense memory and emotional recall

- o Characterization
- o Subtext
- o Focus
- o Monologues, dialogues, soliloquies
- o Stage business
- o Pantomime or mime
- o Improvisation
- o Role play
- o Mirroring
- o Truthfulness
- Directing terminology
 - o Blocking and stage directions
 - o Table work
 - o Fourth wall
 - o Composition and picturization
 - o Focus
 - o Script analysis
 - o Rhythm, tempo, and pacing
 - o Concept/world of the play
 - o Approaches or styles (e.g., realism, absurdism, Brechtian, Viewpoints, etc.)
- Technical theatre terminology
 - o Cues
 - o Prompt book
 - o Call
 - o Curtain call
 - o Cue-to-cue
 - o Dress rehearsal
 - o Green room
 - o Strike
 - o Spike
 - o Props
 - o Costumes and make-up
 - o Types of stages (e.g., proscenium, thrust, arena, environmental)
 - o Areas in a theatre (e.g., front of house, on stage, back stage, etc.)
 - o Basic technical equipment (e.g., lighting board, sound board, fly rigging, curtain types, lighting instruments, flats, platforms, etc.)

- **Understands the various roles in theatre production**
 - Performance roles, such as
 - o Actor
 - o Dancer
 - o Singer
 - o Chorus
 - o Puppeteer
 - o Musician
 - Technical roles, such as
 - o Designers (lighting, scenic, costume, props master, makeup, sound)
 - o Production manager
 - o Technical director
 - o Master electrician
 - o Light board operator, sound board operator
 - o Stage crew (e.g., fly, running, dressers, etc.)
 - Production roles, such as
 - o Director
 - o Stage manager
 - o Producer
 - o Conductor
 - o Music director
 - o Choreographer
 - o Fight director
 - o Dialect/vocal coach
 - o Vocal director
 - o House manager
 - o Dramaturg
 - o Usher
 - o Public relations staff
 - o Box office manager
 - o Theatre critic
- **Understands key elements of production (e.g., rehearsal, casting, set construction)**
 - Production timelines and scheduling
 - o Play selection and analysis
 - o Production meetings
 - o Auditions
 - o Casting
 - o Rehearsals
 - Read through
 - Blocking and exploration
 - Technical
 - o Dress
 - o Load-in, hang and focus
 - o Performances
 - o Strike
 - o Post-mortem
 - Required staff and roles
 - Collaboration among all people working on a production
 - Interrelationship of the key elements of a production (e.g., technical elements impacting the rehearsal schedule or how design elements relate to one another)
- **Knows the processes of theatre operations/management (e.g., producing, publicity, front of house)**
 - Producing responsibilities
 - o Play and/or season selection
 - o Fund raising and/or grant/proposal writing
 - o Developing budgets
 - o Building a theatre program within an educational context
 - o Royalties and legal requirements
 - o Publicizing a production
 - o Designing a playbill or program
 - Front-of-house responsibilities
 - o Box office responsibilities
 - o House manager’s responsibilities
- **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)**
 - Production responsibilities common to all genres and styles
 - Production responsibilities specific to particular genres, styles, and theatrical spaces, such as
 - o Production of musicals
 - o Production of theatre for young audiences
 - o Production of theatre for social change

