



American Board of Examiners in Psychodrama, Sociometry and Group Psychotherapy

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CERTIFIED PRACTITIONER WRITTEN EXAMS (1998-2019)

HISTORY

(Suggested time: 30 minutes)

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- 1998.** Identify and discuss three historical events which led to the creation of psychodrama.
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- 1999.** Name four (04) major events in the history of psychodrama. Discuss the significance of two (02) of them.
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- 2000.** Often Moreno worked with groups of people who were outside the norm. Identify three such groups he worked with. Choose one of the groups and answer the following: 1). When did he work with group? 2). What did he attempt to accomplish with this group? 3). How is this history related to the development of psychodrama, sociometry and group psychotherapy?
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- 2001.** Name four (04) major events in the history of psychodrama. Discuss the significance of two (02) of them.
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- 2002.** Discuss whether in preparing for the "history" question on this exam, you learned anything of importance to you as a psychodramatist.
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- 2003.** Describe and discuss three of the major milestones in Moreno's development of group psychotherapy.
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- 2004.** Discuss three (03) important events in the history of Psychodrama, Sociometry and Group Psychotherapy. Include when and how these three (03) events occurred and why they are important.
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- 2005.** Fully describe one important event in the history of psychodrama. What is its significance to your practice?
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- 2006.** From an historical perspective, cite and explain two (02) examples of how Moreno challenged the cultural conserves of this time.
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- 2007.** Name and discuss two (2) significant events that influenced the development of psychodrama.
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- 2008.** Describe fully one important event in the history of Psychodrama, Sociometry or Group Psychotherapy. Discuss the significance of this event in your practice.
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- 2009.** Identify and describe one event in Moreno's development of psychodrama.
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- 2010.** The practitioner written examination was not given this year.
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- 2011.** Name one of J. L. Moreno's books. Discuss the historical significance of this work.
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- 2012.** Briefly describe J.L Moreno's work with one group of people. Discuss how this work influenced the development of the field of Psychodrama.
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- 2013.** Describe two (02) events in J.L. Moreno's development of psychodrama, sociometry or group psychotherapy. Discuss the significance of these events to your practice as a psychodramatist.
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- 2014.** Moreno's spiritual vision informed his activism in working with marginalized communities. Name three (03) such communities he worked with. Discuss his work with one in detail.
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- 2015.** The past affects the present. Describe one important event in the history of psychodrama, sociometry or group psychotherapy. What is its significance today?
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- 2016.** Discuss the contributions Zerka T. Moreno made to the field of psychodrama, sociometry and group psychotherapy.
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- 2017.** Describe one (1) historical event in the development of sociometry. Explain its significance to the field of sociometry.
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- 2018.** Describe one (1) historical event that illustrates Moreno's commitment to including "all of [hu] mankind."
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- 2019.** Describe three (3) events in Jacob Moreno's life through which he developed sociometry.
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PHILOSOPHY

(Suggested time: 30 minutes)

