

NAME



PRAXIS EXAM

ESSAY 160

CONTENT 181

GPA IN MAJOR

3.36

ranking

} Outstanding  
Outstanding

Vince + Mark → satisfactory

[REDACTED]  
English Department

English Content Portfolio

9/29/2010

### Reflective Essay

Most of the people that have met me in my English classes at Rhode Island College can tell one thing about me almost immediately: I do not lack for confidence. I do not worry about how or even if I am going to pass something or get good grades because I have a great memory and I think quickly on my feet. I have always been this way about school. When I came here I knew it would be a challenge, but I figured it would be a challenge in the way that a crossword puzzle is a challenge. I would need to think hard and come up with the right answer and fit it in. However, when you do a crossword puzzle you may learn some new words, you may be able to think around corners a little better, and you may even get curious about some of those clues, but at the end of the day you are still you. A crossword puzzle does not change you. I was changed by this education. Let me show you how.

The first paper I have included was from one of my first classes that I took here: Backgrounds in American Literature with Dr. Stephen Brown. I chose to do my paper on Zitkala-sa's School Days of an Indian Girl. The final paper was broken up by Dr. Brown into three parts to be finished as the semester went along, so what I have included here is just the Historical Context. This paper is not graded; however my final grade in the class was an A-. There are issues with it; the formatting is not perfect on the Works Cited page, and I didn't put the pagination in the top right corner, but the inclusion of multiple sources and the way I looked into this topic is why I included it. I have also attached a corrected Works Cited page, under

current MLA standards. This paper was a challenge for me because it required secondary sources to construct a historical contextual analysis. I learned the value of literary research from this paper; that there is a historical aspect to every work of literature.

The next paper I've included was written for Shakespeare's Tragedies with Dr. Benson. In this paper I took a close, detailed look at Othello's "put out the light" speech. I tackled themes of death and race and sexism in ways that, frankly, I would not have been capable of in the past. It came from my ongoing love of Shakespeare and by unpacking so much from such a small passage it became something else for me: proof that I could do something I thought was impossible for me. I am particularly proud of certain passages that I wrote in this paper and I think it displays my skills as a writer and my facility with analysis. This paper represents one step forward in my development as I went through the English program.

The final paper that I have chosen to include is a short one, but I do take a great deal of pride in it. I wrote this for Non-Western Literature with Dr. Duneer. This was a short response to Pauline Melville's story The Parrot and Descartes. It was two pages where I dissected the colonial issues in the story. I used my knowledge of Descartes and Shakespeare and what I'd learned about Caribbean literature, and I found my own way into the text. I feel this paper demonstrates my skills in theoretical application to texts and insight into literature.

In conclusion, the papers that I have here are not the answers to the clues of the crossword puzzle. This wasn't a crossword, it was a jigsaw. The pieces of this puzzle were a part of me, and I had to write them out. I had to look for them and refine them within myself. In actuality, even this essay is just a part of the puzzle. I have so much more to learn and find out about myself that this jigsaw is likely never going to be complete. However, I have a start now. Thank you so much for my time here.

[REDACTED]  
Duneer

Non-western Lit.

4/12/2010

### Close Reading: The Parrot and Descartes

I once read a story that had the line "reason is a flawed tool, at best". That story was concerned with dreams and the finding of lost things. In Pauline Melville's "The Parrot and Descartes" the theme of the issues with reason is explored in a much different manner. Instead of a story about dreamscapes and the missing, they look at reason through the scope of history and the new world.

By having this parrot as a witness to some very important historical events the story essentially places the reader into the view point of someone completely skeptical of how wonderful everything is. It is very telling that two of the things that this parrot has become most afraid of are *The Tempest* and Rene Descartes. On the one hand *The Tempest* is one of Shakespeare's final plays, and can be regarded as his take on the new world. This parrot comes from the new world and fears the play. Yet more than the play, this parrot's fear of the play that many Caribbean authors choose to respond to. In that the Parrot's response to *The Tempest* is fear. Fear and disgust.

Furthermore the Parrot also despises Rene Descartes, the philosopher and mathematician that was dubbed the "Father of Modern Philosophy". Now the story plays out a rational reason for the parrot to fear Descartes, he was apart of the army that took all that was good and familiar for the poor bird and destroyed it. Yet this is not to be too literal. As this parrot is a representation of the Americas, the New World as it was back in the late 1500's and early

of these characters?

