

## Sentence

Erin Soros

*À partir de prémisses théoriques puisées dans l'oeuvre de Michel Foucault, Erin Soros nous propose une réflexion sur les structures d'assujettissement inhérentes aux discours de l'institution universitaire. À travers un texte hybride où s'entrecroisent la prose, la poésie, le dialogue dramatique et l'image, elle illustre comment la pédagogie et les travaux académiques seroent littéralement à inscrire/circonscire le corps (de l') étudiant(e). «Ici l'étudiante est à la fois le sujet qui étudie et le sujet d'étude».*

Pedagogical structures and functions have been a prevalent topos throughout the impressive oeuvre of Michel Foucault. From his discussion of the development of the prison as it functions to construct docile, disciplined and knowable subjects, to his analysis of modernity's production and surveillance of sexuality, to his examination of the Hellenic age's concern with the care of the self, the school has served both as an example of specific technologies of subjectification and as a paradigm of one of Foucault's seminal theses: while certain structures may be transepistemic, their specific uses, the subjects they engender and the societies they reflect/produce are resolutely discontinuous. The modalities of a given structure shift dramatically from age to age and do not trace a discernable, gradual evolution of historical development. In Foucault's work the teacher-student relationship is used as a model of a structure that functions differently depending on the epistemic framework. Despite, however, the overt importance of pedagogical models in Foucault's work, and despite his obvious concern with the modalities of the modern student's subjection/subjectification, Foucault nonetheless never focuses an entire work on school or university itself. Discussion of the education system is instead subsumed within the analyses of other disciplinary institutions--the clinic, the madhouse, the prison--all of which, significantly, are described as functioning *like* schools. Moreover, although Foucault writes extensively about the frameworks governing discourse and the rules dictating the possibilities for "true" statements, he never focuses on the modern institutionalized reinforcement of specific writing practices--the training to which he himself was subjected. To be sure, he does explore the writing subject/the writing of the subject as it functions in antiquity (see *Technologies of the Self*). It can be asserted, in fact, that his examination of the Hellenic writing student makes the absence of a comparable examination of the modern writing student more curious. Although in *Discipline and Punish* Foucault pays specific attention to time tables, classroom layouts, exam schedules and handwriting lessons and to the ways these structures serve, paradoxically, both to normalize and individualize (to render students both docile, homogenized bodies and individual, carefully categorized subjects) he never examines how the structure of written assignments (assignments, which, significantly, are taken home by students and which therefore extend some of the rules and structures of the classroom to the allegedly private domain) serve, literally, to inscribe a student body.

*You can usually blame a bad essay on a bad beginning.*

and so i've begun

he (a professor of advanced composition, a mentor for the writing student, a teacher of written subjects) says (verbatim):

Docility means 'teachableness' and is simply the quality of being willing to follow simple instructions and to have confidence in the instructor, who has been through all the learning--and perhaps much teaching--before and just might know what he is doing. Even without any talent, by patiently, docilely and seriously following a step by step method, you can produce a good theme.

and he (who? what does it matter?) says:

He who is a subject to a field of vision and knows it assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation within which he simultaneously plays both roles: he becomes the principle of his own subjection.

so can i say i am writing an essay about writing an e.s. say can i say i am  
exa/mining the rules of an essay the rules of proper(ty) citation as if i  
(the i) erranging  
is outside

and if i can't can i fold the in side out can i read the in side from the in (ter) view a specular  
re vision of writing as effective history shortens its vishun to those things nearest it  
the body the nervous system and what shorter distance than  
nutrition digestion energies my body this paper?

but how?

i have been told

Arrange  
your points in  
order of increasing interest.

Your middle structure, thus, should  
range from least important to most important,  
from simple to complex, from narrow to broad--  
whatever "leasts" and "mosts" your subject suggests.