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- 1998.** Discuss Moreno's concepts of creativity and spontaneity. How are these concepts the underpinnings of psychodrama?
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- 1999.** Describe in detail two (02) philosophical beliefs of psychodrama?
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- 2000.** Define the term "cultural conserve". Explain how cultural conserves fit into the concept of the Canon of Creativity.
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- 2001.** Describe in detail two (02) philosophical beliefs of psychodrama?
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- 2002.** Discuss what Moreno meant when he said, Role playing is prior to the emergence of the self. Roles do not emerge from the self, but the self may emerge from the roles."
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- 2003.** Draw the Canon of Creativity and describe its application to a psychodrama you have directed.
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- 2004.** Define the term "tele". Contrast and compare tele with transference and empathy. Give an example of your experience of tele as it occurred in a psychodrama group.
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- 2005.** Discuss what was meant by Moreno in Who Shall Survive, when he said, "Role playing is prior to the emergence of the self. Roles do not emerge from the self, but the self may emerge from the roles"?
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- 2006.** Using the Canon of Creativity, explain how the philosophy of spontaneity/creativity promotes social change. Draw the Canon of Creativity.
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- 2007.** Explain Moreno's philosophical concept of the Godhead as it pertains to creativity and spontaneity.
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- 2008.** Moreno viewed man not simply as an actor but as a co-actor, not simply a God but a God among Gods. Explain this statement from a philosophical perspective. Explain Moreno's philosophical concept of the Godhead as it pertains to creativity and spontaneity.
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- 2009.** Describe in detail one philosophical concept of psychodrama.
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- 2010.** The practitioner written examination was not given this year.
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- 2011.** Identify one concept within Moreno's philosophy. Explain how this concept is an underpinning of psychodrama.
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- 2012.** Draw the Canon of Creativity. Briefly describe its elements. Explain their relationship to one another.
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- 2013.** Describe one philosophical concept of psychodrama and explain how it has influenced your work as a psychodramatist.
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- 2014.** Discuss what Moreno meant when he wrote, "Roles do not emerge from the self, but the self may emerge from the roles."
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- 2015.** Explain the philosophical concept of 'Co-Creation.' Discuss the relationships among the director, protagonist, auxiliaries and group members.
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- 2016.** Describe how Moreno's philosophy of spontaneity/creativity applies to social change. Give an example.
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- 2017.** Describe Moreno's philosophy of role-taking, role-playing and role-creating. Elaborate on how this philosophy impacts your personal growth.
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2018. Explain Moreno’s philosophy that human survival depends on spontaneity-creativity. How does this philosophy influence your work?

2019. Moreno wrote, “Roles do not emerge from the self, but the self may emerge from the roles.” Explain your understanding of his concept.

METHODOLOGY

(Suggested time: 60 minutes)

1998 **Answer Question 1 and Question 2.**

1. Describe the process of role training. How does it differ from other psychodramatic procedures? When would you use it?

2. Answer either A or B.

A. Discuss the concept of resistance in the psychodramatic process. Give three examples of how you have dealt with resistance in your work.

OR

B. How do you direct a group member who does not speak your language fluently? How do you give directions or interventions? How can doubling be accomplished? How can catharsis be facilitated?

1999 **Answer Question 1 and Question 2.**

1. Why and how does sharing take place in a psychodrama session? What is the director's task in the sharing?

2. Answer either A or B.

A. Discuss the concept of resistance in the psychodramatic process. Give two (02) examples of how you deal with resistance in your work.

OR

B. Explain role training and give an example from your psychodramatic work of when you would use it and how you would facilitate it.

2000 **Answer Question 1 and Question 2.**

1. Define the following techniques and state how you have used them in a psychodrama session:

- a. role reversal
- b. mirror
- c. double.

2. Answer either A or B.

A. Your protagonist is overly warmed-up to his issue. How do you know this? Describe two (02) interventions you might make to facilitate his "cool down" in order to let the group become more engaged.

OR

B. What are two (02) interventions you might use when a client has role fatigue?

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2001

Answer Question 1 and Question 2.

1. Why and how does sharing take place in a psychodrama session? What is the director's task in the sharing?

2. Answer either A or B.

A. Discuss the concept of resistance in the psychodramatic process. Give two (02) examples of how you deal with resistance in your work.

OR

B. Explain role training and give an example from your psychodramatic work of when you would use it and how you would facilitate it.

2002

Answer Question 1 and Question 2.

1. Identify and discuss two (02) action methods that you could implement to address conflict in your psychodrama group.

2. Answer either A or B.

A. Define and describe the functions of the double and various ways which you have the double.

OR

B. Define the following techniques and explain how you would use them in a psychodrama session:

1. Soliloquy 2. Empty Chair 3. Mirror 4. Role Reversal.

2003

Answer Question 1 and Question 2.

1. How would you create safety in a one-time workshop demonstrating psychodrama?

2. Answer either A or B.

A. Explain Moreno's concept of Act Hunger. Give an example of how you used this concept in directing a psychodrama session.

OR

B. Explain how you "set a contract" with a protagonist, and how and why you might change that contract.

2004

Answer Question 1 and Question 2.

1. Define the following techniques: Aside, Soliloquy and Mirror. Explain your rationale for when and how you would use them in directing a psychodrama.

2. Answer either A or B.

A. Sharing is the third phase of each psychodrama. Explain how you direct this part of the session. What elements are important to consider and what are the integral guidelines.