Parrot fears?

frustration  
Or -  
this  
response  
due to  
the  
same  
wishes

redundant

1600's. The reaction of this bird to Descartes is because he causes "science and magic to march in opposite directions." <sup>(Source?)</sup> The separation of reason and religion is regarded with fear.

When creating a list of the great minds of the sixteenth century that list would be hard pressed not to contain both Descartes and Shakespeare. Descartes, aside from his philosophical writings, was also a mathematician without whom many of the advancements in science wouldn't have been found, as he laid the groundwork for using math as a basis for scientific reasoning. And I don't feel the need to explain why Shakespeare is great in an English paper. So for the time, for our history, these two men, their ideas are world changing and shaping, and the parrot fears and rejects them.

The parrot's rejection of Shakespeare and Descartes is a symbolic rejection of all things from the western world that were brought here by colonists and conquerors. Even though the parrot tries to reject them, forget them and run away from Europe back to his home in South America, he can't. He has Shakespeare's voice etched in his memory, he understands geometry, and for all his efforts to get rid of these European thoughts, they stick with him. And eventually they come for him. In this way the story comments on the inevitability of the American colonization, and the parrot laments its lost ignorance.

Who?

Orrin -  
Despite a  
few problems with  
unity, this is  
an excellent reading  
of the parrot's fear  
of Shakespeare and Descartes!  
A-91

English 207

Brown

4/15/2009

### Historical School of Indian Girl

Zitkala Sa published School Days of an Indian Girl in February of 1900. This moment in American history is characterized by many issues. It was the end of the first full century of American history. It was at the very beginning of the Modern Era in art and literature. It was two years after the end of the Spanish-American War and the United States had begun its ascent <sup>a</sup> to the international stage as world leaders. However at home there were many problems still to be dealt with, problems that had plagued the nation since its birth and continue to do so today. Aside from the issues of African American oppression, women's rights, and the increasing distrust of the wealthy, one problem had remained largely unanswered among all of those: what about the Indians?

In one sense the Indian problem has been one of the great difficulties of American History. Since the first boat of English settlers arrived on the American shores, they have killed and forced and lied to Indians in order to get their land, or skills, or whatever else they may have a need for. It is from this historical viewpoint that the dominant white culture of the United States have looked at the Indian population of the country. The Indians in turn have been on the receiving end of continued and state sanctioned policies designed to put Indians at a disadvantage. The two sides of this problem were by 1900 at a complete and utter state of distrust.

not a bad intro - not a lot of substance, but OK as the opening to a longer paper (step 4)

you need to be using specific secondary sources by now so that your generalizations do not seem too superficial

In the late nineteenth century the United States had systematically attempted to assimilate the Indian peoples of the country. This is not the first and only time that the government had attempted this, but the strategy had been different. In place of force or coercion or laws demanding that Indians become more "white" the idea was to educate the next generation. This focus on education comes about with the creation of Hampton Normal and Agricultural Institute in 1868 that became one of the first schools to concentrate on educating Indians in 1871, and the Carlisle Indian Industrial School founded in 1872 (Fear-Segal, 325-7). This opening and attempt to reach out to Indians marked a change in strategy.

quote/refer to an authoritative source

Hampton was founded to train African-American at first - worth noting

keep on LA style

These schools were a marked change in strategy that were, at least for the time, incredibly progressive. They began a system of teaching the Indian peoples all of the principles and values of white culture. This movement towards a more "humane" type of subjugation was seen as a way of helping Indians to be more productive in American society was the brain child of two men: Samuel Chapman Armstrong and Richard Henry Pratt (Fear-Segal 323). These men, part of a Christian organization known as Friends of the Indian, founded their schools at almost the same time, and were often categorized together in this respect, but differed greatly in their philosophies:

you need to quote your source before now - the references at the ends of sentences leave you borrowing quite vague

...archives reveal significant differences in their educational practice and in the presuppositions on which, implicitly or explicitly, the practice was based. What is at issues is a contest between two different sets of ideas and attitudes, booth central to western thought, and both powerfully influential on American Society and Culture. (Fear-segal 325)

good quotation

In this sense the passage refers to the difference between "Universalism" and pseudo-Evolutionary ideas of human development.

In order to completely understand how and why these philosophies were so different it is necessary to understand that the two men disagreed on a fundamental truth. Armstrong, who opened Hampton, believed that Indians were "A thousand years behind" in "mental development" and thus were in dire need of any aid that could be given to them (Fear-Segal 323). On the surface this could be seen as a noble idea but the logic behind it is dated and proven scientifically nonsensical. This rationale can be looked at as one of those ways in which a people are dehumanized to the point where any action taken against them is acceptable.