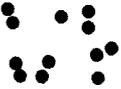
Style must be unified;  
spelling, consistent

Hence  
the fact  
that the  
disciplines  
use procedures  
of partitioning  
and verticality,  
that they introduce  
between the different  
elements at the same level,  
as solid separations as possible,  
that they find hierarchical networks,  
in short, that they oppose to the intrinsic,  
adverse force of multiplicity the technique of the continuous,  
individualizing pyramid.

class room procedures categorical lines spaces  
 desks row on row  
 to hierarchize students com(pose)petition 100  
 writing procedures races  
 compart men/meant a lies s/paces sub divisions  
 to naturalize the hierarchy  
 patterns of logic co he son (but you can't blame the  
 cause and effect: patriarchy for everything).

*You too can write a good theme.*

Figure A

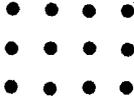


A disorganized composition is like part A: the words, sentences and paragraphs of the composition fly off every which way in no easily recognizable pattern. An organized composition is like part B. Everything lines up to form a clear pattern

the obedient  
 subject  
 the individual  
 subjected to  
 rules  
 orders  
 an authority  
 that is  
 exercised  
 continually  
 around her  
 and upon her  
 and which  
 she must allow  
 to function  
 automatically  
 in her

the body  
 of the condemned

Figure B



The thesis must be a coherent document with an overall introductory section, a main body, and an overall concluding section

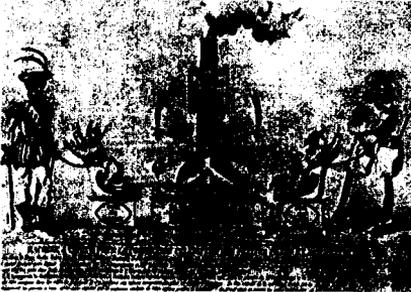
order  
 rank  
 begins  
 to define  
 the great  
 forms of  
 distribution of  
 the individual  
 in the educational  
 order of  
 rows  
 or ranks of  
 pupils  
 classes  
 corridors  
 court yards  
 ranked  
 attributed  
 to each  
 at the end of  
 each task  
 an exam  
 the rank  
 to be obtained  
 from week  
 to week  
 month  
 to monthly.

The following paragraph shows analysis applied to a few common writing problems.

1. Division in time.
2. Parts of a system.
3. Parts of an argument.
4. Parts of a process.
5. Aspects of a character.
6. Characteristics of a literary work.

the order  
 of things

People, who have trouble--with punctuation simply haven't taken, the time, to learn the principles and the rules their sloppy punctuation, reveals them: to their readers; as lazy and, uncaring



Penal labour must be seen as the very machinery that trans forms the violent un-

reflective convict

into a cog (ito)

that plays

its role with

perfect regularity.

Coherence means that the parts of the paragraph should be logically connected continuity means that the connection of the parts should be smooth. To make a comparison, a coherent paragraph is like a motor that is properly assembled. With all the parts in the right places the motor can run. Continuity is like an oil that lubricates the operation making it smooth and preventing the motor from burning out.



You know a subject more thoroughly you understand a book more clearly after you write about it to someone else.

Consequently, essay structure is the base

and indeed ?!

i do

for most of the writing you will do in the rest of your college career the rest of your life letters to the editor the boss directives to employees protests to authorities minutes of the meeting

good hand writing

for example

presupposes a gymnastics

a whole routine whose rigorous codes

invest the body in its entirety

from the points of the feet

to the tip of the index finger

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for most of the writing

you will do in the rest of your college career

the rest of your life

and indeed ?!

letters to the editor the boss directives to employees

i do

protests to authorities

minutes of the

meeting

the great book of Man-the-Machine was written  
 simultaneously on two registers the anatomic-  
 metaphysical register of which Descartes wrote  
 the first pages and which the physicians  
 and philosophers continued and the technic-  
 political register which was constituted  
 by a whole set of regulations and by empirical  
 and calculated methods relating to the army  
 the school and the hospital, for controlling  
 or correcting the operations of the body.

General ize your opinions  
 and emotions. Change  
 I cried to the book  
 is very moving.

