



American Board of Examiners in Psychodrama, Sociometry and Group Psychotherapy

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TRAINER, EDUCATOR & PRACTITIONER WRITTEN EXAMS (1998-2019)

HISTORY

(Suggested time: 30 minutes)

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- 1998.** Describe the role of The Theater of Spontaneity in the historical evolution of psychodrama.
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- 1999.** Select two (02) historical psychodrama events you would present to your students. Discuss how you would present this information. What goals do you have for teaching these events?
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- 2000.** Since Moreno's death in 1974, there have been significant developments in Psychodrama, Sociometry and Group Psychotherapy. Discuss two (02) of these developments that you teach your students and explain why you consider them significant.
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- 2001.** Select two (02) historical psychodrama events you would present to your students. Discuss how you would present this information. What goals do you have for teaching these events?
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- 2002.** In preparing for the "history" question on this exam, what did you learn that will influence you as a trainer?
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- 2003.** Choose one of the major events in Moreno's development of group psychotherapy and provide relevant details. Create an action exercise to help your students experience the historical significance of this event.
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- 2004.** What three (03) events in the history of Psychodrama, Sociometry and Group Psychotherapy do you consider important to teach your training groups? Why did you select these particular events? How would you teach one (01)?
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- 2005.** Describe the roots of the trainer, educator and practitioner roles in the history of psychodrama, sociometry and group psychotherapy prior to Moreno's death.
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- 2006.** Name two (02) historical psychodrama events that challenged the cultural conserves of Moreno's time. Discuss how you would present this information to your training group. What goals do you have for teaching these events?
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- 2007.** Select two (2) historical psychodrama events and discuss how you would present this information to your students. What goals would you have for choosing to teach these particular events?
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- 2008.** Describe your goal, methods and expected outcomes for your trainees in teaching about an event from the history of Psychodrama, Sociometry and Group Psychotherapy.
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- 2009.** Identify and explain the significance of one historical event in the development of sociometry. Describe an action training session that illustrates the importance of this event to your students.
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- 2010.** Briefly identify two (02) important events in the history of psychodrama. Formulate a plan to teach these two events.
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- 2011.** J. L. Moreno's books are historically important in the development of psychodrama, sociometry and group psychotherapy. Explain in detail your reasons for having trainees read one of these books.
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- 2012.** Identify two (2) historical events from J. L. Moreno's work with people. Design an action training session to teach the importance of these events.
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- 2013.** Describe two (2) historical events in J.L. Moreno's development of psychodrama, sociometry or group psychotherapy. Design an action training session using one (1) of these events.
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- 2014.** Create a training module to give your students an experience of how Moreno integrated his visionary and activist roles in the development of psychodrama.
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- 2015.** The past affects the present. Select one event in the history of psychodrama, sociometry or group psychotherapy that has significance today. Describe how you teach this event and its significance to your trainees.
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- 2016.** As a trainer, what do you teach your trainees about 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 the field of sociometry. Design an action training session that illustrates the significance of this historical event.
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- 2018.** Identify one (1) historical event that illustrates Moreno's commitment to including "all of (hu)mankind." Design an action training session that shows the significance of this historical event.
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- 2019.** Design an action training module using three (3) events from Moreno's life to show the development of 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.** The director needs to be the most spontaneous person at the psychodrama session. What is the meaning of this concept and how would you teach it?
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- 2000.** What and how do you teach your trainees about Moreno's philosophy of role theory?
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- 2001.** The director needs to be the most spontaneous person at the psychodrama session. What is the meaning of this concept and how would you teach it?
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- 2002.** Discuss how you teach role development and role theory to new students of psychodrama. Include how you will explain Moreno's statement that "Role playing is prior to the emergence of the self. Roles do not emerge from the self, but the self may emerge from roles."
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- 2003.** You are asked by a student in your training group: "How important is the spiritual aspect of psychodrama?" How do you respond?
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- 2004.** How do you teach the concept of "GODHEAD" to your students?
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- 2005.** How do you teach your trainees that "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.** What and how do you teach your students about Moreno's understanding of spirituality?
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- 2007.** How would you teach Moreno's philosophical concept of the Godhead as it pertains to creativity and spontaneity? What goals would you have for teaching these concepts?
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- 2008.** Moreno viewed man not simply as an actor but as a co-actor, not simply as a God but a God among Gods. How do you teach your trainees to embrace this philosophical concept?
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- 2009.** Describe an action training session to teach Moreno's Canon of Creativity.
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- 2010.** Briefly describe Moreno's concept of "the Godhead." Design an action training session on the concept of "the Godhead."
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- 2011.** Identify one concept within Moreno's philosophy. Develop an experiential session to teach this concept to your trainees.
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- 2012.** Describe an action training session to teach Moreno's Canon of Creativity.
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- 2013.** Design an action training session to teach one (1) of the philosophical concepts of psychodrama to your trainees.
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- 2014.** Describe how you introduce the philosophy of role development and role theory to new students of psychodrama.
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- 2015.** Design an action training session to teach both the philosophy and the practical application of the concept of 'Co-Creation' among the director, protagonist, auxiliaries and group members.
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- 2016.** Create a training session to teach how Moreno's philosophy of spontaneity/creativity applies to social change.
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- 2017.** Describe Moreno's philosophy of role-taking, role-playing, and role-creating. How does this philosophy influence your growth and development as a psychodrama trainer?
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- 2018.** Describe an action training session to introduce Moreno's philosophy that human survival depends on spontaneity-creativity.
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- 2019.** Moreno wrote, "Roles do not emerge from the self, but the self may emerge from the roles." Describe how you teach this concept to your students.
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METHODOLOGY