OR

B. Moreno coined the term here and now. Define this concept. As a director, how do you implement this in a drama and how could challenges be handled?

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2005

Answer Question 1 and Question 2.

1. Name two (02) techniques for addressing a protagonist's low spontaneity in a drama. Describe each technique. Include examples from your work.

2. Answer either A or B.

A. In a classical psychodrama the protagonist moves from periphery to core and back to periphery again. Use an example from a drama you directed to illustrate this process.

OR

B. How is sociodrama different from psychodrama? What does a sociodrama deal with? How do you direct a sociodrama?

2006

Answer Question 1 and Question 2.

1. As Director, what would you do if a protagonist loses spontaneity (become blocked) during the enactment phase of the drama? Include two (02) techniques you would use and the rationale(s) behind them.

2. Answer either A or B.

A. Explain the encounter method. Give an example, and how you would use it.

OR

B. In both the mirror technique and the double technique, the protagonist is represented by an auxiliary. Why are they two different techniques? Why, when and how would you use each of these?

2007

Answer Question 1 and Question 2.

1. Define the following techniques and give an example of how you have used each of them while directing a psychodrama in a group: Double, Mirror, and Role Reversal

2. Answer either A or B.

A. In warming a group up to action, one can use a directed or non-directed warm-up. Define and give an example of each from your experience as a director. Include your rationale for why you would choose one or the other.

OR

B. Describe the technique of role training. What would be the purpose of using it? Give an example from your practice.

2008

Answer Question 1 and Question 2.

1. Define the Morenean techniques of double, mirror, and role reversal. Describe how and why you use each of these techniques in a psychodrama.

2. Answer either A or B.

A. Define role taking, role playing and role creating. Explain how you use each during the action phase of a psychodrama group.

OR

B. During the sharing phase of a psychodrama session, the group members are quiet and not sharing. What do you do?

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2009

Answer Question 1 and Question 2.

1. Define the following techniques - Aside, Soliloquy, and Mirror. Explain your rationale for using them in directing a psychodrama.

2. Answer either A or B.

A. Explain how you direct the sharing phase of a psychodrama. What elements are important to consider?

OR

B. Moreno coined the term "here and now." All psychodramas take place in the here and now. What directorial interventions do you make when a protagonist is stuck in the past?

2010

The practitioner written examination was not given this year.

2011

Answer Question 1 and Question 2.

1. Describe the functions of the double. Explain three (3) ways you use the double in a psychodrama group.

2. Answer either A or B.

A. Compare and contrast sociodrama and psychodrama. Explain how you direct a sociodrama.

OR

B. Give an example of a client who has role fatigue. Describe two (2) psychodramatic interventions you might use with this client.

2012

Answer Question 1 and Question 2.

1. Define the technique of role reversal. Give two (2) different examples of when and how you use it in psychodrama.

2. Answer either A or B.

A. In a classical psychodrama a protagonist moves from periphery to core and back to periphery. Discuss how you do this in a psychodrama.

OR

B. Define role taking, role playing and role creating. Choose one (1) and explain how you use it in a psychodrama.

2013

Answer Question 1 and Question 2.

1. Describe what you observe when a protagonist loses spontaneity during the enactment phase of a psychodrama you are directing. Give one psychodramatic technique you might use to encourage more spontaneity in the protagonist and the rationale for using it.

2. Answer either A or B.

A. Discuss similarities and differences between psychodrama and sociodrama.

OR

B. Describe how you use psychodrama with survivors of trauma to minimize the risk of re-traumatizing the protagonist and/or other group members.

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2014

Answer Question 1 and Question 2.

1. Choose one (01) of the following: double, mirror, role reversal, or future projection. Define the technique and give two (02) examples of when you use it in a psychodrama.

2. Answer either A or B.

A. Define act hunger. Explain how the protagonist's act hungers inform your directorial interventions.

OR

B. Moreno coined the term "here and now". Define the concept. As a director, explain how you implement this in a drama.

2015

Answer Question 1 and Question 2.

1. Describe the technique of Role Training with the protagonist. What is the purpose of doing it. Give one example from your work.