- **Is familiar with the use of a variety of technologies (e.g., software, projection) to produce theatrical works**
 - How various technologies can be used pre-production (e.g., computer-assisted design, script-writing software, set construction equipment)
 - How various technologies can be used during productions (e.g., projections, sound effects, microphones)
 - Documentation or archiving of performances and portfolio creation
- **Understands key elements of the directing process**
 - Basic approaches to directing (e.g., organic versus structured, time management, etc.)
 - Directing in various theatre spaces
 - Play selection and analysis
 - Developing a production concept or a unified vision for the production
 - Knowing the stages of the production process, including scheduling and planning
 - Collaboration with designers
 - Collaboration with producers and/or administrators
 - Collaboration with other teachers and colleagues
 - Collaboration with the local community
 - Auditions and casting
 - Rehearsal process
 - o Table work
 - o Exploration (e.g., scene work, characterization, etc.)
 - o Staging and blocking
 - o Collaboration with actors
 - o Collaboration with stage manager
 - o Continuing collaboration with designers
 - o Giving notes and other kinds of feedback
- **Knows the design and technical skills required for a variety of theatre productions and spaces**
 - Different skills related to various types of production spaces
 - o Skills, such as
 - All design elements
- All technical elements
 - Touring
- o Related to spaces, such as
 - Proscenium
 - Thrust
 - Arena
 - Black box
 - Flexible
 - Outdoor
 - Environmental and site-specific
- **Different skills related to various types and styles of productions**
 - o Skills, such as
 - All design elements
 - All technical elements
 - o 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)
- **Understands current safety guidelines for theatre spaces, classrooms, and productions**
 - Age-appropriate safety guidelines and practices within
 - o Classrooms
 - o Rehearsal spaces
 - o Shops and technical areas
 - o Productions (build, rehearsals, performance, and strike)
- **Knows key elements of lighting design and production**
 - Familiar with basic lighting instruments and their uses (e.g., LEDs, par cans, ellipsoidals, follow spots, tracking lights, etc.)
 - Familiar with lighting tools and technologies (e.g., gels, gobos, software)
 - Familiar with light and color theory

- Familiar with basic aspects of electrics (e.g., plugging in equipment, dimmer board, load capabilities, etc.)
- Familiar with basic lighting areas and angles (e.g., key light, back light, hot spot, etc.)
- Familiar with lighting cue sheets and instrument schedules
- Appropriate lighting practices for various performance spaces
- Uses of lighting to further storytelling
- Use of lighting design to create the style, mood, and world of the play
- Unifying lighting design with the production's vision
- **Knows key elements of sound design and production**
 - Familiar with basic sound tools and technologies
 - o Recordings
 - o Sound board
 - o Microphones
 - o Wireless devices
 - o Amplifiers
 - o Sources (e.g., CDs, MP3s, etc.) and copyright issues
 - o Monitors and speakers
 - o Headsets
 - o DAW (digital audio workstation) and other software
 - o Placement and set-up
 - Use of sound design to create the style, mood, and world of the play
 - o Sound effects
 - o Recorded and live music
- **Knows script analysis as it applies to the design and technical aspects of theatre**
 - Role and process of script analysis in the work of designers
 - o Lighting
 - o Set
 - o Costume
 - o Makeup and hair
 - o Sound
- o Projections
- o Properties
- **Knows the key elements of scenic and property design and construction**
 - Types of theatre spaces
 - o Proscenium
 - o Thrust
 - o Arena
 - o Black box
 - o Flexible
 - o Outdoor
 - o Environmental and site-specific
 - Familiar with basic types of sets and set designs
 - o Box set
 - o Wing-and-drop
 - o Realistic exterior
 - o Minimalist
 - o Unit set
 - Familiar with tools and processes for set design and construction, including safety considerations (e.g., rigging)
 - Familiar with tools and techniques for painting scenery
 - Use of set design to create the style, mood, and world of the play
 - Unifying set design with the production's vision
 - Property design, selection, and construction consistent with the world of the play
- **Knows key elements of costuming a production, and is familiar with stage makeup design and application**
 - Basic elements of costume and makeup design
 - Basic techniques of costume and makeup design and production/application
 - Familiar with care, health, and safety considerations related to costumes and makeup
 - Use of costume and makeup design to reveal character, mood, and the world of the play
 - Unifying costume and makeup design with the production's vision