(Suggested time: 60 minutes)

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- 1998.** **Answer Question 1 and Question 2.**
1. How do you deal with interpersonal conflicts in your training group?
Discuss three (03) different techniques and your criteria for using them.
 2. **Answer either A or B.**
 - A. Define surplus reality. How would you explain this concept to a group of professional who have never experienced psychodrama?
OR
 - B. Describe three different ways of processing a psychodrama session.
When would you use each?
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- 1999.** **Answer Question 1 and Question 2.**
1. How would you explain surplus reality to a group of professionals who have never experienced psychodrama? Describe three (03) training exercises that demonstrate surplus reality.
 2. **Answer either A or B.**
 - A. You are observing your trainee in the role of director. The trainee is experiencing difficulty. What methods do you use to provide support?
OR
 - B. How do you teach your students to use psychodrama in sexual abuse or other trauma work to minimize the risks of re-traumatizing the protagonist or other group members?
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- 2000. Answer Question 1 and Question 2.**
1. What are two (02) ways that you teach your trainees to facilitate sharing when there is not enough time for everyone to share with the protagonist?
 2. **Answer either A or B.**
 - A. How do you teach your students to deal with intense feelings directed toward them, when they are group leaders?

OR

 - B. How might you explain and demonstrate the catharsis of abreaction and the catharsis of integration for your students?

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- 2001. Answer Question 1 and Question 2.**
1. How would you explain surplus reality to a group of professionals who have never experienced psychodrama? Describe three (03) training exercises that demonstrate surplus reality.
 2. **Answer either A or B.**
 - A. You are observing your trainee in the role of director. The trainee is experiencing difficulty. What methods do you use to provide support?

OR

 - B. How do you teach your students to use psychodrama in sexual abuse or other trauma work to minimize the risks of re-traumatizing the protagonist or other group members?

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- 2002. Answer Question 1 and Question 2.**
1. How do you train your students to deal with group members who share inappropriately, and with group members who consistently do not share?
 2. **Answer either A or B.**
 - A. How do you teach encounter?

OR

 - B. Trainers vary on how soon in the training process, how often, and in what circumstances their trainees will direct in training groups. Describe your methods and your supporting rationale.

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- 2003. Answer Question 1 and Question 2.**
1. What guidelines regarding safety in a group do you teach your trainees? How do you demonstrate these guidelines in action?
 2. **Answer either A or B.**
 - A. How do you teach the concept of Act Hunger and its importance to psychodramatic production?

OR

 - B. Describe how you teach the various strategies of choosing a protagonist, including when and how to use those strategies.