2. Answer either A or B.

A. Identify and describe two (2) psychodrama techniques you use with survivors of trauma to minimize retraumatization of the protagonist and/or the group. Give the rationale for each.

OR

B. The three phrases of a psychodrama session are warm up, action and sharing. Describe two different warm-ups you use and the rationale for each.

2016

Answer Question 1 and Question 2.

1. A psychodrama consists of: Warm-Up, Action and Sharing. Discuss how the director integrates these three phases in a psychodrama session.

2. Answer either A or B.

A. Discuss the concept of resistance in psychodrama. Give two (02) examples of how you have dealt with it in your group work.

OR

B. Considering role taking, role playing and role creating, discuss how you direct auxiliaries in a psychodrama.

2017

Answer Question 1 and Question 2.

1. Name three ways you use role reversal when directing a psychodrama. Give an example from your practice when role reversal significantly affected the outcome of a psychodrama.

2. Answer either A or B.

A. Describe the concept of co-creation. Explain how you use co-creation in directing a drama.

OR

B. Describe how you direct a sociodrama. Include warm-up, action and sharing.

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2018

Answer Question 1 and Question 2.

1. Describe two (2) methods of de-roling in the sharing portion of a psychodrama session. Explain when and why you would use each method.

2. Answer either A or B.

A. Define the psychodrama techniques: aside and soliloquy. Provide one (1) example of how you would use each technique in directing a psychodrama.

OR

B. Describe how you direct a sociodrama. Include warm- up, action and sharing.

2019

Answer Question 1 and Question 2.

1. Describe how you direct a sociodrama. Include warm-up, action and sharing.

2. Answer either A or B.

A. Define role reversal. Give two (2) examples of how, when and why you have used role reversal.

OR

B. You are directing a psychodrama. The protagonist is indecisive or becomes stuck. Identify and discuss two (2) action methods you can use.

SOCIOMETRY

(Suggested time: 60 minutes)

1998

Answer Question 1 and Question 2.

1. How do you use your knowledge of sociometry to assess and intervene in group dynamics?

2. Answer either A or B.

A. Explain how a director explores the sociometry of a protagonist before determining a course of action.

OR

B. How do you derive the important criteria for sociometric selection?

1999

Answer Question 1 and Question 2.

1. Describe a situation in the development of a group which would lead you to conduct a sociometric exploration. Name and discuss two (02) different sociometric methods you might use in this case.

2. Answer either A or B.

A. Discuss the pros and cons of revealing to a group its own sociometric structure.

OR

B. Distinguish between tele and transference. Give one criterion (e.g., question) you might ask to explore the tele in the group. Give one criterion (e.g., question) you might ask to illustrate the transference in the group.

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2000

Answer Question 1 and Question 2.

1. Discuss two (02) situations in a psychodrama group in which you would consider using sociometry. What particular techniques might you introduce and what would be your goals for these techniques?

2. Answer either A or B.

A. Describe how you, as director, would direct an encounter between two group members.

OR

B. Describe the social atom of a client with whom you have worked and explain how the social atom was utilized therapeutically.

2001

Answer Question 1 and Question 2.

1. Describe a situation in the development of a group which would lead you to conduct a sociometric exploration. Name and discuss two (02) different sociometric methods you might use in this case.

2. Answer either A or B.

A. Discuss the pros and cons of revealing to a group its own sociometric structure.

OR

B. Distinguish between tele and transference. Give one criterion (e.g., question) you might ask to explore the tele in the group. Give one criterion (e.g., question) you might ask to illustrate the transference in the group.

2002

Answer Question 1 and Question 2.

1. How do you use sociometric methods to promote group cohesion? Give two (02) examples.

2. Answer either A or B.

A. Define the terms "tele" and "transference." Compare and contrast the two.

OR

B. Draw the social atom of client with whom you have worked and explain how the social atom was utilized therapeutically.

2003

Answer Question 1 and Question 2.

1. What have you learned about sociometry that will help you as a psychodramatist? Be specific.

2. Answer either A or B.

A. Draw a role diagram. Present the roles that you have developed in order to become a psychodramatist. Give examples from your practice.

OR

B. Name and describe two examples of sociometric interventions that you might use to promote increased cohesion in a group that is first forming.

