

NAME



ranking

PRAXIS EXAM ESSAY - 176
 CONTENT - 182 >

outstanding

GPA IN MAJOR 3.13

outstanding

~~Papers~~
Satisfactory

Addressing the Faculty of the English Department:

After having received my undergraduate degree from Rhode Island College, I am currently in my penultimate semester of my graduate studies here. Six years of walking the halls of Craig Lee compel me to thank each of you, as you have taught me many things, made me laugh a bit, and have molded my passion for the subject of English. Even with a Bachelor's Degree in English, I still had many things to learn; I realized this during my first graduate semester, when I took English 501.

The first paper I've chosen to submit was written in that English 501 class; the purpose of this paper was to compare and contrast two editions of the PMLA, which were written twenty years apart. I noted that the more recent edition includes more interdisciplinarity within the scholarly articles than the earlier edition. My ability, at the time, to analyze text was sufficient enough to arrive at my thesis and support it; however, as my professor suggested, I could improve by delving further and speculating upon what I had discovered.

I believe this paper exemplifies my ability to produce a clear argument, using the conventions of Standard English. My capability to correctly punctuate and use grammar is demonstrated within this paper. The foremost problematic aspect of my writing addressed by my professor in this paper was the 'wordiness.' As Dr. Brown points out, I was "trying to be careful and precise, but the effect is more plodding." Reading over his comments, I was able to see where I could be more concise in my phrasing.

With each paper I wrote, I tried to improve upon the skills that previous professors deemed lacking. My 'wordiness' was a major area I focused on; though I

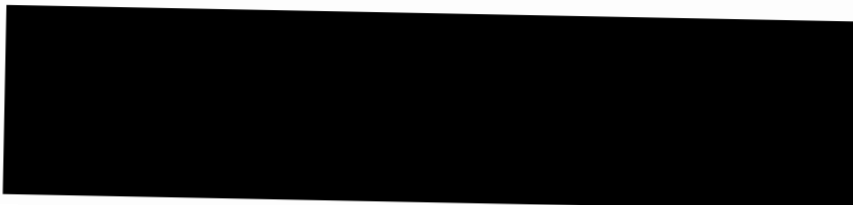
have not conquered it completely, I feel that the second paper I've chosen to submit for my portfolio demonstrates the improvements I've made in that area. The times Dr. Scott corrects or mentions the notion of "wordiness" in my writing are far fewer than in my first paper.

This second paper displays my ability to incorporate secondary sources into my analysis and writing. By using the works of Frantz Fanon, Jean-Paul Sartre, and Diedrich Westermann, I clearly develop and argue the psychological and emotional struggles present in *Annie John*. Fanon's work was my prime secondary source; I used it to evidence how the actions in *Annie John* exemplify those of colonized peoples. I analyzed each character's actions in *Annie John* and interpreted them in a historical and cultural context, using my analysis in accordance with Fanon's work to arrive at my thesis. I clearly organized and wrote this paper in a way that allows its reader to fully obtain its arguments and ideas. My writing uses the conventions of Standard English, and the language I choose benefits, rather than hinders, my paper.

Both papers demonstrate my ability to produce work in accordance with MLA guidelines. Dr. Brown commented that I quoted "properly" in the margin of my PMLA paper. The works cited page for the *Annie John* paper is done perfectly, with no errors; there are also no errors in any of my parenthetical citations in that paper.

As I close this letter and leave you with the submission of my work, I would like to reiterate my thanks and wish you all a restful and enjoyable winter break.

Best,





Dr. Brown

English 501

October 9, 2008

Interdisciplinary Inspection

The MLA website ^{webpage} for their PMLA states: "Since 1884, PMLA has published members' essays judged to be of interest to scholars and teachers of language and literature." As the website points out, PMLA has been giving this opportunity to people involved with literary study for one hundred and twenty-four years. I cannot help but think of this time span and wonder how the field has grown and changed in it. By looking at two issues of the PMLA, exactly twenty years apart (1988 and 2008), I think I have pinpointed one major change in or, shall I say, growth of the profession. The 2008 edition of the PMLA shows a strong increase in the practice of interdisciplinary ^{it} studies ^{within} implemented in the field of literary studies and criticism.