IV. History, Literature, and Criticism

- **Understands how to respond to, analyze, and critique theatrical works in a variety of genres and styles**
 - Responding both affectively and cognitively to theatrical works and performances
 - o Written responses (reviews, articles, adjudication, etc.)
 - o Verbal responses (talk-backs, classroom discussions, adjudication, etc.)
 - o Creative responses (artistic works, movement, etc.)
 - Analyzing theatrical works and performances
 - o Use of approaches appropriate to the genre or style to analyze:
 - Performance
 - Production
 - Historical and literary elements
 - Critiquing theatrical works and performances
 - o Valuing and making judgments
 - o Recognizing personal viewpoints, biases, and philosophical perspectives
 - o Understanding etiquette in various contexts (e.g., printed review, classroom critiques)
 - Knows how to respond to, analyze, and critique performance works in a variety of media (e.g., radio, stage, film, television, multimedia)
 - o Knows the characteristics, strengths, and limitations of different media
 - o Is familiar with the similarities and differences of a variety of live and mediated performances
- **Understands the importance of theatre and its impact on society and history**
 - Role of theatre in various periods and cultures
 - Theatre as it reflects and/or influences society and history, both past and present
 - o Importance of religion in various theatre traditions
 - o Influence of class and socioeconomic structures on various theatre traditions
 - o The role of theatre in questioning social norms
 - o Use of political satire in various theatre traditions
- **Understands the principles of theatre etiquette as a participant and a spectator**
 - Theatre as a vehicle for addressing social issues
 - History of theatre education
- **Knows theatre traditions from a variety of cultures and perspectives**
 - Historical and contemporary world theatre traditions
 - o Africa
 - o The Americas
 - o Asia and the Pacific Rim
 - o Europe
 - Various performance perspectives, including:
 - o Feminist theatre
 - o Theatre from various ethnic groups (e.g., African American, Latino/a, Yiddish)
 - o Gay, lesbian, bisexual, and transgender theatre
 - o Political theatre
 - o Religious theatre
 - o Indigenous theatre
- **Knows the development of theatre in key historical periods**
 - Classical theatre: Greek and Roman
 - Key periods of European theatre
 - o Middle Ages and Renaissance
 - o Elizabethan England
 - o British Restoration
 - o Spanish Golden Age
 - o French Neo-Classical Theatre
 - o Development of Realism

- American theatre
 - o Theatre in the United States, including musical theatre
 - o Other theatre traditions of the Americas
- Modernist and post-modernist theatre
- Key periods and styles of non-western theatre
- **Is familiar with current developments in theatre**
 - Broadway, Off-Broadway, West End, and regional theatre
 - Theatre for young audiences
 - Theatre for social change
 - Major contemporary playwrights, directors, and production companies
 - Major developments in world theatre
- **Understands how to respond to, analyze, and critique key works of dramatic literature from different historical periods and cultures**
 - Major playwrights and key works of dramatic literature (e.g., Sophocles, Shakespeare, Molière, Ibsen, Chekov, Hansberry, Beckett, etc.)
 - How works relate to periods and cultures from which they come
 - Analyzing performance and literary elements in key works of dramatic literature

5. 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 in the Test at a Glance section, 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 college library have a good introductory college-level textbook in this area?
- Does your local library have a high school-level textbook?

Study guides are available for purchase for many *Praxis* tests at www.ets.org/praxis/testprep. Each guide provides a combination of test preparation and practice, including 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 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 in the Learn About Your Test section on page 11.

7) Develop a study plan.

A study plan provides a roadmap 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 28 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 each other, 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 on page 28 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 planned for study of 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 on page 12 to select topics and then select practice questions, beginning on page 34.
- **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 the practice test together.** The idea of the 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.** Score each other's answer sheets. For the constructed-response questions, look at the Sample Test Questions, 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 and therefore earned points.

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 these goals. Then you need to discipline yourself to stick with your plan and accomplish your goals on schedule.

6. 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 *Praxis I® Pre-Professional Skills Test: Reading* test. Following that is a study plan template that you can fill out to create your own plan. Use the Test at a Glance and Topics Covered information beginning on page 11 to help complete it.