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2004.

Answer Question 1 and Question 2.

1. Name two (2) types of catharses. How do you explain and demonstrate these for your students? What cautions would you teach them to consider?

2. Answer either A or B.

A. Describe three (03) ways of sharing. How do you teach them. How do you prepare your students to deal with the challenges?

OR

B. Describe three (03) ways of processing a psychodrama. What are the benefits of each?

2005.

Answer Question 1 and Question 2.

1. Describe two (02) different methods of processing a psychodrama session. What do you teach your students about the benefits of each method, including when and how to use them?

2. Answer either A or B.

A. How do you teach your trainees to deal with a protagonist whose spontaneity has dropped? Include examples of tools and techniques.

OR

B. What criteria and methods do you use to evaluate whether or not a student is ready for certification.

2006.

Answer Question 1 and Question 2.

1. Design a training module to teach psychodrama students doubling. Include: theory, methodology and practical application in your module.

2. Answer either A or B.

A. Name two (02) skills that you think are important to teach your student directors to use when a protagonist loses spontaneity during the enactment phase of a drama. How and why would you teach the two (02) skills?

OR

B. How do you teach your students to direct an encounter between two (02) group members? Give an example.

2007.

Answer Question 1 and Question 2.

1. Design a training module to teach your students about role training, its methodology and practical application in a psychodrama.

2. Answer either A or B.

A. Describe two different methods to process a psychodrama in a training group. What do you teach your students about the benefits of each method, including when and how to use them?

OR

B. What do you want your students to know about the theory and methodology of warm-up? How would you teach this to them experientially?

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- 2008. Answer Question 1 and Question 2.**
1. Design a training session about role reversal. Include: theory, methodology and practical applications.
- 2. Answer either A or B.**
- A. Design an action-oriented training session to teach your trainees about the differences and similarities among intrapsychic, interpersonal and transpersonal psychodramas.
- OR**
- B. Design an action oriented training session to teach your trainees how to direct a protagonist whose spontaneity has dropped.

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- 2009. Answer Question 1 and Question 2.**
1. Design a session to teach role reversal that includes theory, methodology and practical application.
- 2. Answer either A or B.**
- A. Your trainees are stating they don't feel ready to direct a psychodrama and would rather learn from watching you direct. Design an action oriented training session including theory and methodology, to help your students step into the role of director.
- OR**
- B. Explain how you teach your trainees to differentiate between catharsis of abreaction and catharsis of integration.

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- 2010. Answer Question 1 and Question 2.**
1. Develop a training session to teach sociodrama to your students.
- 2. Answer either A or B.**
- A. Doubling and Future Projection are essential techniques in psychodrama. Briefly explain how you teach each of these techniques to your students.
- OR**
- B. Provide a rationale for establishing a contract (i.e. goal settings) between the director and the protagonist. Create a training to teach contracting skills to your students.

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- 2011. Answer Question 1 and Question 2.**
1. Design a training session to teach doubling. Include in your plan both didactic and experiential learning.
- 2. Answer either A or B.**
- A. How do you explain surplus reality to a new training group? Describe two (2) exercises that demonstrate surplus reality.
- OR**
- B. How do you teach your students to use psychodrama with survivors of trauma to minimize the risks of re-traumatizing the protagonist and/or other group members?

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2012.

Answer Question 1 and Question 2.

1. Design an action training session to teach role training. Include theory and practical applications.

2. Answer either A or B.

A. Design an action training session to help your trainees step into the role of director.

OR

B. Describe an action training session to teach the concept of act hunger. Include both didactic and experiential learning.

2013.

Answer Question 1 and Question 2.

1. Design an action training session to teach role reversal that includes theory, methodology, and practical application.

2. Answer either A or B.

A. Develop an action training session to teach sociodrama to your students.

OR

B. How do you teach your students to use psychodrama with survivors of trauma to minimize the risks of re-traumatizing the protagonist and/or other group members?

2014.

Answer Question 1 and Question 2.

1. Choose one (01) of the following: double, mirror, role reversal or future projection. Design a didactic and action training session to teach this technique.