The 1988 edition of the PMLA offers ^{how defined?} traditional criticism in its essays. One essay, "Feminist Thematics and Shakespearean Tragedy," written by Richard Levin, discusses problems Levin finds in the works of feminist critics pertaining to Shakespearean tragedy. Levin's work examines critical analyses of literary study to illustrate his argument, which nevertheless, remains in the conventional field of literary study. A second article from the same edition of PMLA regards other classic disciplines of literary study: psychoanalytic and queer theory. This essay, written by John Allen Stevenson, examines the binary nature of the sexuality of

parallel phrasing not sharp here

month of issue you are considering?

you tend to quite wordy phrasing; I think you are trying to be careful and precise, but the effect is more plodding - not what you want!

an old friend from grad school!

redundant here

queer theory is hardly "classic"

Dracula. Such material, while the findings may be different, is nothing new to the field of literary criticism. The contributing writers remain within the boundaries of their knowledge and the traditional disciplines of the field (feminist, psychoanalytic, queer, Marxist, deconstructuralist, etc).

I see the general point, but your historical sense is off - "queer theory" is

When we examine the 2008 edition of the PMLA, however, we see a considerable difference in the topics of the essays. Let us start by looking at the title of one of the essays: "Polyphony and the Atomic Age: Bakhtin's Assimilation of an Einsteinian Universe." Without further examination, one can see a difference between this title and those found in the 1988 edition of PMLA. Upon further inspection, one sees that the essay is discussing scientific matters in great detail. Stone, the author of the article, also relies on the work of philosopher, Emmanuel Kant, for a portion of his argument. He relates both science and philosophy back to his work in literary studies, using them to discuss the works of Fyodor Dostoevsky. A thought that occurs to me is that when reading this article, one must have some kind of knowledge, not just pertaining to literature, but of these other disciplines as well. Without that knowledge, it seems impossible to truly understand the essay.

a development of the 1990s-2000s. Queer readings were possible but the theorizing is much more recent than that of the other approach you list

it would be worth noting a representative passage just to ground and illustrate your claim

or, one learn from Stone something abt the application of these disciplines to literature, or about interdisciplinarity itself.

Stone's essay is not alone in its interdisciplinary content in this edition of the PMLA. Some of the other essays are so convoluted in their arguments that it is difficult for me, being a graduate student in literary studies, to understand them. M. Allewaert's main idea in her essay, "Swamp Sublime: Ecologies of Resistance in the American Plantation Zone," is:

approach?

convolution is in the eye of the beholder - not sure you want to point the matter quite this way

[T]he point is that at precisely the moment citizen-subjects were

emerging in metropolitan centers, the plantation zone gave rise to an ecological practice closely linked to *marronage*, a process through which human agents found ways to interact with nonhuman forces and in so doing resisted the order of the plantation (Allewaert 341).

the passage doesn't seem that obscure to me but the real question here is whether Allewaert adequately contextualizes the ideas less familiar to students of literature in the essay as a whole

This argument appears to be far beyond those typically displayed in the 1988 edition. The main ideas in said edition are primarily and predominantly ³⁰ ~~concerned~~ ^{awkward - unnecessarily formal} with the literature itself.

not a precise enough formulation

When Hawthorne says that those who object to the unresolved mysteries of *The Marble Faun's* ending do 'not know how to read a Romance'...he means, as his work itself shows, that insofar as they expect definite answers to their questions or an unambiguous moral to the story, they do not know how to read history either (Michael 150).

good quotation for your purposes

One can see by comparison that the main idea here is ^{not idiomatic} exceedingly more devoted to the sole subject of literature and the argument is one built strongly on the classic foundations of literary study.

