

**Florida Teacher Certification Examinations
Test Information Guide
for
Drama 6–12**



FLORIDA DEPARTMENT OF EDUCATION
www.fdoe.org

Third Edition

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Florida Department of Education

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Test and Test Information Guide Development

Teacher Certification Testing

Since 1980, Florida teacher certification candidates have been required to pass the Florida Teacher Certification Examinations (FTCE), which has consisted of tests in reading, writing, mathematics, and professional knowledge. The 1986 Florida Legislature modified the testing program by also requiring teacher candidates to pass a test in the subject area in which they wish to be certified. In addition, the Legislature substituted the Florida College-Level Academic Skills Test (CLAST) for the reading, writing, and mathematics portions of the FTCE. The 2000 Florida Legislature replaced the CLAST with the General Knowledge Test, effective July 1, 2002.

The subject area knowledge tested on the Drama 6–12 examination was identified and validated by committees of content specialists from within the state of Florida. Committee members included public school teachers, district supervisors, and college faculty with expertise in this field. Committee members were selected on the basis of recommendations by district superintendents, public school principals, deans of education, experts in the field, and other organizations. In developing the test, the committees used an extensive literature review, interviews with selected public school teachers, a large-scale survey of teachers, pilot tests, and their own professional judgment.

Role of the Test Information Guide

The purpose of this test information guide is to help candidates taking the subject area test in Drama 6–12 prepare effectively for the examination. The guide was designed to familiarize prospective test takers with various aspects of the examination, including the content that is covered and the way it is represented. The guide should enable candidates to direct their study and to focus on relevant material for review.

This test information guide is intended primarily for use by certification candidates, who may be students in a college or university teacher-preparation program, teachers with provisional certification, teachers seeking certification in an additional subject area, or persons making a career change to public school teaching. Candidates may have studied and worked in Florida or may be from out of state.

College or university faculty may also use the guide to prepare students for certification, and inservice trainers may find the guide useful for helping previously certified teachers prepare for recertification or multiple certification.

This test information guide is not intended as an all-inclusive source of subject area knowledge, nor is it a substitute for college course work in the subject area. The sample questions are representative of the content of the actual test; however, they are not actual test questions from an actual test form. Instead, the guide is intended to help candidates prepare for the subject area test by presenting an overview of the content and format of the examination.

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Preparation for the Test

The following outline may help you to prepare for the examination. Adapt these suggestions to suit your own study habits and the time you have available for review.

Overview

- **Look over the organization of the test information guide.**

Section 1 discusses the development of the test and test information guide.

Section 2 (this section) outlines test preparation steps.

Section 3 offers strategies for taking the test.

Section 4 presents information about the content and structure of the test.

Section 5 lists question formats and includes sample test questions.

Section 6 provides an annotated bibliography of general references you may find useful in your review.

Section 7 identifies a source of further information.

Self-Assessment

- **Decide which content areas you should review.**

Section 4 includes the competencies and skills used to develop this subject area test and the approximate proportion of test questions from each competency area.

Review

- **Study according to your needs.**

Review all of the competencies and concentrate on areas with which you are least familiar.

Practice

- **Acquaint yourself with the format of the examination.**

Section 5 describes types of questions you may find on the examination.

- **Answer sample test questions.**

Section 5 gives you an opportunity to test yourself with sample test questions and provides an answer key and information regarding the competency to which each question is linked.

Final preparation

- **Review test-taking advice.**

Section 3 includes suggestions for improving your performance on the examination.

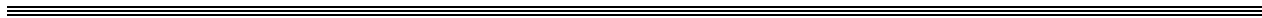
- **Refer to field-specific references.**

Section 6 includes an annotated bibliography listing general references keyed to the competencies and skills used to develop this subject area test.



Test-Taking Advice

- Go into the examination prepared, alert, and well rested.
- Complete your travel arrangements prior to the examination date. Plan to arrive early so that you can locate the parking facilities and examination room without rushing.
- Dress comfortably and bring a sweater or jacket in case the room is too cool.
- Take the following with you to the test site:
 - Admission ticket
 - Proper identification as described in "Identification Policy"
 - Watch
- There are many strategies for taking a test and different techniques for dealing with different types of questions. Nevertheless, you may find the following general suggestions useful.
 - Read each question and all the response options carefully before selecting your answer. Pay attention to all of the details.
 - Go through the entire test once and answer all the questions you are reasonably certain about. Then go back and tackle the questions that require more thought.
 - When you are not certain of the right answer, eliminate as many options as you can and choose the response that seems best. It is to your advantage to answer all the questions on the test, even if you are uncertain about some of your choices.
 - After completing the examination, go back and check every question. Verify that you have answered all of the questions and that your responses are correctly entered.