2. Answer either A or B.

A. Explain how you introduce the concept of act hunger to your training group. Design an action training module to teach your trainees how protagonist's act hungers inform directorial interventions.

OR

B. Describe three (03) ways of processing a psychodrama. What are the benefits of each?

2015.

Answer Question 1 and Question 2.

1. Design an action training session to teach the technique of role training with a protagonist. Include theory and practical application.

2. Answer either A or B.

A. Describe how you teach your trainees to use psychodrama with survivors of trauma to minimize the risks of retraumatizing the protagonist and/ or other group members.

OR

B. The three phrases of a psychodrama session are warm up, action and sharing. Discuss how you teach your trainees to design warm-ups appropriate to their groups.

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- 2016. Answer Question 1 and Question 2.**
1. Design a training session to teach your trainees how the director integrates the three phases of: Warm-Up, Action and Sharing in a psychodrama session.
- 2. Answer either A or B.**
- A.** How do you teach your trainees to deal with the concept of resistance? Include two (02) examples of action interventions in group work.
- OR**
- B.** Describe a training session to teach the concepts of role taking, role playing and role creating when directing auxiliaries in a psychodrama session.
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- 2017. Answer Question 1 and Question 2.**
1. Formulate an action training plan to teach role reversal. Include theory as well as practical applications.
- 2. Answer either A or B.**
- A.** Design an action training on co-creation. How does your practice as a trainer model co-creation?
- OR**
- B.** Describe an action training session to teach sociodrama.
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- 2018. Answer Question 1 and Question 2.**
1. Describe an action training session to teach two (2) methods of de-roling during the sharing portion of the psychodrama session. Under what circumstances would each method be appropriate?
- 2. Answer either A or B.**
- A.** Formulate an action training session to teach the psychodrama techniques of aside and soliloquy. Include how your trainees can use each of them while directing a psychodrama.
- OR**
- B.** Describe an action training session to teach your trainees how to direct a sociodrama.
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- 2019. Answer Question 1 and Question 2.**
1. Describe an action training module to teach sociodrama to your students.
- 2. Answer either A or B.**
- A.** Design an action training module to teach how, when and why to use role reversal.
- OR**
- B.** How do you teach your students to direct a protagonist who is indecisive or has become stuck? Identify and discuss two (2) action methods you would teach.
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SOCIOMETRY

(Suggested time: 60 minutes)

1998. Answer Question 1 and Question 2.

1. What do you teach your students about the relationship between sociometry and psychodrama?

2. Answer either A or B.

A. What questions ought a consultant sociometrist ask when considering application of sociometric methods in a system?

OR

B. What do you teach your students about how a psychodrama may alter the sociometry of a protagonist?

1999. Answer Question 1 and Question 2.

1. You are offering "Teaching Sociometry in Action" to a group of psychodrama practitioners-in-training (PATs). Design a presentation indicating the content, the methods of teaching, and the rationale behind your choices.

2. Answer either A or B.

A. Identify and describe a recent development in sociometry. How do you teach it to your students?

OR

B. How do you teach your students to process a psychodrama sociometrically?

2000. Answer Question 1 and Question 2.

1. When you process a psychodrama sociometrically with your trainees, what would be your goals and how would they be achieved?

2. Answer either A or B.

A. As a trainer, how do you use the sociometric structure of your training group to teach your trainees about sociometry? Explain giving two (02) examples.

OR

B. Discuss two (02) ways you teach trainees how social atom material can be useful for their clients.

2001. Answer Question 1 and Question 2.

1. You are offering "Teaching Sociometry in Action" to a group of psychodrama practitioners-in-training (PATs). Design a presentation indicating the content, the methods of teaching, and the rationale behind your choices.

2. Answer either A or B.

A. Identify and describe a recent development in sociometry. How do you teach it to your students?

OR

B. How do you teach your students to process a psychodrama sociometrically?

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2002. Answer Question 1 and Question 2.

1. As a trainer, how do you use the sociometry of the training group itself to teach sociometry?

2. Answer either A or B.

A. Your trainees want to learn the application of sociometric methods to their work in "one shot" community presentations. What would you teach them about the difference in using sociometry with an on-going group or a "one-shot" community presentation?