Use this worksheet to:

- 1. Define Content Areas:** List the most important content areas for your test as defined in the Test at a Glance and Topics Covered sections.
- 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: Praxis I Pre-Professional Skills Test: Reading
Praxis Test Code: 0710
Test Date: 11/15/12

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
Literal Comprehension						
Main Ideas	Identify summaries or paraphrases of main idea or primary purpose of reading selection	2	Middle school English text book	College library, middle school teacher	9/15/12	9/15/12
Supporting Ideas	Identify summaries or paraphrases of supporting ideas and specific details in reading selection	2	Middle school English text book	College library, middle school teacher	9/17/12	9/17/12
Organization	Identify how reading selection is organized in terms of cause/effect and compare/contrast	3	Middle and high school English text book	College library, middle and high school teachers	9/20/12	9/21/12
Organization	Identify key transition words/phrases in reading selection and how used	4	Middle and high school English text book	College library, middle and high school teachers	9/25/12	9/26/12
Vocabulary in Context	Identify meanings of words as used in context of reading selection	3	Middle and high school English text book, dictionary	College library, middle and high school teachers	9/25/12	9/27/12

(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 this content?	Where can I find the resources I need?	Dates I will study this content	Date completed
Critical and Inferential Comprehension						
Evaluation	Determine whether evidence strengthens, weakens, or is relevant to arguments in reading selection	5	High school text book, college course notes	College library, course notes, high school teacher, college professor	10/1/12	10/1/12
Evaluation	Determine role that an idea, reference, or piece of information plays in author's discussion/argument	5	High school text book, college course notes	College library, course notes, high school teacher, college professor	10/1/12	10/1/12
Evaluation	Determine if information presented is fact or opinion	4	High school text book, college course notes	College library, course notes, high school teacher, college professor	10/1/12	10/1/12
Evaluation	Identify relationship among ideas presented in reading selection	2	High school text book, college course notes	College library, course notes, high school teacher, college professor	10/1/12	10/1/12
Inferential Reasoning	Draw inferences/implications from directly stated content of reading selection	3	High school text book, college course notes	College library, course notes, high school teacher, college professor	10/8/12	10/8/12
Inferential Reasoning	Determine logical assumptions on which argument or conclusion is based	2	High school text book, college course notes	College library, course notes, high school teacher, college professor	10/8/12	10/8/12
Inferential Reasoning	Determine author's attitude toward materials discussed in reading selection	1	High school text book, college course notes	College library, course notes, high school teacher, college professor	10/15/12	10/17/12
Generalization	Recognize or predict ideas/situations that are extensions of, or similar to, what has been presented in reading selection	2	High school text book, college course notes	College library, course notes, high school teacher, college professor	10/22/12	10/24/12
Generalization	Draw conclusions from materials presented in reading selection	3	High school text book, college course notes	College library, course notes, high school teacher, college professor	10/24/12	10/24/12
Generalization	Apply ideas presented in a reading selection to other situations	3	High school text book, college course notes	College library, course notes, high school teacher, college professor	10/27/12	10/27/12

My Study Plan

Use this worksheet to:

1. **Define Content Areas:** List the most important content areas for your test as defined in the Test at a Glance and Topics Covered sections.
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: _____
Praxis 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)

7. Review Smart Tips for Success

Follow test-taking tips developed by experts

Learn from the experts. Take advantage of these 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?

Yes. You can go through the questions from beginning to end, as many test takers do, or you can create your own path. Perhaps you will want to answer questions in your strongest area of knowledge first and then move from your strengths to your weaker areas. On computer-delivered tests, you can use the "Skip" function to skip a question and come back to it later. There is no right or wrong way. Use the approach that works best for you.

Are there trick questions on the test?

No. There are no hidden meanings or trick wording. 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 multiple-choice tests follow patterns. Another myth is that there will never be more than two questions with the same lettered answer following each other. Neither myth is true. Select the answer you think is correct based on your knowledge of the subject.

Can I write in the test booklet or, for a computer-delivered test, on the scratch paper I am given?

Yes. You can work out problems right on the pages of the booklet or scratch paper, make notes to yourself, mark questions you want to review later or write anything at all. Your test booklet or 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 mark your answers on the answer sheet or enter them on the computer.