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Competencies and Skills and Test Blueprint

The table on the following pages lists the competencies and skills used as the basis for the Drama 6–12 examination. These competencies and skills represent the knowledge that teams of teachers, subject area specialists, and district-level educators have determined to be important for beginning teachers. This table could serve as a checklist for assessing your familiarity with each of the areas covered by the test. The competencies and skills should help you organize your review. The test blueprint indicates the approximate percentage of test questions that will cover the specific competency on the exam.

Competencies are broad areas of content knowledge.

Skills identify specific behaviors that demonstrate the competencies.

Percentages indicate the approximate proportion of test questions that represent the competencies on the test.

The following excerpt illustrates the components of the table.

*Approximate percentage of total test questions
(test blueprint)*

<i>Competency</i>	Competency/Skill	Approx. %
	1 Knowledge of acting	20%
	1 Identify basic physiological processes of voice production.	
	2 Identify methods and purposes of physical and vocal warm-ups.	
	3 Identify common acting terms.	
	4 Identify various methods and approaches to actor training.	
	5 Identify the techniques for developing characterization.	
	6 Identify basic principles of stage movement and stage combat.	
	7 Identify basic techniques of pantomime.	
	8 Assess applications of improvisation techniques.	
	9 Differentiate between acting for multimedia and acting for the stage.	

Skills (1-9)

Table of Competencies, Skills, and Approximate Percentages of Questions

Competency/Skill	Approx. %
1 Knowledge of acting	20%
1 Identify basic physiological processes of voice production.	
2 Identify methods and purposes of physical and vocal warm-ups.	
3 Identify common acting terms.	
4 Identify various methods and approaches to actor training.	
5 Identify the techniques for developing characterization.	
6 Identify basic principles of stage movement and stage combat.	
7 Identify basic techniques of pantomime.	
8 Assess applications of improvisation techniques.	
9 Differentiate between acting for multimedia and acting for the stage.	
2 Knowledge of creative dramatics	5%
1 Identify the objectives and fundamental processes of creative dramatics.	
2 Identify methods and approaches to using creative dramatics in the classroom.	
3 Knowledge of theatre production and design	25%
1 Identify theatre safety practices.	
2 Identify theatre production terminology.	
3 Interpret basic ground/floor plans and elevations.	
4 Identify basic elements of set construction and materials.	
5 Identify basic elements and techniques of scene design and scene painting.	
6 Identify basic elements and techniques of property design, materials, and construction.	
7 Identify basic lighting design, techniques, and equipment.	
8 Identify basic sound design, techniques, and equipment.	
9 Identify basic elements of costume design and construction.	
10 Identify basic makeup design, techniques, and materials.	
11 Analyze solutions to facility problems.	
12 Identify stage management responsibilities.	
13 Identify theatre management responsibilities.	

Competency/Skill	Approx. %
14 Identify production staff and basic crew responsibilities. 15 Identify ways of using computers in theatre production, management, and design. 16 Differentiate between production and design techniques for multimedia and the stage.	
4 Knowledge of dramatic literature and criticism	10%
1 Identify basic theatre styles and genres. 2 Identify and apply elements of plot structure and play analysis. 3 Identify the influences of major theorists and their works. 4 Identify cultural, political, and historical influences on dramatic literature. 5 Identify significant classical and contemporary contributions from diverse cultures. 6 Identify elements of assessment and critical reviewing for performance and production. 7 Identify the role and responsibilities of the dramaturg.	
5 Knowledge of theatre history	15%
1 Identify major periods in world theatre history. 2 Identify the influence of the major periods of world theatre on the design of the performance space. 3 Identify major theatre artists (e.g., playwrights, directors, designers, choreographers, performers) and their contributions. 4 Identify major periods in American theatre. 5 Identify significant dramatic works from the major periods of world theatre. 6 Identify contributors to and major developments in musical theatre.	
6 Knowledge of directing	15%
1 Identify criteria for script selection and procedures for securing scripts and production rights. 2 Analyze a script as it pertains to production elements. 3 Identify and interpret staging techniques. 4 Identify sources for researching a production. 5 Identify elements of the casting procedure and audition process.	