Without even looking at the text of the essays in each publication, one is able to see the difference in the amount of interdisciplinary study involved. The works cited that the scholars exhibit demonstrate the ^{in these essays themselves} ~~amount~~ ^{prevalence / frequency} of non-literary sources used in the production of their essays in the PMLA of 2008 in contrast to the 1988 edition. The majority of Levin's sources are critical analyses of Shakespeare's work, mainly ^{drawn from feminist criticism} ~~pertaining to the field of feminism~~. Similarly, Stevenson's list is comprised of literature on sexuality; the history of the Victorian era; and [?] pieces of text focusing on Dracula himself. These types of literature

but we did "look" at them - you quoted (properly) from them.

were often used as tools when approaching a topic like this, regarding the sexuality of Dracula. These are typical texts one would see in a works cited in 1988.

unclear phrasing

It is the change toward the increasing interdisciplinary study in the field that has brought about the texts we can now find in works cited by scholars of literary study. Stone's works cited consists of texts pertaining to science, philosophy, physics, and theology, and includes many other sources written in Russian. Like Stone, Allewaert uses diverse sources in writing her article. Her works cited includes literature from the same disciplines as Stone's and adds texts on economics and historical cultures as well. For D. Christopher Gabbard's article, he uses sources such as, *The Happy Beast in French Thought of the Seventeenth Century*; *Solitude and the Sublime: Romanticism and the Aesthetics of Individuation*; and "Not Dead at All: Why Congress Was Right to Stick Up for Terri Schiavo." None of these texts appear to fit into the 'conventional' category of sources people in the profession used twenty years prior.

very wordy

Stone cites works from
and he even

compare my revision to your original - this kind of revision for conciseness and precision is possible throughout

Twenty years does not seem like a long time in a field that has existed for centuries. How is it possible for a field to change so vastly in this short time period? This is an interesting question, though not one that we can answer. We can, however, determine that the field has changed. There is a strong increase in the amount of literary scholars implementing interdisciplinary work into their field of literary studies.

why not? This is a great opportunity for a bit of thoughtful speculation.

Kristin - The central idea is an excellent one. You don't develop much beyond noting it and basically demonstrating it - which is important in itself.

That's your job as a scholar and intellectual! You could go one step further here in interpreting the evidence.

(B) But there were some opportunities for further thought. my comments will also encourage you to work on content features of your prose.

Dr. Scott

English 524

1 May 2009

'It Makes No Difference If You're Black or White?': Annie John and the Psychopathology of the Colonial Experience

Fritz (give whole name of first neuron)

Nice gripping beginning

"As painful as it is for us to have to say this: there is but one destiny for the black man. And it is white" (Fanon xiv). What Fanon references is the notion that during the time following decolonization, blacks were left only one option if their aim was to survive in the world: they had to assimilate themselves to white culture.

daughter? needs clearing up

Despite having been given independence, there remained a stigma attached, as closely as the sheer color of their skin was attached, to all black people, regardless of their aptitudes. The best solution they could see was to assert themselves in any and all ways that could be regarded as white. This is the circumstance depicted in Jamaica Kincaid's *Annie John*. Throughout the novel, Annie finds herself in a constant state of psychological and emotional struggle with the culture and people surrounding her, particularly her own mother, and with herself.

you might un-fold this a bit more...

The society surrounding Annie on the island of Antigua attempts to mirror ~~the society one might witness in England~~ during the same period ~~in time~~. Annie's mother is the proverbial gateway into this society, and attempts to transform Annie into the type of young lady befitting to English society. In her effort to conform her daughter, Annie's mother sent Annie, beginning at age twelve, to a variety of lessons pertaining to proper etiquette and skill perceived as belonging to a distinguished woman of England.