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2004

Answer Question 1 and Question 2.

1. As leader you are beginning a group. What is your sociometric plan to promote inclusion and safety? Be specific and relate your answer to sociometric theory and practice.

2. Answer either A or B.

A. Describe a sociometric test. When and how you would use it in a specific point in a group's life? What would be the desired outcome?

OR

B. An insufficient closure prevents new beginnings. Closure of a group provides a sociometric challenge. What are the elements of group closure to which you would pay attention, and how?

2005

Answer Question 1 and Question 2.

1. New members are joining an established psychodrama group. Describe two (02) sociometric interventions to promote inclusion and safety for all group members. Discuss the rationale for your choices.

2. Answer either A or B.

A. Give an example of how you would use sociometry in the action phase of a psychodrama.

OR

B. It is the mid-point of your group's life. Some members have not been chosen as a protagonist. Describe and justify two (02) sociometric interventions you would employ to open up access to the role of the protagonist in the group.

2006

Answer Question 1 and Question 2.

1. As psychodrama directors, we use our Sociometric intelligence in the three (03) phases of a psychodrama session: warm-up, action, and sharing. Reflecting on a session you have directed share your sociometric awarenesses and the interventions you made in each phase.

2. Answer either A or B.

A. Draw the social atom of a client with whom you have worked. Explain how the social atom was used to help the client.

OR

B. Moreno said that in a healthy group the sociometry is always shifting. Give two (02) examples of sociometric interventions you have used in a group where the sociometry has become stagnant.

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2007

Answer Question 1 and Question 2.

1. Define and distinguish between tele and transference. Give an example of how you would sociometrically explore each of these in a group.

2. Answer either A or B.

A. Describe a situation in a group that would lead you to conduct a sociometric exploration. Name and discuss one sociometric exercise you might use in this case. criteria selection, pertinent group history and desired outcome.

OR

B. Name and describe two sociometric interventions you would use in a group that is working toward termination.

2008

Answer Question 1 and Question 2.

1. As a group leader you are preparing for the first session of an ongoing group. What is your sociometric plan to promote inclusion and safety? Be specific and relate your answer to sociometric theory and practice.

2. Answer either A or B.

A. How do you explore the sociometry of a protagonist in order to determine a course of action?

OR

B. Describe a situation in a group which would lead you to explore the sociometry of that group. Name and discuss two sociometric techniques you might use.

2009

Answer Question 1 and Question 2.

1. How would you use sociometry to promote group building and safety in the forming stage of a new group?

2. Answer either A or B.

A. The selection of a protagonist involves sociometry. Describe three (03) ways to use sociometry for choosing a protagonist in a group.

OR

B. There are positive and negative aspects to all sociometric positions in a group. How would you explore the positive and negative aspects of a sociometric star position in your group.

2010

The practitioner written examination was not given this year.

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2011

Answer Question 1 and Question 2.

1. Define three (3) of the following sociometric terms. State how each impacts the group sociometry.

- a) Mutual dyad (Mutual pair)
- b) Isolate
- c) Star of Acceptance (Positive Star)
- d) Star of Rejection (Negative Star)

2. Answer either A or B.

A. Briefly describe one of Moreno's sociometric investigations from *Who Shall Survive?* Explain two (2) sociometric concepts from this investigation you can apply in your group.

OR

B. Provide a rationale for introducing a social atom with a client or group. Discuss how you explore the social atom in action.

2012

Answer Question 1 and Question 2.

1. J. L. Moreno said that in a healthy group, the sociometry is always shifting. Give two (2) examples of sociometric interventions you use in a group where the sociometry has become stagnant.

2. Answer either A or B.

A. Describe how you direct an encounter between two group members.

OR

B. Describe two (2) sociometric interventions you use in a group's final session.

2013

Answer Question 1 and Question 2.

1. The three phases of a psychodrama session are: warm up, action, and sharing. Chose a different sociometric intervention you would use in each of the three phases. Discuss your choices.

2. Answer either A or B.

A. Describe the social atom. When and how do you use it in your practice?

OR

B. Compare and contrast tele and transference. Give an example of how you would sociometrically explore each of these in your practice.

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2014

Answer Question 1 and Question 2.