Competency/Skill		Approx. %
6	Identify elements of the directing process.	
7	Identify elements of the rehearsal process.	
8	Identify the legal responsibilities of the director.	
9	Identify the basics of directing a musical production.	
7	Knowledge of playwriting	5%
1	Identify the elements of dramatic form (e.g., plot, character, conflict, resolution, setting, dialogue, theme) as they apply to playwriting.	
2	Differentiate between writing for multimedia and writing for the stage.	
8	Knowledge of career opportunities	5%
1	Identify career opportunities in theatre and the entertainment industry.	
2	Identify advanced educational opportunities.	
3	Identify professional theatre organizations and their functions.	
4	Identify professional theatre and trade publications.	

5

Test Format and Sample Questions

The Drama 6–12 subject area test consists of approximately 120 multiple-choice questions. You will have two and one-half hours to complete the test.

Each question will contain four response options, and you will indicate your answer by selecting **A**, **B**, **C**, or **D**.

The table below presents types of questions on the examination and refers you to a sample question of each type.

Type of Question	Sample Question
Direct question Choose the response option that best answers the question.	Question 1, page 13
Sequence Review a list of elements and then select the response option that contains the correct sequence.	Question 10, page 15
Graphics Examine a drawing or a diagram and select the response option that best answers the question.	Question 11, page 15
Sentence completion Select the response option that best completes the sentence.	Question 12, page 16
Scenario Examine a situation, problem, or case study. Then answer a question, make a diagnosis, or recommend a course of action by selecting the best response option.	Question 22, page 18
Command Select the best response option.	Question 30, page 19

Sample Questions

The following questions represent both the form and content of questions on the examination. These questions will acquaint you with the general format of the examination; however, these sample questions do not cover all of the competencies and skills that are tested and will only approximate the degree of examination difficulty.

An answer key follows at the end of the sample questions. The answer key includes information regarding the competency to which each question is linked.

DIRECTIONS: Read each question and select the best response.

1. Which element most contributes to the pitch of an actor's voice?
 - A. the rate of inhalation and exhalation
 - B. the frequency of vocal cord vibrations
 - C. the shape created by the mouth
 - D. the up and down movement of the epiglottis

2. The primary goal of an actor's physical warm-up should be to
 - A. release energy.
 - B. prepare the body for performance.
 - C. build strength.
 - D. connect character to the voice.

3. Actors who connect their characters' situations to important events in their own lives are practicing
 - A. psychological gesture.
 - B. internal composition.
 - C. emotional memory.
 - D. inner monologue.

4. If student actors find it difficult to "relax" physically during crowd scenes, the director should
 - A. request that individual actors describe their characters' actions to the other actors.
 - B. place the actors at arm's length from one another to give them a feel for the space.
 - C. help the actors open up by encouraging them to improvise stage pictures and statues.
 - D. cut some of the actors from the scenes to provide more room for movement on stage.

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5. A group of actors is performing in a classic American drama that was inspired by the playwright's own life. Which research method would provide the best insight into this play's characters?
- A. looking up the playwright in an online encyclopedia
 - B. learning about the social and economic conditions of the period
 - C. reading a biography of the playwright
 - D. studying other plays from the same period
6. Which technique is used to increase the clarity of pantomime?
- A. accentuating the moments when movement stops and starts
 - B. making actions twice as large as they are in real life
 - C. concentrating movement into quick bursts
 - D. focusing the energy of actions toward the ground
7. Which creative dramatics activity would be most effective for activating students' creative thinking skills?
- A. Students read a play aloud, with different students being assigned different roles.
 - B. Students move to music, focusing on moving particular body parts as the teacher calls them out.
 - C. Each member of a small group of students reads the same poem aloud, putting emphasis on different words.
 - D. Small groups of students receive several props and each group creates a scene using all of the props.
8. In which creative dramatics activity do students typically create characters through games and improvisation, develop a script based on those characters, and perform the resulting play?
- A. children's theatre
 - B. playmaking
 - C. participation theatre
 - D. storytelling

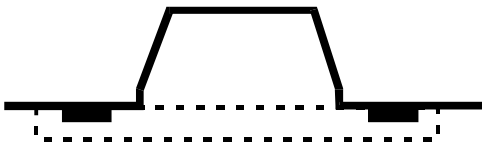
9. A drop that is opaque when lit from the front and translucent or transparent when lit from the rear is called a

- A. cyclorama.
- B. scrim.
- C. tab.
- D. portal.