make her daughter conform

sends

Annie "was sent to someone who knew all about manners and how to meet and greet important people in the world" (Kincaid 27-8). Piano and sewing lessons, along with additional school classes of Latin and French were added to Annie's schedule. All of the preparation Annie is expected to undertake parallels English behavior, despite her not being from English ancestry. After colonization, Antigua "has no culture, no civilization, and no 'long historical past'" of its own (Fanon 17). Annie's society has assimilated itself to white, particularly English, culture. "The black man has to wear the livery the white man has fabricated for him" (17). Nearly all signs of their own customs and culture have been erased from their daily lives, leaving the people of Antigua, specifically those closest to Annie, forced to be "white."

good use of Fanon

Upon reaching this point, and having these many new ~~tutorials~~ ^{lessons} forced upon her, Annie's personality and emotions enter a state of rebellion. Somewhere in Annie's unconscious lies the understanding that all of the new tasks and rules she is expected to learn and abide by are standards and parts of white society. She sees, if only unconsciously, that those around her have assimilated to white culture, and expect her to do so as well. Annie, however, refuses to submit: "This woman soon asked me not to come again, since I could not resist making farting-like noises each time I had to practice a curtsy" (Kincaid 28). Rather than conform to white societal expectations, Annie resorts to acting out a Negro role appropriated to her race by Europeans in the past. "The Negro is an animal, the Negro is bad, the Negro is wicked, the Negro is ugly" (Fanon 93): These were the standards to which Europeans held blacks, and these were the standards Annie was

projecting from herself when being faced with white culture. Given her situation, Annie would rather be placed in the old Negro category than outwardly assimilate and pretend to be white, simply for the sake of fitting into the "ideal" society (English society) those around her so desperately wish to be part of. As Fanon says, "[t]he black man wants to be white" (xiii): This is exhibited in Annie's surroundings.

Although the people comprising Annie's civilization are mostly blacks turned white, there are some physically white people present. As we see, Annie detests these people most of all, clearly expressing her internal hatred for the assimilation to their culture being forced upon her in each aspect of her life. When describing her headmistress, Annie declares:

I knew right away that she had come to Antigua from England, for she looked like a prune left out of its jar a long time and she sounded as if she had borrowed her voice from an owl (Kincaid 36).

Both of these assertions point toward behaviors of rigidity; Annie obviously correlates this conduct with white, English people. She realizes, at least unconsciously again, that these were the oppressors and colonizers of her people in the past, and because of this,

~~holds resentment toward~~ ^{resents} them. As Sartre ~~wrote~~: ^{Noted/remarked/observed:} What would you expect to find when the muzzle that has silenced the voices of black men is removed? That they would thunder your praise? When these heads that our fathers have forced to the very ground are risen, do you expect

Sometimes you over-write - use too many words when fewer would be better.

Society

to read adoration in their eyes? (Sartre 7).
 Annie is no different than that first generation of de-
slaved black men; she understands the oppression her people
 have undergone, and senses the current oppression involved
 in being forced, if only unconsciously, to integrate
 themselves into white culture and society. We see another
 example of Annie's awareness of her people's oppression
 when she discusses Ruth, a white classmate of her's who has
 come to Antigua from England. She says: "Her ancestors had
 been the masters, while ours had been the slaves. She had
 such a lot to be ashamed of" (Kincaid 76). She views those
 white people living amongst her as the originators of the
 evil she sees in the assimilated people in her life.

Not a great
word?

Emancipated
liberated

Annie's detest for the white culture begins to
 manifest itself in her relationship with her own mother.
 Annie's mother is the direct enforcer of white ideology
 upon Annie; it is she who compels Annie to take lessons in
 the piano and on appropriate manners. She teaches Annie
 the correct way to fold linen and how to dress. As she
 forces more and more culturally English, or white things
 upon Annie, Annie's resentment toward her grows. We see
 the correlation between this resentment and her disgust for
 the white people when Annie describes her mother's hand as
 "white and bony" (Kincaid 30). This is the first instance
 where Annie realizes the connection between her mother and
 white society. By depicting her mother's hand as white,
 Annie puts her into the same category as the other white
 people in her community, who she so despises. Annie's
 feelings at the moment she makes this connection are so
 intense, she "was sure [she] could never let those hands
 touch [her] again" (31-2).