1. Discuss the differences between tele and transference. Give an example of how you would explore tele in your group. Give an example of how you would explore transference in your group.

2. Answer either A or B.

A. Explain three (03) sociometric interventions that you have found effective in an early stage group.

OR

B. In a healthy group the sociometry is always shifting. You notice that your group has become stagnant. Cliques and subgroups are forming. Share your sociometric understanding of what is happening in the group. Describe how you would intervene to create a sociometric shift.

2015

Answer Question 1 and Question 2.

1. Describe the Social Atom. When and how do you use it in your work?

2. Answer either A or B.

A. Integrating newcomers into existing groups raises sociometric challenges. Name two (02). How do you prepare the group and a newcomer for these challenges?

OR

B. Describe Moreno's sociometric concept of Encounter. Name three (03) sociometric guidelines you use in putting an Encounter into action.

2016

Answer Question 1 and Question 2.

1. Describe what you can learn as a Sociometrist, when you use a Social Atom with a protagonist in your group.

2. Answer either A or B.

A. It is midpoint in your group's life. Some members are highly chosen for protagonist, auxiliary, or double. Others are not chosen. How do you increase access to roles.

OR

B. There is a conflict between two members in your group. Name three (03) sociometric interventions you can use to address this conflict. Describe one (01) in depth.

2017

Answer Question 1 and Question 2.

1. "Sociometry without psychodrama is sterile; psychodrama without sociometry is blind." (Jonathan Moreno). Discuss how you use your knowledge of sociometry when directing a psychodrama session. Give one example.

2. Answer either A or B.

A. Describe the sociodynamic effect. How does your awareness of it guide your directing?

OR

B. Name one (1) paper and pencil (written) sociometric test/exercise. Describe when and how you use it in your group.

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2018

Answer Question 1 and Question 2.

1. Define tele and transference. Explain how they differ. Give one (1) sociometric criterion to explore tele in the group. Give one (1) sociometric criterion to identify transference in the group

2. Answer either A or B.

A. Briefly describe a situation in a group that would lead you to facilitate a sociometric exploration. Identify a sociometric method you could use. Provide a rationale for your choice.

OR

B. Discuss the pros and cons of revealing to a group its own sociometric structure.

2019

Answer Question 1 and Question 2.

1. Describe how you have used three (3) sociometric methods in the warm-up phase of a psychodrama session.

2. Answer either A or B.

A. Name one (1) paper and pencil (written) sociometric test/exercise. Describe when and how you use it in your group.

OR

B. List three (3) ways to choose a protagonist. Describe one in detail including the pros and cons.

ETHICS

(Suggested time: 45 minutes)

1998. Discuss an ethical dilemma specific to psychodrama and describe a possible resolution.

1999. According to the American Psychological Association's Code of Ethical Principles D, "Respect for People's Rights and Dignity, Psychologists are aware of cultural, individual, and role differences including those due to age, gender, race, ethnicity, national origin, religion, sexual orientation, disability, language and socioeconomic status." Apply this principle to your work as a psychodramatist.

2000. Discuss the ethical considerations of using touch in psychodrama. Give one (01) example and rationale of when you would use touch. Give one (01) example and rationale for when you would not use touch.

2001. According to the American Psychological Association's Code of Ethical Principles D, "Respect for People's Rights and Dignity, Psychologists are aware of cultural, individual, and role differences including those due to age, gender, race, ethnicity, national origin, religion, sexual orientation, disability, language and socioeconomic status." Apply this principle to your work as a psychodramatist religion, sexual orientation, disability, language and socioeconomic status." Apply this principle to your work as a psychodramatist.