On the other side of the argument was Pratt whose universal approach to teaching led him to the same conclusion as Armstrong, but from a different direction. He said "I have come to have little patience with the science of ethnology that consigns a man, or race of men to generations of slow development" (Fear-Segal 323). His school, Carlisle, was founded after Hampton instituted its Indian education program and was influenced by it. <sup>In fact,</sup> Moreover outside of the philosophical differences between them, Carlisle and Hampton were virtually identical in every aspect, because despite the differences of the two men their goal was the same: transformation of Indians.

/well, you have represented the "philosophical differences" as pretty extreme

7 The views of the whites and the powerful form an impersonal look at the trying times of the year 1900 in terms of Indians. However Zitkala-Sa's life at the time was one of abject poverty, abuse, and mistreatment. The year 1900 serves as a kind of a pivot point in her life, as well as in American history, with the years preceding lending weight for one outcome, and the years after that something different had happened. The

link good

second half of sentence very vague



attempted transformation of the Indian into controlled and “civilized” citizens of the nation, caused in Zitkala-Sa the creation of a woman <sup>who</sup> that “Used the language of one to translate the needs of another”(Fisher, 233).

To further the goal of Indian transformation, missionaries were sent out from both schools to recruit students and it was at this time that Zitkala-Sa was brought to Carlisle when she was a child. The story behind how she came to the school is chronicled in her story, but beyond the text, there are many elements of her life that shed some light on it. Her mother was a complex Sioux woman that completely distrusted or as Welch puts it “hated” white men, and yet had three white husbands (35). She attempted to instill this same hatred in her daughter, but eventually saw that in order for her children to be successful they would have to learn to live among and with them (Welch 36).

Her education was shared by many other Indians of her time and was overall considered by to be harsh, there was a sentiment among most of her contemporaries that she did not share. “Unlike Charles Eastman and other Indian writers who have somewhat charitably described their painful boarding school experiences in their memoirs, Zitkala-Sa was less forgiving” (Welch 36). This contribution to her life experience made it that much more important to her to be honest with how they treated her. This is referenced in a negative criticism of her, printed by her own alma mater saying that she should owe more gratitude to the system that educated her (Fisher, 230). These attempts to shame and discredit her as a writer were common because she was so vocal in her assertions.

Despite being only half-Sioux, Zitkala-Sa fashioned herself as a full blooded Indian and a warrior’s daughter. She used this cultural identity to carry out her goals of voicing the grievances of Indians to the wider world. She stood at the center of

*rather more  
biography the  
the assignment  
called for*

controversies not just at Carlisle but at Earlham College that she attended where she was found to be a gifted speaker and debater (Fisher, 232). Under those titles she won many awards and was praised by many of those people that tried to create a place for her as a second class citizen.

*Such as?*

Much of Zitkala-Sa's life after 1900 was spent as a political activist in pursuit of equal rights for Indians and as a writer trying to speak for her people. She saw little success in both of those roles in her life as Welch points out she saw "the Indian as 'a veritable prisoner of War'" (52) because of all of the problems that still faced them at the end of her life. History would prove Zitkala-Sa wrong about her life in a flash of irony that she would have appreciated: the intentions of Armstrong and Pratt were to create an Indian without that cultural identity. And those intentions led directly to the creation one of the most outspoken and influential voices for Indian culture and rights in American history.



*A bit too much biography, which leaves the broader contextualization thin. Only one source on the history of Indian education. While it's a good source, relying on only one is pretty shaky.*

*The bio stuff will be fine in the longer paper, as long as you beef up the broader contextualization to balance out the discussion.*

## Works Cited

Fear-Segal, Jacqueline. "Nineteenth-Century Indian Education: Universalism Versus Evolutionism". Journal of American Studies 33.2 (1999): 323-41.

Fisher, Dexter. "Zitkala-Sa: The Evolution of a Writer". American Indian Quarterly 5.3 (1979): 229-38.

Welch, Debra. "Gertrude Simmons Bonin (Zitkala-Sa)". The New Warriors Native American Leaders since 1900. Ed. David Edmunds. Lincoln: U of Nebraska P, 2001. 35-53.