OR

B. The selection of criteria is essential in the conducting of sociometric exercises. What would you teach your students about the process of criteria selection?

2003. Answer Question 1 and Question 2.

1. In preparing for this exam, what have you learned about sociometry that will help you as a trainer? Be specific.

2. Answer either A or B.

A. Discuss two possible difficult moments in a training group and how you would use sociometric interventions to address them.

OR

B. A group of psychodrama trainees wants to explore the application of sociometric methods to social issues in the community at large. What would you teach them?

2004. Answer Question 1 and Question 2.

1. What is your understanding of the dynamics of scapegoating? Give examples of how you as a trainer would work with this dynamic sociometrically in your training group? Be specific.

2. Answer either A or B.

A. Describe how you have used a sociometric test with your training group. What were the benefits to your students and for you as a trainer?

OR

B. In your training group some members are over chosen for director, antagonist and protagonist. What sociometric methods would you employ to open role access to the under chosen? How would you teach them about role access?

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2005.

Answer Question 1 and Question 2.

1. Knowledge of "tele" and "transference" gives the psychodrama director insight into the overt and covert structure of the group. How do you teach the concepts of "tele" and "transference" to your students? How do you train them to use their knowledge of "tele" and "transference" to develop criteria questions for sociometric exercises?

2. Answer either A or B.

A. Pick two (02) paper and pencil sociometric tests/exercises (sociogram, role diagram, social atom, role chart, etc.). Describe how you would teach your students to administer them and utilize the data to facilitate interventions with individuals and/or groups.

OR

B. As a trainer, it is important to teach your students that there are positive and negative aspects to all sociometric positions. Discuss the positive and negative aspects of being an isolate, a sociometric star, a rejection star, and a star of incongruity.

2006.

Answer Question 1 and Question 2.

1. As trainers, we want our students to use their sociometric intelligence to guide their directorial choices while facilitating the three (03) phases of a psychodrama session: warm-up, action and sharing. Discuss a sociometric issue related to each phase and how you would teach it to your students.

2. Answer either A or B.

A. How do you teach your students to use the social atom of a client to formulate and execute a sociometrically oriented plan to help the client?

OR

B. How do you use the training group as a learning lab to help your students practice interventions when the sociometry of a group has become stagnant?

2007.

Answer Question 1 and Question 2.

1. What do you teach your students about tele and transference? How do you teach these concepts in your training group, addressing criteria selection, access to roles and sociometric status?

2. Answer either A or B.

A. You are asked to teach a three-hour Introduction to Sociometry Workshop to a group of professionals of your choice. Briefly identify the group. Describe the content, methods of teaching and the rationale behind your choices.

OR

B. Explain how you teach your students about the different sociometric interventions used in early, middle or late stage groups. Give one example from each stage.

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2008. Answer Question 1 and Question 2.

1. Sociometry is the underpinning of psychodrama. Give two examples of action methods you use to help your trainees experience this relationship.

2. Answer either A or B.

A. Discuss two challenging moments in a training group and how you use sociometric interventions to address them.

OR

B. Your trainees want to learn the application of sociometric methods to their work in a one-time introductory community presentation. What would you teach them about the differences in using sociometry with an ongoing group and a one-time introductory community presentation?

2009. Answer Question 1 and Question 2.

1. How would you teach your students to 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. How would you teach your students to use sociometry in choosing a protagonist?

OR

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

2010. Answer Question 1 and Question 2.

1. Develop a training session to teach your students the role of the sociometrist.

2. Answer either A or B.

A. Design a training session to teach the theory and method of the social atom.

OR

B. Discuss a challenging moment in your training group. Describe two (02) sociometric interventions to address this challenging moment.

2011. Answer Question 1 and Question 2.

1. Explain how you to teach trainees to use sociometry during the action and sharing stages of a group. Give one (1) example for each stage.

2. Answer either A or B.

A. Choose one of Moreno's sociometric investigations from *Who Shall Survive?* Briefly describe two (2) sociometric concepts illustrated by this investigation. Design a training session to teach these two (2) sociometric concepts.