? ~~detest~~
 detestation
 hatred
 distaste

"In every country in the world, there are social climbers, those who think they've arrived. And opposite them there are those who keep the notion of their origins" (Fanon 20). This is the difference between Annie and her mother- Annie wants to stay who she is, and her mother desires the recognition, the feeling of satisfaction she receives from knowing that she has made herself comparable to the English. She has prescribed to their cultural ideology and wishes her daughter to follow her lead, regardless of what Annie wants. The situation occurring between Annie and her mother replicates the one existing between Annie's mother and Annie's grandmother, Ma Chess.

Annie's mother and Ma Chess do not have the same views on assimilating to English culture, just as Annie and her mother do not. Ma Chess has refused to make the transformation, and has held onto all of her own cultural beliefs, such as voodoo. Annie's mother has gone off, surpassing her mother in terms of social ideology, and coming back, she "assumes a critical attitude toward [her] fellow islanders" (Fanon 7). Upon integrating herself with English culture, Annie's mother has gained a feeling of superiority toward those who have not made the transition.

The wearing of European clothes, whether rags or the most up-to-date style; using European furniture and European forms of social intercourse; adorning the native language with European expressions; using bombastic phrases in speaking or writing a European language; all these contribute to a feeling of equality with the European and his achievements (Westermann 331).

Thus, she is discriminating against her own people the way

the colonizers have discriminated against them in the past. She desires so badly to be part of the white world, abandoning all aspects, including familial ones, of her old world, without realizing that she can never fully be a part of the world she desires. "A white man talking to a person of color behaves exactly like a grown-up with a kid, simpering, murmuring, fussing, and coddling" (14). Annie's mother will never be equal to the whites in their own minds, despite how much overcompensation she attempts: Her efforts are fruitless. Ma Chess and Annie both recognize this and feel no need to conform to the culture that has oppressed their own for so long, regardless of the impression of false equality gained by doing so.

As *Annie John* progresses, Annie's distaste for her mother increases. The initial experience that allowed Annie to associate her mother with her ancestors' white oppressors was only the beginning of the separation Annie took from her mother. Once a former role model and idol, Annie's mother progressively becomes someone Annie purposely tries to disobey; Annie acts in precisely opposite ways from her mother, either as an act of rebellion against her, or as a rebellion against what her mother stands for- white values.

Throughout the novel, Annie seems to battle with those around her, particularly those attempting to force white ideological beliefs and methods upon her; however, Annie is truly struggling internally with herself. As the person opposing the conformity, Annie finds herself on the outside of the societal belief system present around her; she becomes the other. The other is typically characterized by being the outsider to a group or community. Blacks were commonly referred to as others in reference to white

society in the past. It is ironic, however, that Annie now seems to fit into this title because she is not the other in a white society, but in her own black society because it has turned white. She cannot, or refuses to assimilate as those around her have, and this creates a barrier between her and them. She recognizes this barrier and feels different.

The only other person, besides Ma Chess, in Annie's life, though only for a brief time, who may be said to be an "other" is the Red Girl. The Red Girl makes her difference and objections to the white assimilation more apparent than Annie does.

She had big, broad, flat feet, and they were naked to the bare ground; her dress was dirty, and skirt and blouse tearing away from each other at one side; the red hair that I had first seen standing up on her head was matted and tangled; her hands were big and fat, and her fingernails held at least ten anthills of dirt under them.

(Kincaid 57).

The Red Girl's appearance alone is enough to display her non-conformity, and to make Annie's mother dislike her; she is not dressed in a way befitting ^{of a} young lady, in Annie's mother's opinion. This is precisely the reason Annie becomes consumed with the Red Girl. To Annie, the Red Girl represents everything she wants to be because she hates the idea of conforming so badly. She exemplifies the other, and illustrates to Annie that there can be something else; there is a choice, an alternative to everything being pushed and forced upon Annie by those around her.