*m.A. formatting pretty good - just a couple minor errors*

## Works Cited

- Fear-Segal, Jacqueline. "Nineteenth-Century Indian Education: Universalism Versus Evolutionism". *Journal of American Studies* 33.2 (1999): 323-41.
- Fisher, Dexter. "Zitkala- Sa: The Evolution of a Writer". *American Indian Quarterly* 5.3 (1979): 229-38.
- Welch, Debra. "Gertrude Simmons Bonin (Zitkala-Sa)". *The New Warriors Native American Leaders since 1900*. Ed. David Edmunds. Lincoln: U of Nebraska P, 2001. 35-53.



Benson

Shakespeare's Tragedies

12/3/2009

### Put Out the Light

In Othello's speech to open Othello 5.2 he takes a very close and detailed look at life and death. He contemplates their meaning the ease with which they are taken away and the pains it goes to create life. It is an instance of comparing opposites. There is a law in science about the combining of matter and antimatter: they destroy each other. This theme of opposites So in that sense they are as important to the action in Othello as the themes of Trust and Betrayal, Good and Evil, Black and White, Light and Dark. This speech is all about opposites coming together and the storms of consequences that result.

*very nice*

The staging for this speech is incredibly important, and as I've never seen a production of Othello I must rely on my mind's eye for much of this. And in that mad and nonsensical place, I see a dark stage that at its center is a single bed, with as the editor's note in the text describes curtains, which I take to mean four posts and a canopy. Here before any lines are spoken Othello comes to the stage carrying a small lit candle. This candle is to be the only light source for the early part of this scene, because of this and the fact that he has to smother her, there is likely a stand or a shelf on the stage for him to place the candle. I see the dark stage and the sparse lighting on the stage as a visual metaphor for two things that are very important for this moment: Light and Dark, which symbolize Life and Death.

*Just curtains that will provide all the light*

*(The essay in the packet discusses the staging of this scene.)*

At the opening scene of Act Five Scene Two, Othello says, "It is the cause, it is the cause..." (5.2, line 1). Here cause is meant by Othello as justice. Ironically there is nothing here

demanded by justice because Othello is acting on Iago's trickery. But "cause" has more meanings here, such as Desdemona's supposed infidelity, or revenge; there are also unintentional meanings coming from Othello, that only the audience would understand as well, "the cause" is then Iago's evil plan, or Othello's need for revenge. There is also the meaning for cause as a form of Old Testament punishment for adulterous women. What is important though is that when Othello speaks about his cause as justice, he's really talking about revenge, and there are no more stark opposites than justice and revenge.

To go along with this idea of opposites is the impossibility of someone with nothing becoming a great leader, who is well respected, worthy, and loved by his people. This is exactly what Othello is, and exactly what he's done before the opening moments of the play. Othello is not a fearful invader winning his status through intrigue and guile, he is a cunning general. His place was got through honor and merit; he is a hero among his adopted people. He is held to such heights of morality goodness that he wins the love of Desdemona almost accidentally. All of those things are, forgive my cynicism, impossible. No one can get that far on honor and merit alone. Following this line of improbability a step further there is the setting, Cypress itself. The island had been in an almost constant state of war, going back and forth between the Ottomans and the Venetians. However when Othello arrives on the island he brings with him a ship, an army, a wife, and preceding him is peace. The majority of the play takes place on this impossible place of peace.

In this speech Othello says that he does not want to destroy her. His "Cause" will not cause him to mangle her. "It is the cause. Yet I'll not shed her blood, nor scar that whiter skin of hers than snow and smooth as monumental alabaster. Yet she must die, else she'll betray more men." (5.2 lines 3-6) Here is Othello's conflict in the speech. On the one hand his love of

How label at  
the time,  
Does aware  
with the  
play's  
use what they  
I do not  
see the  
evidence  
I think  
would  
paper

but he thinks there is  
yes. infidel  
is the cause  
(precipitating  
events)

2  
Cause does  
not mean  
revenge

I'm glad you liked  
my idea for book, w.  
my chapter will be  
about how nice he

because  
you do so  
clearly  
separate  
Othello  
is doing  
from what  
the act  
becomes one  
with the  
learn what  
and then  
then it  
is not  
because  
it is  
I don't mind

Thought this part about  
Cypress is nice.

one one side her white beauty? [redacted] 3

Desdemona, her character and how she's made him feel, and on the other is "justice".