Smart Tips for Taking the Test

1. **For a paper-delivered test, put your answers in the right "bubbles."** It seems obvious, but be sure that you fill in the answer "bubble" that corresponds to the question you are answering. A significant number of test takers fill in a bubble without checking to see that the number matches the question they are answering.
2. **Skip the questions you find extremely difficult.** Rather than trying to answer these on your first pass through the test, leave them blank and mark them in your test booklet. 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.

- 3. Keep track of the time.** Bring a watch to the test, just in case the clock in the test room is difficult for you to see. Keep the watch as simple as possible—alarms and other functions may distract others or may violate test security. If the test center supervisor suspects there could be an issue with your watch, they will ask you to remove it, so simpler is better! You will probably have plenty of time to answer all of the questions, but if you find yourself becoming bogged down in one section, you might decide to move on and come back to that section later.
- 4. Read all of the possible answers before selecting one.** Then reread the question to be sure the answer you have selected really answers 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.
- 5. 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.
- 6. 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 similar-looking (but in fact very different) 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 Series* tests at http://www.ets.org/s/praxis/pdf/passing_scores.pdf or on the website of the state for which you are seeking certification/licensure.
- 7. Use your energy to take the test, not to get angry at it.** Getting angry at the test 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. Practice with Sample Test Questions

Answer practice questions and find explanations for correct answers

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
 - an epic theatre
 - a comedy of manners
- The early twentieth-century movement known as theatre of cruelty is most commonly associated with which of the following playwrights?
 - Samuel Beckett
 - Eugene Ionesco
 - Peter Shaffer
 - Antonin Artaud
- 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 varied actions that reveal their responses to the situation. Which of the following terms best describes these characters' actions?
 - Deus ex machina
 - Pantomime
 - Aside
 - Alienation effect
- Which aspect of an actor's voice is most relevant when he or she 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
- All of the following refer to types of stage sets EXCEPT
 - unit
 - cutaway
 - box
 - spike
- Audience control prior to a performance is the responsibility of the
 - box office manager
 - house manager
 - director
 - ushers
- Of the following, who is the LEAST likely to be included in the house management staff?
 - The reservationist
 - The publicist
 - The stage director
 - The box office manager

9. Of the following courses, which would provide 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. One goal of the elementary school program is to begin the process whereby students will, at a later point in their academic careers, be able to evaluate theatrical productions and make informed aesthetic judgments. Which of the following activities in an elementary school class would most facilitate achievement of that goal?
- (A) Rehearsing and performing a play before a live audience, and discussing their personal reactions afterward
 - (B) Viewing plays produced by professional theatrical groups and comparing them with productions by a local community theatre group
 - (C) Studying works on theater criticism, writing reviews of their favorite television shows, and discussing why they like certain performances
 - (D) Criticizing film and television performances viewed in theatre class
11. An eighth-grade teacher wants to write a discussion test question to evaluate students' responses to viewing a live performance of the play *Our Town*. Which question would best allow students to respond by making aesthetic judgments?
- (A) "Write a character description of the Stage Manager in *Our Town*."
 - (B) "What did you like or dislike about the performance of *Our Town*? Why?"
 - (C) "Discuss the universal themes in the play *Our Town*."
 - (D) "Describe the views of death of Emily and Mr. Stimson in Act 3 of the play *Our Town*."
12. The LEAST effective method for teaching a high school student the mechanics of rehearsing a play would be to assign the student to
- (A) a supporting, on-stage role
 - (B) the hand-props crew
 - (C) the sound and lighting crew
 - (D) the publicity crew
13. Which of the following lighting design techniques would best encourage audience members to distrust characters onstage?
- (A) Lighting the entire stage with a neutral wash
 - (B) Lighting the actors using only practical table lamps and floor lamps
 - (C) Lighting the actors with footlights only
 - (D) Lighting significant props using specials
14. An actor is using emotional memory to develop a character. Which of the following questions is most directly related to that 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 designer 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 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. Which of the following musicals is most noted for its overt message of political protest?
- (A) *Show Boat*
 - (B) *Porgy and Bess*
 - (C) *Hair*
 - (D) *The Mikado*
18. Which of the following provides the clearest example of metatheatre?
- (A) The play within a play in *Hamlet*
 - (B) The use of a single room as the setting for *Twelve Angry Men*
 - (C) Christine's naturalistic depiction of kitchen activities in *Miss Julie*
 - (D) The exposure of Nora's secret to her husband in *A Doll House*
19. A high school teacher is teaching a unit on Bunraku. Which of the following activities would be 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. If a director's vision for a production calls for a variety of vibrant skiescapes and abstract backgrounds, which of the following scenic design elements would be the most useful to select?
- (A) Platforms
 - (B) Flats
 - (C) A cyclorama
 - (D) A scrim