10. Which of the following best describes the sequence of flat painting?

- I. base coat
 - II. sizing
 - III. texture
 - IV. detail
- A. I, III, IV, II
 - B. IV, III, II, I
 - C. II, I, III, IV
 - D. I, III, II, IV

11.



This ground plan symbol represents a

- A. curtained area.
- B. fireplace and mantel.
- C. platform.
- D. ramp.

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12. An ellipsoidal reflector spotlight is most likely to require an iris when it is being used as a
- A. cyc light.
 - B. wash light.
 - C. follow spot.
 - D. beam projector.
13. Which sound device allows the operator to listen to the incoming sound signal, adjust the volume and tone of that signal, and then send that signal out to the speakers?
- A. amplifier
 - B. monitor
 - C. mixer
 - D. cable snake
14. Which is typically a responsibility of a production's stage crew?
- A. organizing the prop table for performances
 - B. building and painting the sets
 - C. shifting the sets during performances
 - D. executing lighting and sound cues
15. A drama teacher would like to have his students work on an allegory.
- Which of the following would be a good choice?
- A. *Everyman*
 - B. *The Women*
 - C. *What Every Woman Knows*
 - D. *Man and Superman*
16. Uta Hagen's works are mostly concerned with
- A. the art of directing.
 - B. women's theatre.
 - C. the craft of acting.
 - D. collective theatre.

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17. Which Spanish playwright is renowned for writing a trilogy of plays focusing on strong female protagonists?
- A. Ramón del Valle-Inclán
 - B. Federico García Lorca
 - C. Alejandro Casona
 - D. Miguel de Unamuno
18. The building which served as a dressing area and a background in a Greek theatre was called the
- A. dress house.
 - B. stage.
 - C. rotund.
 - D. skene.
19. Who was a Roman architect who wrote a highly influential technical manual on Greek and Roman theatre design?
- A. Aeschylus
 - B. Vitruvius
 - C. Sophocles
 - D. Plautus
20. The Actors Studio, founded in 1947 by Robert Lewis, Elia Kazan, and Cheryl Crawford, emphasized the development of
- A. improvisation techniques.
 - B. biomechanics.
 - C. the alienation effect.
 - D. method acting.
21. *Hair*, *Tommy*, and *Jesus Christ Superstar* exemplify
- A. performance art.
 - B. the Golden Age of Broadway.
 - C. music spectacles.
 - D. the rock musical.

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22. A drama teacher wants to find a play for the school's drama club to perform, but the budget is very limited. The teacher could avoid royalty fees by selecting a play that is
- A. no more than one act long.
 - B. at least 25 years old.
 - C. in the public domain.
 - D. performed rarely by school groups.
23. A director can best help actors discover their characters' objectives by
- A. planning an early rehearsal in which the actors explore possible objectives based on the text.
 - B. giving each actor a list of objectives to use as a guide during the rehearsal process.
 - C. leading an improvisation during which the actors will develop their own personal objectives.
 - D. stopping the actors in rehearsal every time they begin to stray from the correct objectives.
24. In making the transition from directing nonmusical plays to directing musicals, a director must be prepared to
- A. spend more time on character discovery and development during rehearsals.
 - B. rely more on technical effects to convey changing moods to the audience throughout the show.
 - C. plan stage composition and movement for larger groups of people.
 - D. incorporate more symbolic features into the show's visual environment.
25. A playwright is beginning research for a play set in Virginia during the American Revolution and wants to ensure that the dialogue is authentic to the historical period. Which of the following approaches is likely to be most effective for this purpose?
- A. reviewing numerous history textbooks that cover that period
 - B. visiting Virginia and listening to residents' speech patterns
 - C. interviewing historians who are experts in everyday life of that time
 - D. reading letters and journals written by people in that time and location