Apart from Annie's brief connection with the Red Girl, Annie is trapped within her own mind. She cannot seem to

questioned?

escape her feelings of discontent for her life. Her own subjectivity is at question here. On the one hand, Annie is the subject of her own existence, and she is seen that way by her 'self;' but on the other hand, Annie is subject to the ideology around her self. "The subject is defined by its place among various social positions; suspect, cop, student, teacher, doctor, patient, electrician" (Nealon and Giroux 36). In this context, Annie should be defined by her place in her society, her role. This is majorly conflicting for Annie because she does not agree with the role being forced upon her. If her mind is arguing with itself about her place in society, and the place she desires for herself, how can Annie identify her 'self,' even to herself? Annie is subject to white culture, and cannot find her own 'self' because her 'self' is being influenced by the assimilated white ideology surrounding her.

Annie's confusion is exemplified when she comes face to face with her blackness: "My skin was black in a way I had not noticed before, as if someone had thrown a lot of soot out of a window just when I was passing by and it had all fallen on me" (Kincaid 94). Her whole life, she has been pushed to be white, to deny her black roots. When she notices how black her skin is, she can no longer deny her black roots and is thrown into a state of confusion. This further propels Annie to have mixed feelings between who she is as a self, and who she is as a subject to the ideology framing her from every direction. Fanon calls this experience a "third-person consciousness" (Fanon 90). This is the moment that a black person steps outside of his own body and recognizes his difference and must work to find a balance in order to regain his impression of his

nice by
insert

you
would some
nice
parallels

'self.' "All around the body reigns an atmosphere of certain uncertainty" (Fanon 90). The text of *Annie John* is filled with ambiguity and uncertainty. Starting at the moment when Annie first sees the difference in her mother, the assimilation her mother has made, Kincaid's text becomes almost always uncertain. Everything she writes has a sense of uncertainty to it, representing the third person consciousness Annie is destined to ~~arrive at~~ ^{achieve}. Once Annie has reached this consciousness, she can never be the same; all of the feelings of discontent and acts of rebellion have ~~lead~~ her to this moment, and once she has gotten there, she must proceed further and attain a sense of her 'self.' — which is to take place beyond the boundary of the body?

(led)

The chapter in which Annie falls ill illustrates Annie's transformation from the third person consciousness into a realization of her 'self.' During her sickness, Annie was in a state of hallucination. Once, she flew outside of her body, and looked down upon herself: "I closed my eyes, and the warm, black soot started to fall. I fell asleep" (Kincaid 116). Annie, again, refers to herself as soot, illustrating her recognition of her blackness. Her sickness represents her struggle to find comfort in her ambiguous state. As Ma Chess comes and stays with Annie, Annie feels close to someone who acts as an 'other,' like herself. She embraces Ma Chess's choice of rebellion and somehow, possibly unconsciously, finds her place, her 'self,' and recovers from her illness. Annie, at this point, is through pretending; she is done appeasing those around her, allowing herself to be stuck in an ambiguous state of confusion.

As Kincaid closes *Annie John*, Annie's struggles seem to dissipate. The final chapter begins, "My name is Annie

John.' These were the first words that came into my mind as I woke up on the morning of the last day I spent in Antigua" (Kincaid 130). Annie asserts her 'self,' as she has realized who she is and wants to be. She is leaving Antigua because she cannot be her own person there. The hardships she has faced mirror those experienced by most blacks when being forced into white culture against their will. Annie's surroundings during her adolescence oppose her feelings and attitude toward her 'self,' as well as toward white ideology. It is not until Annie can see her 'self' as a subject and identify what she wants for her 'self' that Annie can overcome her obstacles and truly be Annie John. As she leaves on her last day in Antigua, Annie feels differently; she knows that she has changed, that she is not like her mother or those others in her town, and never will be. She has found her 'self' and has come to terms with her blackness.

You assert a more
definitive transformation for Annie
than Kincaid suggests —

You don't give enough value
to the book's deep ambivalence...