Answers to Sample Questions

1. The correct answer is (D). Written in 1700, *The Way of the World* is an example of a comedy of manners, a form of drama that flourished during the Restoration. In a comedy of manners, society's conventions and manners are satirized through witty dialogue.
2. The best answer is (D), Antonin Artaud. Beckett and Ionesco are associated with theatre of the absurd. Shaffer, a contemporary British playwright, writes realistic and absurdist drama.
3. The correct answer is choice (B). Pantomime is a dramatic activity in which actors rely on silent motions, gestures, facial expressions, and costumes to express a story or activity.
4. The best answer is (D). Although resonance, timbre, and pitch are characteristics of the voice, projection is the aspect that is most critical to performance in a large auditorium.
5. The correct answer is (D). Adolphe Appia revolutionized stage design with his vision of artistic unity achieved through concentration on the theatrical elements of lighting and three-dimensional sets.
6. The correct answer is (D). Although the terms "spike" and "set" are sometimes linked in theatre vocabulary (e.g., "spike the set" refers to designating the position of such set pieces as furniture), there is no "spike set." Unit, cutaway, and box, however, are all basic types of stage sets.
7. The correct answer is (B), the house manager. Although ushers, (D), assist the audience, the house manager is responsible for audience control. The director, (C), is responsible for the actual performance, and the box office manager, (A), is responsible for reservations and ticket sales.
8. The correct answer is (C). The stage director is responsible for all of the activities that focus on the actual performance. A theatre's house management staff generally includes the reservationist, publicist, and box office manager.
9. Choice (C) is the best answer, because the typical approach to incorporating theatre and drama into an elementary classroom is to use the process and techniques learned in creative drama studies.
10. Choice (B) is the best answer, because it would allow the students to experience personally the difference between productions by professionals and productions by amateurs.
11. Choice (B) is the only one that would require the students to make an aesthetic judgment and is the best answer. The other three choices would test the students' ability to understand the characters and to put the play in the context of universal themes, but they would not require the students to consider the quality of the performance.
12. The best answer is (D). The publicity crew involves students in the advertisement of the production, an activity not associated with the rehearsal of the play.
13. The best answer is (C). Footlights cast shadows on actors' faces, concealing their eyes. This technique is generally considered effective for creating suspicion and an ominous ambience.
14. The correct answer is (A). Emotional memory is a technique that calls for an actor to use significant personal experiences to recreate past emotions when portraying a character onstage.
15. The best answer is (D). While sound designers might occasionally have use for spike tape, (B), and C-clamps, (C), they would be most likely to use XLR audio cables.
16. The correct answer is (A). Budgeting generally occurs during pre-production; a director would assemble actors for a table read during rehearsal; restoring the theatre to its original state is the purpose of strike.
17. The correct answer is (C). Although the other musicals listed do contain elements of social criticism, the only one that overtly presents a political stance is *Hair*, which takes an explicitly countercultural, antiwar stance toward the involvement of the United States in Vietnam in the 1960s.
18. The best answer is (A). Metatheatre consists of performances that call attention to their own theatricality. *Hamlet* does this by dramatizing a performance by a troupe of actors within the play, inviting audiences to reflect on the theatricality of *Hamlet* itself.