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26. In a play, the climax represents which of the following?
- A. the conclusion of the story line
 - B. the initial incident that captures the audience's attention
 - C. the turning point of the plot
 - D. the ongoing through line that links the scenes together
27. A stage play written by a 9th-grade student includes an explosion. Because this is a stage play instead of a multimedia production, the drama teacher should suggest achieving this effect by
- A. using lighting techniques.
 - B. using available pyrotechnics.
 - C. enlisting the help of a chemistry teacher.
 - D. working with a trained explosives expert.
28. During high school, a student excelled in language arts, marketing, management, and psychology. As president of the drama club in her senior year, she demonstrated accuracy as the business manager and publicity director for the year's productions. Logical advice would guide her to investigate a theatre major in
- A. arts management.
 - B. drama therapy.
 - C. stage management.
 - D. publicity.
29. The Educational Theatre Association's major purpose is to
- A. promote theatre arts in secondary schools.
 - B. develop technical theatre programs.
 - C. support middle school theatre arts students.
 - D. locate grants for theatre arts students.
30. Identify the best publication for an aspiring playwright, composer, or lyricist to read.
- A. *Stage Directions*
 - B. *The Dramatist*
 - C. *Variety*
 - D. *Back Stage*

Answer Key

Question Number	Correct Response	Competency
1.	B	1
2.	B	1
3.	C	1
4.	C	1
5.	C	1
6.	A	1
7.	D	2
8.	B	2
9.	B	3
10.	C	3
11.	B	3
12.	C	3
13.	C	3
14.	C	3
15.	A	4
16.	C	4
17.	B	4
18.	D	5
19.	B	5
20.	D	5
21.	D	5
22.	C	6
23.	A	6
24.	C	6
25.	D	7
26.	C	7
27.	A	7
28.	A	8
29.	A	8
30.	B	8



Annotated Bibliography

The annotated bibliography that follows includes basic references that you may find useful in preparing for the exam. Each resource is linked to the competencies and skills found in Section 4 of this guide.

This bibliography is representative of the most important and most comprehensive texts pertaining to the competencies and skills. The Florida Department of Education does not endorse these references as the only appropriate sources for review; many comparable texts currently used in teacher preparation programs also cover the competencies and skills that are tested on the exam.

1. Arnold, S. (2008). *The creative spirit: An introduction to theatre* (4th ed.). New York: McGraw-Hill Higher Education.
Places students at the center of theatrical creation and covers the broad range of contemporary theatre. Includes complete scripts of five plays and interviews with theatre artists. Useful for review of competencies 3, 6, 7, and 8.
2. Brockett, O.G., & Hildy, F.J. (2007). *History of the theatre* (10th ed.). Boston: Pearson Allyn & Bacon.
Condensed paperback edition of the most successful theatre history book available. Extensively illustrated. Useful for review of competencies 4 and 5.
3. Cohen, R. (2007). *Acting one* (5th ed). New York: McGraw-Hill Higher Education.
Includes exercises to build skills such as talking, listening, tactical interplay, physical action, building scenes, and making smart acting choices. Useful for review of competency 1.
4. Cohen, R. (2008). *Theatre: Brief version* (8th ed.). New York: McGraw-Hill Higher Education.
Provides equal measures of appreciation of theatrical arts and descriptions of the collaborative theatrical crafts. Includes contemporary production shots from around the world. Useful for review of competencies 3, 4, and 5.

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5. Conte, D.M., & Langley, S. (2007). *Theatre management: Producing and managing the performing arts*. Hollywood, CA: Entertainmentpro.
A broad, comprehensive view of theatre and performing arts management based on the premise that all the performing arts share the same vision and needs. Useful for review of competencies 3 and 8.

 6. Corson, R., & Glavan, J. (2001). *Stage makeup* (9th ed.). Boston: Allyn & Bacon.
Updated version of the definitive guide to stage makeup. Addresses principles and techniques for the contemporary performer. Useful for review of competencies 3 and 8.

 7. Crabtree, S., & Beudert, P. (2005). *Scenic art for the theatre: History, tools and techniques* (2nd ed.). Boston: Focal Press.
A complete source for painting scenery and understanding the business of art and scenic design. Useful for review of competencies 3 and 8.

 8. Downs, W.M., Wright, L.A., & Ramsey, E. (2007). *Experiencing the art of theatre: A concise introduction*. Belmont, CA: Wadsworth.
A review of the history of the theatre and its relationship to contemporary entertainment. Useful for review of competencies 3, 4, and 5.