Confronted earlier in the play with Cassio, his good friend, and Cassio's injuring of Montano, he chose to dole out justice not mercy, his personal feelings didn't enter into it. This is proven,

because Cassio asks Desdemona to beseech Othello for mercy on behalf of their friendship after

Othello has already cast his judgment. This also opens up a view of Othello's character, he sees

himself as an instrument of justice. However the contrast here is not love and Justice, justice is

an excuse, a cover, for hate, because at the time of the speech he loves her and he hates her to bury.

The fact that Othello loves and hates Desdemona is found earlier in the play, in his scene

with Iago, when Iago is starting to work on Othello's trust of Desdemona. One moment he says

"I'll not believe't," (3.3 Line 284) referring to her infidelity and still later in the same scene at

line 478, he calls her a "lewd minx." In the same scene he refuses to believe anything Iago has

tried to make him believe about Desdemona, and then damns her without the "living reason" (3.3

Line 414) he had been requesting. This informs the speech about the conflicting emotions inside

of Othello, whereas in scene 3.3 he'd been driven to attack Iago in a rage, he has gone through

all of this turmoil to a place where he has become very cold. "Yet she must die, else she'll

betray more men." (5.2 line 6) His scale is tipped towards hate and revenge by a simple

statement of justice. This is the cause of a moment that is born of Hate and Love.

Aside from the emotional input of Othello's words, there are the words themselves to

look at. Especially in regards to his description of Desdemona's skin: "Whiter skin of her than

snow, and smooth as monumental alabaster." These lines encapsulate the entire play, as it is

delivered by the Moor. At times in Othello so much is made out of Othello's skin color, "old

black ram," (1.1 line 88) Iago calls him, Brabantio remarks on the negativity of his "sooty

bosom," (1.2, Line 71), even Othello himself references the negative aspects of his black skin.

good idea

Too good an idea to bury.

162

However this moment in the speech he speaks of the white skin of Desdemona. Here Shakespeare couldn't have kept from remarking a little on their contrast: Black and White, a marriage of opposites. *What does he do with the idea?*

Continuing in that vein there is a lot to discuss about just how opposite Othello and Desdemona truly are in character as well in looks. He's a soldier, a former slave, a world traveler, and an experienced older man, with more than a little blood on his hands from battles past. Desdemona is young, sheltered, inexperienced. Their skins are the only ones remarked upon in the play. Desdemona's skin is also remarked on as "Smooth as monumental alabaster," and although there are no mentions as to Othello's skin texture, I can't imagine Othello, with all of his travels, hardships, and battles, as having similarly smooth skin. In a sense their oppositeness to each other could be looked at in a distinctly writerly way, if you'll indulge me, as pieces of paper. If their skin are the pages on which their lives are written, then Othello's is covered in ink, and Desdemona's story has barely begun. *You are eloquent.*

The decision Othello makes is to kill Desdemona, but since he's said he wouldn't marry her, there lies what I believe to be the very point in Othello's speech.

Put out the light, and then put out the light.  
 If I quench thee, thou flaming minister,  
 I can again thy former light restore  
 should I repent me; but once put out thy light,  
 (5.2 lines 7-10)

This is a description of Othello's intentions and the ideas around them. The first line, "Put out the light, and then put out the light," stands out against the rest of the verse as it begins with Trochee. In my opinion Trochee is the only way "Put Out" sounds correct, despite how



important the word “Out” is to stress it here over “Put” is not appealing to my ear, or they could both be stressed, but that just feels wrong when I say it. Indeed the feet of that line when broken down are: Trochee, Iamb, Pyrrhic, Trochee, Iamb. This meter departs quite a ways from Shakespeare’s customary iambic pentameter. Even there Shakespeare brings a marriage of opposites to the forefront, as Trochee and Iamb are essentially mirror images of each other.

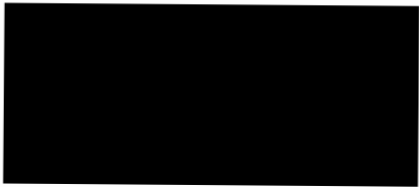
“The light” that Othello speaks about has more than one meaning in this context. The first meaning is literal, he means to extinguish the light source in the room, the light also means life, Desdemona’s life to be exact, and also, though Othello is unaware of it, his putting out the light is also allegorical to turning the world to darkness, or evil if you will. I take this from the earlier identification of “the cause” as an Old Testament law, here I would draw from another part of that book, in Genesis God said, “Let there be light” to begin creating the world, Othello says, “Put out the light” to start destroying his. He likens life to a candle flame and it is such an apt metaphor to him, the general. Lives are useful, easily taken and also easily replaced. This does not however work as well for Desdemona’s life, because while he is used to spending and taking lives of soldiers and enemies respectively, he doesn’t love them.