These two registers are quite distinct  
 since it was a question on the one hand  
 of sub mission and use and on the Other  
 of function and explanation.  
 There was a usefull body and an intellegible body

This obligatory syntax  
 is what the military  
 theoreticians of the  
 eighteenth century  
 called man oeuvre.

and yet there are points of over lap  
 from one  
 to the other.

which he must allow to be exercised in him  
 edit out the i/the eye/the seems/the seams  
 and in an orderly manner Write.  
 not a process but a product (This is  
 after all, an intellectual exercise.) But galloping  
 lure she re minds me writing is not just a work of spirit  
 there are material requisites labour must be done  
 by an other so that *this* woman can write the labour  
 has historical specificity (among  
 and can there be a re inscribing the philosopher's  
 rewriting idio(t)sincrazies is  
 this compleat  
 historical specificity? denihation of  
 actshun these material practises? the body) back  
 (matter nil) in to  
 the writing back  
 locating thinking in a body and  
 is lowcating thinking in a sub/ject in history swollen  
 (i's) to read for and af/firm con/fusion f. eat  
 fyouding /tra diction k(not  
 to in cist on his trade in sons i am bic  
 in the body in history pen  
 this con fusion m/arks the sight/in/site h/olding  
 w/here th inking is lit orally fingers  
 rooted picked  
 to the subject's bloody  
 daily hystorical and material  
 playce

buy some milk  
(eazy excuse)  
escape the writin  
walk home from safe way  
breathin musin thinkin  
in on thru  
the written body  
the writin body  
the rewritin body  
the body carryin groceries  
& balancin  
& chewin  
half a loaf a sour dough  
the body stopt  
two side walk voices splinter my

hey honey want some help with those bags

no i'm doin ok

well then dya wanna help me with mine

look down  
keep walkin

hey she not gonna talk to us  
what ya eatin  
yeah whats that ya eatin  
i got something else ya can put in your mouth

keep walkin

oh looka her  
she justa tight ass  
yeah she justa

keep walkin  
& return to write that  
i am rewritin my body

Rules

i've been taught years on end-  
 notes quotations records details names dates  
 out line you r self out side the writing  
 il lust rate with facts and ex amples  
 "Look at your paragraph, class" he says,  
 "and score one point for each capital letter  
 on a name of a person or place; score one point  
 for each direct quotation; score one point  
 for any numbers; and score one point  
 for each example or illustration."  
 recording gathering sorting deciphering analyzing and synthesizing dissecting and articulating  
 are already imposing a structure a structural activity a structuring of the mind a whole  
 mentality a whole body a whole student body. Write. He said. In the third person.  
 (Verbatim) Edit out the contra-dictions. Until you agree I'm Write. Do it like a man.  
 Take it like a woman. This is for your own good. It hurts me more than it hurts you.)

If you don't have or can't find  
 good *hard* evidence,  
 you probably have no business  
 arguing a point. (intuition vs. in tuition)

trinkits she defends me:  
 it is perhaps difficult  
 for an analytical or  
 analytically trained mind to admit that

Your writing should not be subjective (based on the imagination) but should be  
 objective (based on textual evidence and supported by examples). Perpetuate the concept that  
 the 'true self,' the imagination, the psyche, the subjective, the body is somehow outside the  
 writing, the textual evidence, the citations, the present tinting of explanation, the analysis,  
 the ch/using of ex ample, some how? not constructed with/in the e.s. say structure itself  
 and we cling to this sp/lit (this extra-textual self  
 this re/dis/membering studied in the very disciplines  
 after all it's not really me writing not me i'm righting producing it  
 i'm not de/in/scribing my self my imagination my body  
 i can walk away any time (easier isn't it when its his essay penetrating subject  
 their rules his fault  
 easier isn't it when  
 we have these divisions (is it surprising that prisons  
 resemble factories barracks schools  
 which all reassemble prisons?)