 9. Felner, M., & Orenstein, C. (2006). *The world of theatre: Tradition and innovation*. Boston: Pearson Allyn & Bacon.
Presents theatre as a global and multicultural form that reflects both traditional and evolving worldviews. Compares and contrasts alternative theatres with American commercial theatre and European forms. Useful for review of competencies 3, 4, and 5.

 10. Frazier, M., & Bailey, G. (2004). *The technology coordinator's handbook*. Eugene, OR: International Society for Technology Education.
A field-tested reference with the information and resources needed to effectively manage school and district technology operations. Details roles and qualifications of technology coordinators and the key issues they face. Useful for review of competencies 3 and 8.

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11. Gillette, J.M. (2008) *Theatrical design and production* (6th ed.). New York: McGraw-Hill Higher Education.
Examines the technical and design aspects of play production, including scene design and construction, lighting, sound, costume, and makeup. Addresses health and safety precautions. Useful for review of competencies 3, 5, and 8.
 12. Hodge, F., & McLain, M. (2005). *Play directing: Analysis, communication and style* (6th ed.). Boston: Pearson Allyn & Bacon.
Describes a director's various roles, from selection and analysis of the play to working with actors and designers to bring it to life. Studies the relationship of plays to film and television. Useful for review of competencies 4 and 6.
 13. Holloway, J. (2002). *Illustrated theatre production guide*. Boston: Focal Press.
A brief history of the physical theatre and the development of forms such as thrust, proscenium, and black box spaces. Includes detailed information on the construction and operation of theatre scenery, equipment, and lighting. Useful for review of competencies 3 and 5.
 14. Kantor, M., & Maslon, L. (2004). *Broadway: The American musical*. New York: Bulfinch Press.
Presents the historical context behind key musicals and revivals. Provides a year-by-year list of significant shows, a selected bibliography, and maps of the New York theatre district. Useful for review of competencies 5 and 6.
 15. McCaslin, N. (2006). *Creative drama in the classroom and beyond* (8th ed.). Boston: Pearson Allyn & Bacon.
Helps teachers integrate drama into the classroom while introducing students to a variety of genres and strategies, including mime, play structure, and improvisation. Contains pointers for using drama in the ESE curriculum. Useful for review of competency 2.

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16. Napoli, R., & Gloman, C. (2007). *Scenic design and lighting techniques: A basic guide for theatre*. Boston: Focal Press.
Describes the design, construction, and use of stage scenery, lighting, and properties. Useful for review of competency 3.
 17. Patterson, J., McKenna-Cook, D., & Awick, M. (2006). *Theatre in the secondary classroom: Methods and strategies for the beginning teacher*. Portsmouth, NH: Heinemann.
Presents key instructional methods and successful strategies for teaching theatre to adolescents. Useful for review of competency 2.
 18. Pineo, B. (2004). *Acting that matters*. New York: Allworth Press.
Divides acting skills into analysis, presentation, and activation. Includes such diverse topics as craft and technique, the parts of a story, scoring the script, examining and playing emotions, auditioning, and taking direction. Useful for review of competencies 1 and 7.
 19. Schanker, H.H., & Ommanney, K.A. (1999). *The stage and the school* (8th ed.). New York: Glencoe/McGraw-Hill.
A comprehensive high school drama program with hands-on exercises and full teacher support. Covers classic training exercises, production techniques, and theatre conventions. Useful for review of competencies 1, 2, 3, 4, 5, and 6.
 20. Stern, L. (2006). *Stage management* (8th ed.). Boston: Pearson Allyn & Bacon.
A practical manual of stage management in theatrical environments. Contains practical aids such as checklists, diagrams, examples, forms, and step-by-step directions for putting on a production. Useful for review of competencies 3 and 8.
 21. Wickham, G. (1996). *A history of the theatre* (2nd ed.). New York: Cambridge University Press.
Outlines the development of drama over the last 3,000 years. Useful for review of competencies 3, 4, and 5.

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22. Wilson, E. (2007). *The theatre experience*. New York: McGraw-Hill Higher Education.

Encourages students to be active theatregoers as they learn about the fundamentals of a production. Useful for review of competencies 3, 4, and 5.





Additional Information

Please visit the following Web site to review FTCE registration details and to find additional FTCE information, including test locations and passing scores.

<http://www.fldoe.org/asp/ftce>

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