OR

B. People in your training group have unexpressed feelings toward each other. The group appears to be stuck and sociometry seems fixed. How would you explore this dynamic sociometrically and use it as a teaching opportunity?

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- 2012. Answer Question 1 and Question 2.**
1. Sociometry is powerful. Design a training plan to teach your trainees how to safely introduce sociometric explorations to a group new to sociometry.
- 2. Answer either A or B.**
- A.** Discuss a challenging moment in a training group. Explain how you use a sociometric intervention to address it.
- OR**
- B.** Develop a session to teach your trainees how to process a psychodrama sociometrically.

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- 2013. Answer Question 1 and Question 2.**
1. The three phases of a psychodrama session are: warm up, action, and sharing. Plan an action training session to teach a different sociometric intervention for each phase.
- 2. Answer either A or B.**
- A.** Structure an action training module to teach the theory and practical applications of the social atom.
- OR**
- B.** Formulate an action plan to teach tele and transference.

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- 2014. Answer Question 1 and Question 2.**
1. You are offering a workshop “Teaching Tele and Transference in Action” to a group of psychodrama practitioners in training (PATs). Design the presentation. Share the content of the workshop including methods of teaching, and the rationale behind your choices.
- 2. Answer either A or B.**
- A.** Explain how you teach students about the different sociometric interventions used in early stage groups.
- OR**
- B.** Trainees in your group have unexpressed feelings towards each other. The group is stagnating. Cliques and subgroups are forming. The sociometry is fixed. How would you explore the dynamics sociometrically and use it as a teaching opportunity?

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- 2015. Answer Question 1 and Question 2.**
1. How do you teach the Social Atom?
- 2. Answer either A or B.**
- A.** Integrating newcomers into existing groups raises sociometric challenges. How do you teach your trainees about these challenges?
- OR**
- B.** Describe Moreno’s sociometric concept of the Encounter. Describe how you teach your trainees its practical applications.

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2016.

Answer Question 1 and Question 2.

1. As a sociometrist, how do you teach the Social Atom in a training session?

2. Answer either A or B.

A. Some members of your training group have not been chosen for roles of high value. Design a training session teaching how to increase role access in a group.

OR

B. Design a training session to teach trainees sociometric techniques to address conflict between two group members.

2017.

Answer Question 1 and Question 2.

1. "Sociometry without psychodrama is sterile; psychodrama without sociometry is blind." (Jonathan Moreno) Design an experiential workshop to teach the relationship between sociometry and psychodrama.

2. Answer either A or B.

A. Structure an action training session to teach how to use sociometric interventions to interrupt the sociodynamic effect.

OR

B. Name one (1) paper and pencil (written) sociometric test/exercise. Formulate an action plan to teach its use.

2018.

Answer Question 1 and Question 2.

1. Describe an action training session to teach tele and transference that illustrates how to identify and work with these concepts in a group.

2. Answer either A or B.

A. Briefly describe a situation in your training group that would lead you to facilitate a sociometric exploration. What method would you choose, and how would you teach it?

OR

B. How would you teach your training group about the pros and cons of revealing the sociometric structure of a group to itself?

2019.

Answer Question 1 and Question 2.

1. Design an action-training module to teach your students how to use sociometry 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. Formulate an action plan to teach its use.

OR

B. Explain how you teach your students three (3) ways to choose a protagonist. Include the pros and cons of each.

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ETHICS

(Suggested time: 46 minutes)