KRISTIN: Your general scheme of
paralleling Fanon and Annie John is really
solid; and it pays off with some nice
insights. There are moments when your thinking
loses steam because of word-choice, overwriting
and awkward phrasing, though. I would have
liked to see you use a critic who takes
Fanon to the next level: more contemporary approaches.

B+

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EXAMINEE SCORE REPORT

BACKGROUND INFORMATION

Examinee's name: [REDACTED]
 Candidate ID Number: 04481943 Social Security Number: [REDACTED] Sex: F Date of Birth: 06/06/1985

EDUCATIONAL INFORMATION

College Where Relevant Training Was Received: RHODE ISLAND COLLEGE
 Undergraduate Major: ENGLISH
 Graduate Major: (I)
 Educational Level: SENIOR (FOURTH YEAR)
 GPA: 3.0 - 3.49

SCORE RECIPIENT(S) REQUESTED

Code #	Recipient Name
R3724	RHODE ISLAND COLLEGE
R8077 (A)	RHODE ISLAND STATE DEPT EOUC



CURRENT TEST DATE: 03/15/2008		Your Score	Possible Score Range	Average Performance Range**	Score Recipient Code(s) from Current Administration					
Test Code	Test Name				R3724	R8077				
0041	ENG LANG LIT COMP CONTENT KNOWLEDGE	182	100 - 200	166 - 187	N	N				
0042	ENG LANG LIT COMP ESSAYS	170	100 - 200	150 - 165	N	N				

HIGHEST SCORE AS OF 04/11/2008

Test Date	Test Code	Test Name	Your Highest Score	Possible Score Range	Score Recipient Code(s)					
					R3724	R8077				
03/15/2008	0041	ENG LANG LIT COMP CONTENT KNOWLEDGE	182	100 - 200	N	N				
03/15/2008	0042	ENG LANG LIT COMP ESSAYS	170	100 - 200	N	N				

Scores will be available for reporting for ten years.

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Passed/not passed status provided in this report is based on the passing score in effect on the test date or on the date reported (as indicated next to each score recipient's name). Agencies reserve the right to accept the reporting of scores but not necessarily the passed/not passed status.

RHODE ISLAND STATE DEPT EDUC +							
Test Date	Test Code	Test Name	Your Highest Score	Required Minimum Score	Minimum Score Met/Not Met	Required Passing Score	Passed/ Not Passed Status

3724 RHODE ISLAND COLLEGE +							
Test Date	Test Code	Test Name	Your Highest Score	Required Minimum Score	Minimum Score Met/Not Met	Required Passing Score	Passed/ Not Passed Status

8077 RHODE ISLAND STATE DEPT EDUC +							
Test Date	Test Code	Test Name	Your Highest Score	Required Minimum Score	Minimum Score Met/Not Met	Required Passing Score	Passed/ Not Passed Status

The enclosed score interpretive leaflet provides additional information about state requirements. Passed/not passed information not provided if more than one qualifying score is used for a test, or qualifying score is not available.

DETAILED INFORMATION FOR 03/15/2008 TEST DATE			
Test Category *	Raw Points Earned	Raw Points Available	Average Performance Range **
ENGLISH LANGUAGE, LITERATURE, AND COMPOSITION: CONTENT KNOWLEDGE			
I. READING AND UNDERSTANDING TEXT	50	66	39 - 52
II. LANGUAGE AND LINGUISTICS	14	20	11 - 15
III. COMPOSITION AND RHETORIC	28	34	21 - 29
ENGLISH LANGUAGE, LITERATURE, AND COMPOSITION: ESSAYS			
I. INTERPRETING LITERATURE: POETRY	5	6	N / C
II. INTERPRETING LITERATURE: PROSE	4	6	N / C
III. ISSUES IN ENGLISH: UNDERSTANDING LITERARY ISSUES	5	6	N / C
IV. ISSUES IN ENGLISH: LITERARY ISSUES AND LITERARY TEXTS	5	6	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.

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