*Crying Woolf*

She: This objective/subjective split is gendered... or rather it produces gender. The subjects of  
 study are rendered feminine while the writing subject or the writing itself is... Isn't Woolf  
 revealing that there is no such thing as "objective writing." Well, she's showing in a way that  
 there is no "subjective" either--I mean...the self is always constructed by intertexts: the very  
 concept of an individual and homogeneous self is produced by these phallogocentric... But  
 what I mean is that there is no division between subjective and objective, and the object is  
 never separate from the subject. Or....

He walks to the board. Picks up a piece of chalk. Writes.

$$2 + 2 = 4$$

He: Now, do you agree with that?

She: But what I was trying to say was...

He: Do you agree that two and two make four?

She: I... guess...um...yes...but...

He: Good then. For either a man or a woman  $2 + 2 = 4$ . I think we have to recognize that certain things are objective. So don't claim too quickly that Virginia Woolf is challenging some kind of as *you* say 'phallogocentric' objective logic. This feminist criticism is fine in its own place, but you can't blame the so called patriarchy for everything.

*Get rid of the opposition first. This is the essential tactic of argumentation.*

But *he* says we must abandon this opposition between what is interested and what is disinterested (The cover says Woolf is a *seminal* writer)

But *she* says why doesn't *he* direct his gaze at his own damn writing.

His categories (I can't argue with him. He's always right.)

His lists de tale  
His catalogues is in the telling

His details

His t/ables

His at/tempts to pose/ition this scientific observer separate from the collecting of f/acts. But he would say of course he would say the details one collects are never separate from the tools used to collect them he would say of course he would say interpretation is a violence we do to things he would say of course he would say he never presumed to be able to step free of the disciplinary techniques of the modern age.

I would really like to have slipped imperceptibly into this essay as into all the others I shall be writing over the years ahead I would have preferred to be enveloped in words born away beyond all possible beginnings I can't help but dream about a kind of criticism that would not try to judge but to bring an oeuvre a book a sentence an idea to life it would light fires watch grass grow listen to the wind and catch the sea foam in the breeze and scatter it would multiply not judgments but signs of existence it would summon and drag them from their sleep perhaps it would invent them sometimes--all the better. Criticism that hands down sentences sends me to sleep.

However in his

("I want to judge

body is the inscribed

sur face of events (traced

by language and dis solved

I want to judge.")

genealogical analyses

oeuvre he

edited

by ideas), the locus of dissociated self (adopting the illusion of a substantial unity), volumes in perpetual distintegration genealogy as an analysis of descent, is thus situated within the articulation (of) the body and history its task is to expose a body totally imprinted by history and the process of history's destruction of the body in/dependent from the writing i (suppose) the obligation (attempt) to conceal was but another always an aspect of the duty to admit it concealing it all the more and with (in)	the materiality of his own writing of his own personal and practical struggles his own articulating body in 'I would write' suggests his writing alluded to but not most certainly does not effect a sub version of the modern construction of subject (shun) or (ed.) (Well, of course not, he says) so chooses these careful ellisions further inscribe(s) the "I"--the self, the psyche (as if) (Isn't that always the case? The one who doesn't talk about them selves become more mysterious, crystallised in their enigmatic independence. Of course the effect is always context dependent depending greater care as the confession of it was more important requiring a strict ritual and promising more decisive effects.
--	---

--What is she *doing*? Suggesting I incorporate my personal life into my genealogical analysis!? Hasn't she read a thing I've written? This assumption that talking about one's self is a subversive act reveals a complete ignorance of how the self functions as a disciplinary construction. We have become a singular confessing society. The confession has spread its effects far and wide. It plays a part in justice, medicine, education, family relationships and love relations. Modern woman is a confessing animal. It's bad enough that people talk about themselves to psychologists, doctors, priests, taxidrivers, hairdressers, now they even talk about themselves in theoretical and literary and genealogical analyses. If I wasn't dead I'd...