19. The best answer is (B). Bunraku is a Japanese form of puppet theatre. While the puppets in Bunraku are meticulously crafted and performed by skilled operators, staging an elaborate puppet show in class would introduce students to the basis of this style of performance.

20. The best answer is (C). A cyclorama, or sky cyc, is a stretched wall of fabric at the rear of the stage that is frequently lit with strong colors and is used for projections.

9. 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/accommodations/plne.

What if I cannot take the paper-based test on Saturday?

Monday is the alternate paper-delivered test day for test takers who can't test on Saturday due to:

- religious convictions
- duties as a member of the U.S. Armed Forces

Online registration is not available for Monday test takers. You must complete a registration form and provide a photocopy of your military orders or a letter from your cleric. You'll find details at www.ets.org/praxis/register/accommodations/monday_testing.

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 (14 pt.)
- 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/praxis/register/disabilities>.

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

10. Do Your Best on Test Day

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

You followed your study plan. You are 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 and bring food with you to eat during break to keep your energy level up
- bring an acceptable and valid photo identification with you
- bring a supply of well-sharpened No. 2 pencils (at least 3) and a blue or black pen for the essay or constructed-response tests
- be prepared to stand in line to check in or to wait while other test takers check in
- select a seat away from doors, aisles, and other high-traffic areas

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 necessary 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
- scrap paper
- any electronic, photographic, recording, or listening devices

Note: All cell phones, smartphones (e.g., BlackBerry® devices, iPhones, etc.), PDAs, 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 if you're 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 items?
- 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!

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 pedagogical skills and knowledge that beginning teachers need. The tests do not measure an individual's disposition toward teaching or potential for success. 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.

What are the *Praxis I* tests?

The *Praxis I* tests measure basic skills in reading, writing, and mathematics. All these tests include multiple-choice questions and the Writing test also includes an essay question. *Praxis I* tests are designed to evaluate whether you have the academic skills needed to prepare for a career in education.

What are the *Praxis II* tests?

Praxis II Subject Assessments measure knowledge of specific subjects that K–12 educators teach, as well as general and subject-specific teaching skills and knowledge. Ranging from Agriculture to World Languages, there are more than 130 *Praxis II* tests, which contain multiple-choice or constructed-response questions, or a combination of both.

What is the difference between *Praxis* multiple-choice and constructed-response tests?

Multiple-choice tests measure a broad range of knowledge across your content area. Constructed-response tests measure your ability to provide in-depth explanations of a few essential topics in a given subject area. Content-specific *Praxis II* pedagogy tests, most of which are constructed-response, measure your understanding of how to teach certain fundamental concepts in a subject area.

The tests do not measure your actual teaching ability, however. Teaching combines many complex skills that are typically measured in other ways, including classroom observation, videotaped practice, or portfolios not included in the *Praxis* test.

Who takes the tests and why?

Some colleges and universities use the *Praxis I* tests to evaluate individuals for entry into teacher education programs. The assessments are generally taken early in your college career. Many states also require *Praxis I* scores as part of their teacher licensing process.

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

Do all states require these tests?

The *Praxis Series* tests are currently required for teacher licensure in approximately 40 states and U.S. 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 pre-defined 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 it assesses the entire body of knowledge for the field you are entering, preparing for a licensure exam takes planning, discipline, and sustained effort.

Why does my state require *The Praxis Series* tests?

Your state chose *The Praxis Series* 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 Series* test development process. First, ETS asked them which 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 multiple-choice 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.

*ETS Standards for Quality and Fairness (2003, Princeton, NJ) 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 (1999, Washington, DC).

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 existing test specifications and to evaluate test forms for alignment with the specifications.

How long will it take to receive my scores?

Scores for computer-delivered tests are available faster than scores for paper-delivered tests. Scores for most computer-delivered multiple-choice tests are reported on the 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 scores for computer-delivered tests are reported to you and your designated score recipients approximately two to three weeks after the test date. Scores for paper-delivered tests will be available within four weeks after the test date. 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 their *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 in to your *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.

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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