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- 2002.** What is one ethical issue you need to be aware of in leading an on-going psychodrama group. Describe this issue and how you would deal with it in the group.
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- 2003.** How might a director deal with a protagonist who has resolved to do something outside the group that appears to be unethical, illegal or immoral? Use a specific example to discuss the ethical considerations inherent in this question.
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- 2004.** You are leading a group. You are attracted to one of the group members. What are the ethical considerations for you and the implications for the person you are attracted to and for the group? What are you going to do?
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- 2005.** As a psychodramatist what are two (02) ethical issues you might encounter in your professional practice? Briefly relate each to the Code of Ethics. Choose one to discuss in detail. Include in the discussion the factors that might lead you to violate the Code of Ethics. Also include the steps you could take to prevent the issue from becoming an ethical violation.
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- 2006.** Within the course of a drama, the protagonist has a wild look in her eyes. She hisses, "that creep is going to pay for what he did, and tonight is the night." You are sure that she owns a gun. What are the director's ethical considerations and responsibilities to the "creep", the client and the group? Relate your answer to the APA Code of Ethics.
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- 2007.** **Answer either A or B.**
A. You are a practitioner and have an on-going group. You are writing a book and are in need of an editor. A group member who is skilled as an editor offers to help you. Name the ethical considerations. Describe how you would handle the situation.
OR
B. "Do no harm" is the 1st principle of the APA Code of Ethics. As a practitioner what ways have you devised to use this principle to respect differences in your group?
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- 2008.** You are screening new members for your psychodrama group. Discuss two ethical principles/standards from the APA Code of Ethics that apply.
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- 2009.** You are a practitioner and have an on-going group. You are writing a book and are in need of an editor. A group member who is skilled as an editor offers to help you. Identify and explain the ethical considerations. Describe how you would handle the situation.
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- 2010.** The practitioner written examination was not given this year.
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- 2011.** Describe two (2) risks to confidentiality for group members that are distinct from those in individual counseling. As the leader of a psychodrama group, discuss the steps you take to minimize these two (2) risks.
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- 2012.** According to the APA Ethical Code of Conduct professionals provide services "with populations and in areas only within the boundaries of their competence, based on their education, training, supervised experience, consultation, study, or professional experience." Discuss how this APA ethical standard affects your psychodrama practice.
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- 2013.** Discuss two (02) APA ethical principles/standards you use to screen new members for your psychodrama group.
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- 2014.** Discuss two (02) APA ethical principles/standards to create safety when leading a psychodrama demonstration to a new group.
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- 2015.** According to the APA Code Of Ethical Conduct, professionals provide services “with populations and in areas only within the boundaries of their competence, based on their education, training, supervised experience, consultation, study, or professional experience.” Discuss how this APA ethical standard affects your psychodrama practice.
-
- 2016.** Discuss the ethical considerations of using touch in psychodrama. Give one (01) example and rationale for when you would use touch. Give one (01) example and rationale for when you would not use touch.
-
- 2017.** Name one (1) ethical challenge for your psychodrama group. Cite the relevant APA Principles/Standards. Discuss two (2) strategies to address this issue.
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- 2018.** According to the APA Code of Ethical Conduct 3.05, a professional “refrains from entering into a multiple relationship...[that] risks exploitation or harm to the person with whom the professional relationship exists.” Discuss how this APA ethical standard affects your psychodrama practice.
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- 2019.** Describe two (2) ethical concerns related to touch in your group. Discuss how you establish safe touch guidelines.
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RESEARCH AND EVALUATION

(Suggested time: 30 minutes)