Very nice

The sad fact of life for a general is that he lives in a world populated by soldiers and enemies, and both of those are plentiful; there is only one Desdemona, however. When he tells the candle, “If I quench thee, ... I can again thy former light restore” (5.2 8-9) he’s speaking about many things: candlelight, fires, and even to an extent soldiers and enemies, for a private can be replaced, and there are always more enemies, but Desdemona can’t be replaced, renewed or rekindled, because he loves her. No candlelight or soldier or enemy of his has been on that he loves.

The opposing factors of life and death come to a head in this speech. All of them: Revenge with Justice; White married to Black; Love versus Hate; Evil done to Good; Life and Death; Light turned to Darkness. All of Othello's "honours and his valiant parts"(1.3 line 252) turned to an evil purpose. The storm that broke the Turkish siege was merely a metaphor for those horrors brought on by the unrelenting convergence of opposites. And the real tragedy is that had that first opposite, White married to Black, had been left alone, there would have been no place for the rest of them.

B85



Your paper is, if possible, even more eloquent, and it is more focussed, now.

### Works Cited

Shakespeare, William. Othello. Ed. Walter Cohen. The Norton Shakespeare: Essential plays/The Sonnets, Edited by Stephen Greenblatt, et al. 2<sup>nd</sup> ed. New York and London: W.W. Norton, 2009. 1179-251.



**BACKGROUND INFORMATION**

Examinee's Name: [REDACTED] Candidate ID Number: 04819880  
 Social Security Number: [REDACTED] Sex: M Date of Birth: 12/29/1983

**EDUCATIONAL INFORMATION**

College Where Relevant Training Was Received: RHODE ISLAND COLLEGE  
 Undergraduate Major: ENGLISH EDUCATION  
 Graduate Major: (I)  
 Educational Level: EARNED BACHELOR'S DEGREE PLUS ADDITIONAL CREDITS  
 GPA: 3.0 - 3.49

**SCORE RECIPIENT(S) REQUESTED**

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R8077(A)	RHODE ISLAND STATE DEPT EDUC		

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Test Code	Test Name				R8077				
06/12/2010									
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Test Date	Test Code	Test Name			R8077				
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06/12/2010	0042	ENG LANG LIT COMP ESSAYS	160	100-200	N				
03/13/2010	0524	PRINCIPLES LEARNING & TEACHING 7-12	184(E)	100-200	Y				
04/14/2009	5710	C-PPST: READING	181	150-190	N				
04/14/2009	5720	C-PPST: WRITING	179	150-190	N				
04/14/2009	5730	C-PPST: MATHEMATICS	183	150-190	N				

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DETAILED INFORMATION FOR 06/12/2010 TEST DATE

TEST CATEGORY*	Raw Points Earned	Raw Points Available	Average Performance Range **
ENGLISH LANGUAGE, LITERATURE, AND COMPOSITION: ESSAYS I. INTERPRETING LITERATURE: POETRY II. INTERPRETING LITERATURE: PROSE III. ISSUES IN ENGLISH: UNDERSTANDING LITERARY ISSUES IV. ISSUES IN ENGLISH: LITERARY ISSUES AND LITERARY TEXTS	5 4 4 2	6 6 6 6	N/C N/C N/C N/C

\* Category-level information indicates the number of test questions answered correctly for relatively small subsets of the questions. Because they are based on small numbers of questions, category scores are less reliable than the official scaled scores, which are based on the full set of questions. Furthermore, the questions in a category may vary in difficulty from one test form to another. Therefore, the category scores of individuals who have taken different forms of the test are not necessarily comparable. For these reasons, category scores should not be considered a precise reflection of a candidate's level of knowledge in that category and ETS recommends that category information not be used to inform any decisions affecting candidates without careful consideration of such inherent lack of precision.

\*\* The range of scores earned by the middle 50% of a group of examinees who took this form of the test at the most recent national administration or other comparable time period. N/C means that this range was not computed because fewer than 30 examinees took this form of the test or because there were fewer than 8 questions in the category or, for a constructed-response module, fewer than 8 points to be awarded by the raters. N/A indicates that this test section was not taken and, therefore, the information is not applicable.