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- 1998.** Discuss the ethical considerations of conducting a psychodrama in a demonstration session.
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- 1999.** One of your clients wishes to join your training group. What therapeutic and ethical issues do you consider in making your decision whether or not to grant his/her wish?
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- 2000.** What factors sometimes contribute to trainers having dual relationships? What preventive measures would you take as a trainer to protect yourself from boundary violations?
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- 2001.** One of your clients wishes to join your training group. What therapeutic and ethical issues do you consider in making your decision whether or not to grant his/her wish?
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- 2002.** A student has invested considerable time, effort and money in the training process. Now he says he wants to become a certified practitioner. You can see that he has personally benefited from the training, but you do not think that he has the capacity to become a competent psychodramatist. What are the ethical concerns facing you as a trainer? What actions would you take at this point and how would you justify your actions from an ethical point of view?
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- 2003.** List three ethical principles from the APA Code of Ethics your trainees should know. How would you address one of these principles with you training group?
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- 2004.** You are leading a training group. You are attracted to a trainee. What are the ethical considerations for you and the implications for the person you are attracted to and for the trainees in the group? What are you going to do?
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- 2005.** As a trainer, 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.** As A TEP what are the ethical considerations and responsibilities you would teach your trainees about the issues in the following scenario should it arise in one of their groups? Include how you would teach it to them. "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 has a gun."
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- 2007.** **Answer either A or B.**
A. As a trainer, how do you teach ethics to a group of your students? What are the considerations and how would you move them into action?
OR
B. As a trainer, your program costs are too high for some members of the community. What ethical considerations apply? What creative ways can you think to be more inclusive?
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- 2008.** A member of your psychodrama group expresses an interest in joining one of your training groups. What are the ethical issues you must consider? Make reference to the APA Code of Ethics in your discussion.
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- 2009.** Select two standards from the APA Code of Ethics that you want to teach your students. How would you teach these standards in action to your group?
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- 2010.** Select two (02) ethical principles/standards to consider in deciding whether or not to admit a new person to your on-going training group. Provide a rationale for your choices.
-
- 2011.** You are the leader of a psychodrama training group. Name one (1) ethical issue you might encounter. Discuss the strategies you would use to address this ethical issue.
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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." Explain how you teach its relevance to your trainees.
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- 2013.** Discuss two (2) APA ethical principles/standards you use to screen new trainees for your psychodrama group.
-
- 2014.** Discuss how you teach your trainees two (02) APA ethical principles/standards to create safety when leading a psychodrama demonstration with a 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." Describe how you teach the relevance of this APA ethical standard to trainees.
-
- 2016.** Design a training session to teach trainees about the ethical considerations of using touch in psychodrama. Include at least one (01) example and rationale for when a psychodramatist would use touch and at least one (01) example and rationale for when a psychodramatist would not use touch.
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- 2017.** Name one (1) ethical issue you encounter as a psychodrama trainer. Cite the relevant APA Principles/Standards. Discuss two (2) strategies you use to address this ethical 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." Describe how you teach this APA ethical standard to trainees.
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- 2019.** Describe how you teach your students to establish safe touch guidelines.
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RESEARCH AND EVALUATION

(Suggested time: 30 minutes)

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- 1998.** Research is necessary to the future of psychodrama. Develop and describe a teaching session on research in psychodrama.
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- 1999.** Describe in detail a training plan to address the difficulty many students have with the area of research in the practitioner certification examination.
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- 2000.** Discuss how you might use action methods to teach trainees how to do research.
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- 2001.** Describe in detail a training plan to address the difficulty many students have with the area of research in the practitioner certification examination.
-
- 2002.** What about research do you consider important for your psychodrama trainees to know. How do you teach your students about research?
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- 2003.** What aspects of research do you consider important for your students to understand? Develop and describe in detail a training sessions on research in psychodrama or sociometry that would teach one or more of these aspects.
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- 2004.** What aspects of research do you consider important for your psychodramatic trainees to know? How do you teach this?
-
- 2005.** Identify and discuss psychodramatic or sociometric tools that your students can use to assess their clients and verify the efficacy of their practice. Describe a training session that teaches your students how to use these tools.
-
- 2006.** Why and what do psychodrama students need to know to be able to read and understand research articles? How do you teach them what they need to know?
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- 2007.** Describe how you teach your students about research on the effectiveness of psychodrama or Sociometry. What do you consider important for your trainees to know?
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- 2008.** Discuss two action approaches you might use with your trainees to generate increased interest in psychodrama research.
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- 2009.** Describe how you would teach your students to use the social atom as a pre-test and post-test evaluation tool.
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- 2010.** Choose one (01) psychodramatic **OR** one (01) sociometric tool for conducting research. Explain how you teach this one (01) tool to your students.
-
- 2011.** Develop a training plan to teach either one (1) psychodramatic **OR** one (1) sociometric technique to measure client progress.
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- 2012.** Identify a psychodramatic or a sociometric tool that your trainees can use to assess a client's progress. Describe an action training session that teaches your trainees how to use this tool.
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- 2013.** Design an action training session to teach trainees either one (1) psychodramatic or one (1) sociometric technique to evaluate the progress of their clients in their practice.
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- 2014.** Design an action training session to teach your students either one (01) psychodramatic tool or one (01) sociometric tool to evaluate the progress of clients or groups.
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- 2015.** How do you teach your trainees to use professional books and articles on psychodrama, sociometry or group psychotherapy to enhance the efficacy of their work?
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- 2016.** Identify a professional article or book on psychodrama, sociometry and group psychotherapy that would enhance the efficacy of your trainees. Design an action training session that introduces this article or book.
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- 2017.** Design an action training session that teaches how to use psychodramatic or sociometric tools to assess an issue of interest to your training group.
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- 2018.** Describe an action training module that teaches your trainees about research on the effectiveness of psychodrama and/or sociometry.
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- 2019.** Describe how you teach the social atom to assess your clients' progress
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RELATED FIELDS