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- 1998.** Pose a question about the effectiveness of psychodrama and describe how you would conduct research on this topic.
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- 1999.** Identify an aspect of psychodrama that could benefit from research and study. How would you investigate this area of interest?
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- 2000.** Identify an issue you have encountered in your practice of psychodrama that interests you and could benefit from research and study. How would you investigate this area of interest?
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- 2001.** Identify an aspect of psychodrama that could benefit from research and study. How would you investigate this area of interest?
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- 2002.** How did Moreno incorporate research into his practice? Describe two (02) examples.
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- 2003.** **1. Answer either A or B.**
A. Cite and describe a published article that investigated the effectiveness of action methods. Discuss how this article has influenced your practice of psychodrama.
OR
B. Name two methods (psychodramatic or sociometric) and describe how each helped you determine an intended outcome was achieved.
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- 2004.** What outcomes do you expect for participants in a psychodrama group? Give an example of how you used a psychodramatic or sociometric technique to test whether the desired outcome was achieved.
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- 2005.** Describe in detail how you used a sociometric or psychodramatic tool to assess the progress of your clients.
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- 2006.** Describe a specific research study that investigated the effectiveness of an action method. Discuss how this research has influenced your practice of psychodrama.
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- 2007.** Sociometry is the research arm of psychodrama. Choose a sociometric tool that you could use to measure the progress of a group or individual client. Describe this tool and the possible outcomes.
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- 2008.** Identify an aspect of your psychodrama practice that could benefit from program evaluation. Pose one question that would guide your evaluation. Describe how you would accomplish this evaluation.
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- 2009.** Describe how you would use the social atom as a pre-test and post-test evaluation tool.
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- 2010.** The practitioner written examination was not given this year.
-
- 2011.** Describe in detail either one (1) psychodramatic or one (1) sociometric technique you would use to measure the progress of the clients in your practice.
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- 2012.** Describe how you use a sociometric or a psychodramatic tool to assess the progress of a client.
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- 2013.** Describe in detail one psychodramatic or one sociometric technique you would use to evaluate the progress of your clients in your practice.
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- 2014.** Describe either one psychodramatic or one sociometric tool you use to evaluate the progress of clients or groups.
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- 2015.** Identify a professional article or book on psychodrama, sociometry or group psychotherapy that enhances your practice. How do you apply what you have read to your work?
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- 2016.** Discuss a professional article or book on psychodrama, sociometry or group psychotherapy that has enhanced your efficacy as a psychodramatist.
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- 2017.** Name an issue you want to assess in your psychodrama group. What psychodramatic or sociometric tool would you use? Explain how you would use it.
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- 2018.** Discuss one book or peer-reviewed article that has influenced your thinking about the effectiveness of psychodrama and/or sociometry.
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- 2019.** Describe how you use the social atom to assess your clients' progress.
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RELATED FIELDS

(Suggested time: 30 minutes)

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- 1998.** All major theories of personality include a theory of human development. Compare and contrast Moreno's theory of human development with one other major theory.
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- 1999.** Choose a related field and describe how this related field influences your practice of psychodrama.
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- 2000.** How has your practice of psychodrama been enhanced by your knowledge of a related field?
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- 2001.** Choose a related field and describe how this related field influences your practice of psychodrama.
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- 2002.** In what way has your practice been enhanced by your knowledge of another field?
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- 2003.** Discuss how knowledge from one other related field has influenced your work as a psychodramatist.
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- 2004.** Moreno called the leader of a psychodrama session "the Director." Compare and contrast the role and responsibilities of "the director" with the role and responsibilities of "the leader" of one other psychotherapeutic modality.
-
- 2005.** Compare and contrast psychodrama with another related field you find helpful in addressing social change.
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- 2006.** Explain the similarities and differences between the role of the director in Psychodrama and the role of therapist/leader of one other psychotherapeutic modality.
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- 2007.** Discuss how knowledge from one other related field has influenced your work as a psychodramatist.
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- 2008.** Briefly describe a related field that is influential in your work. Discuss how you have integrated it with psychodrama.
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- 2009.** Moreno called the leader of a psychodrama session the "director." Compare and contrast the role and responsibilities of the "director" with the role and responsibilities of the "group leader" in a related field.
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- 2010.** The practitioner written examination was not given this year.
-
- 2011.** Briefly describe a related field that is influential in your work. Discuss how you integrate it with psychodrama.
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- 2012.** Name a related field that has influenced your work. Explain how you incorporate it in your work.
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- 2013.** Briefly describe a related field that has informed your psychodrama practice. Give an example of how you integrate this knowledge in your work.
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- 2014.** Explain how your practice of psychodrama has been enhanced by your knowledge of another related field.
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- 2015.** Consider your development as a psychodramatist. Discuss your knowledge of how a related field influences your work as a psychodramatist.
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- 2016.** Discuss how you have integrated a related field into your work as a psychodramatist.
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- 2017.** How is your practice of psychodrama, sociometry or group psychotherapy enhanced by your knowledge of a related field?
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- 2018.** How is your practice of psychodrama, sociometry and group psychotherapy enhanced by your knowledge of a related field?
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- 2019.** Psychodrama addresses four (4) categories of roles: (1) somatic roles; (2) intrapsychic roles; (3) interpersonal roles, and (4) transpersonal roles. How does your knowledge of a related field influence your approach to one (1) of these role categories?
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