--No no no, that's not what i mean. When i say I see myself seeing myself I/i am not alluding to the illusory relation of subject to subject (or object) but to a play of mirrors that defers endlessly the real subject and subverts the notion of an original I. Not a m/using of a true self but a palimpsest imitating the object/subject, subjective/objective, i/not i binaries. Pushing the masquerade to its limit preparoting the great carnival of time where masks are constantly reappearing. No longer the identification of our f/ain't individuality with the solid identities of the past but our unnaturalesation through the excessive choices of identities.

(But be careful. This utopic vision of a rewriting  
 repeating body writing of identities and voices and  
 I's could be nothing more than a superficial  
 delinquency. The institution depends on these  
 glib periodic revolts. Slight deviations are  
 tolerated, in fact, encouraged: what better way to  
 develop even more sophisticated technologies of  
 discipline. Slight deviations are tolerated, in  
 fact, encouraged: nothing so docile as a body who  
 thinks she is not.

In this case the prison apparently failing does not miss its target on the contrary it reaches it  
 in so far as it gives rise to one particle you are form of illegality in the midst of others  
 which it is able to isolate to place in full light and to organeyes as a relative lie enclosed but  
 penetrable milieu.

[People were even able to say that the writer, in the very gesture of writing, had an  
 inalienable right to subversion. The writer was, therefore, (thought of as) a revolutionary and  
 the more writing was writing, the more it sank into intransivity, the more it produced, by that  
 very fact, the movement of revolution! As you know, such things were, unfortunately, said....]

There is not

on the one side  
 a discourse of power

and opposite it  
 another discourse  
 that runs counter to it.

Discourses are tactical  
 elements of blocks operating in the  
 field of force relations; there can exist  
 different and even contradictory discourses  
 within the same strategy; they can,  
 on the contrary, circulate without changing  
 their form from one strategy to another,  
 opposing strategy.

see

saw

so

i've heard it said  
 the privileging of parody  
 as a subversive technique  
 is danger us  
 i've heard re-repeating is also  
 and always re-inscribing mimings of an I

now now now  
 but lets pre tend this prop/osed  
 m iming this re-peating re-in-scripting  
 bode i's o pen  
 up those ineluctable binaries  
 those old famil-liar twones

merely an other command to write  
confession:  
the meaning  
of a given  
strategy is context specific.

can this  
bawdy of work create *s/p*ace  
for lafter the modern age?  
pushing the masquerade intertwixt  
of individe/duality to its limit  
this masqueraid so cent role to uni versity

(Context: The episteme?  
The institution? The reader?  
Or am i. Just. Posing.  
A subject. A gain.

topics divided  
graded subjects

individuals hierarchized  
graded subjects  
i'm marked

(The reader: C- This is NOT  
an essay. See me in my office.)

as if he could  
separate these words from  
Chris Alanna  
Aruna ("The tale is in the telling  
Wes ("Erin just write the damn thing Mina  
and revise it after Barb  
Lydia Dave Mark ("I can't believe  
Karlyn Lisa we all do *this* for a living  
our  
cross? words

the spacing of desks in a class is  
as much to keep the students  
under  
sir veil lance of the profs  
as to keep the students  
separ/rate  
each one from the others  
the spacing of desks is  
the s/p<sup>a</sup>ce constructed  
the higherarticle lines

after all  
no longer  
necessary

riting  
carefull parrotgraphs  
for your I's only

sur valence is  
a meta for  
between students  
c on strutted in of by the writing student

s/he: i was thinking

it would be neat to put together everyone's seminar papers in a package  
yunno sorta like a booklet or something so we can see what everybody else did  
school gets to be so unidirectional even in grad seminars  
i mean yunno although we talk in like a group in class  
we still write only to the prof right? so i thought it would be cool  
to kinda share or distribute our

s/he: yeah but

no one is going to agree with it you don't know who would use your ideas  
 in their own work or in a seminar someone could end up going to  
 another university and copying your paper i mean until your work gets published  
 you gotta be careful who you let see it

It's not that the beautiful totality of the individual is amputated repressed altered by our social  
 order. It is rather that the individual is carefully fabricated in it according to a whole  
 technique of forces and bodies.