(Suggested time: 30 minutes)

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- 1998.** Consider your development over time as a group leader and psychodramatist. Discuss how your knowledge of one other major theory has influenced your work as a trainer.
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- 1999.** As a trainer discuss one related field you find valuable for your students to consider. How does this theory augment their understanding and practice of psychodrama? How do you introduce students to it?
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- 2000.** Discuss how your knowledge of one related field has enhanced your work as a psychodrama trainer.
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- 2001.** As a trainer discuss one related field you find valuable for your students to consider. How does this theory augment their understanding and practice of psychodrama? How do you introduce students to it?
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- 2002.** How do you help your students integrate the knowledge of a related field into their work as a psychodramatist?
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- 2003.** You have been asked to teach psychodrama to the staff of a hospital. Among the staff are experienced professionals representing several different therapeutic and philosophical orientations. Pick one of the fields represented and describe how you would relate it to psychodrama.
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- 2004.** Consider your development over time as a group leader and psychodramatist. Discuss how your knowledge of one other major theory has influenced your work as a trainer.
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- 2005.** What do you teach your students about how psychodrama's focus on social change compares with one other related field?
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- 2006.** You are asked to do a psychodrama presentation to a group of professionals that is new to psychodrama. How would you compare and contrast psychodrama to their field of interest?
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- 2007.** Consider your development as a group leader and psychodramatist. Discuss how your knowledge from a related field has influenced your work as a trainer.
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- 2008.** Using action techniques, how do you teach your trainees to integrate knowledge of a related field into their work?
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- 2009.** Consider your development over time as a psychodrama trainer. Discuss how your knowledge of one related field has influenced your work as a trainer.
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- 2010.** Discuss how your knowledge of one related field has influenced your development as a psychodrama trainer.
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- 2011.** Describe how the knowledge of a related field enhances your work as a psychodrama trainer.
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- 2012.** Design an action training session to teach your trainees how to integrate knowledge of a related field into their work.
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- 2013.** Briefly describe a related field that has informed your work as a psychodrama trainer. Give an example of how you teach your trainees to integrate this related field with psychodrama.
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- 2014.** Design an action session to teach the knowledge of a related field that enhances your work as a psychodrama trainer.
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- 2015.** Consider your development as a psychodrama trainer. Discuss how your knowledge of a related field influences your work as a trainer.
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- 2016.** Describe how you use action methods to help your trainees integrate their related fields into their work as psychodramatists.
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- 2017.** How is your practice as a trainer of psychodrama, sociometry, and group psychotherapy enhanced by your knowledge of a related field?
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2018. How is your practice as a trainer of psychodrama, sociometry and group psychotherapy enhanced by your knowledge of a related field?

2019. Psychodrama addresses four (4) categories of roles: (1) somatic roles; (2) intrapsychic roles; (3) interpersonal roles, and (4) transpersonal roles. Describe how you teach your students to incorporate their knowledge of a related field to influence their approach to one (1) of these role categories?