So. Be careful. Guard. Your ideas. Your word/th. Until. They can. Be Official. Untill.  
 Their use requires an alphabetickle tribeaut I full list of works sighted. Isn't this the less on  
 taut by that tiedy MLA(w) hand book, that pre scribed purchase?

it's been said The student engaged in faculty-guided  
 investigative activities ought to find it  
 stimulating and professionally worthy. The  
 experience should encourage a lifetime  
 commitment to use the library and to respect  
 research.

power forms  
 knowledge  
 and indueces

pleasure

a life time commit meant  
 the ex hers i's of power  
 on from the outside  
 like a ridge id heavy con strain to  
 the funkshuns it in vests bodies  
 C so sub/tly present (A+)  
 but is their  
 in them as to in by itself B- ing  
 F-icciency point of con tact  
 its ow/n D lit full  
 sentence:  
 learn to re/spect that main stack  
 dust he bank of books  
 where know ledge is (past) Passed like currency (current)  
 Respect Covet  
 Emulate *But don't*

take it

*Intellectual honesty is simply a matter of giving credit for ideas and information obtained  
 from others. Whether the user paraphrases the original author or quotes him directly is  
 irrelevant to the issue of giving credit. To acknowledge one's debt is a matter of ethics as  
 well as of self-interest.*

a gain that familiar division between  
 your words your ideas and those originating in a text  
 between yours and yours and yours and those of the Author  
 as if we could erect a separation between the words of one I (one's self-interest  
 and those of an Other is well served  
 as if he could erect by maintaining integrity of scholarship  
 a firm line between the self and the texts that produce it

butween my theoretical gymnastics  
 (he would say de-  
 spite her rhetorical gymnastycs  
 (heretical? hysterical?)  
 the author function

cannot be  
 simply dis mantled  
 with the words  
 the author i's dead i  
 cannot be simply dis miss d  
 by echoing and edit ing b  
 the quot a shun marks c  
 words voice alter ing  
 beneath between my u  
 faceaisle games my sly suggesting  
 aname makes reading too eazzzy  
 i still cling to a possessiveness of my  
 familiar eringinnal thots  
 (7:42 phone call she got a 92 on her thesis and he said it was  
 brilliant and i voice congratulations and i voice praise and i feel happy  
 envious ashamed recalling remembering holding onto *but that was*  
*my idea*)

its all fine and well i had said in class  
 for a white male academic to talk about challenging the author function when he  
 already has one. All fine and well for a white male academic to critique the so called  
 emancipation of man (*sick*) when his position as a subject is not in question but what  
 about those others whose position as a speaking writing owning subject has been  
 precarious?

other whistburied voices i canting hear?  
 those (k)notted selves  
 my (m)others?

whose words have been owned whose ideas have been taken whose name  
 never made it to the cover of a book? the c/over of his/story?  
 don't they (don't i) want to position an Other voice  
 in the (F.)author's role?

want to sHEY!

look seE the es aRe m i/deas these are my words thIs is my self, this is my Name. (But re member. To be a Subject is to be sub/jected. Line echOing in between (my) feminist aRguments for the i'm man-citation Of the female Self.)

Shhhh. Thats not right. (listen) Still. Not right. Write you say you and she and she and she don't have it. You say he has and you want it.

But that's not what we want i hear some one say not the Same anyway any way can't we see don't we have to see doesn't our very seeing mean a rupture of the Same of the Author of the Ownership of the word? if we who have been written if we who have been denied an official

enter into this game cant we sp lit the syntax enter an i  
in the plurall ssssss lip the i all ways i/O/u/weeeeeeeeeeeee i/n between  
as it were therefore thus moreover because  
if we who have been outside (and never outside) move in  
side the writing (cant) we question the outside  
question unowned vers us owned valued verses disvalued  
selves bodies sentences  
if our words haven't made it (some of our words have made it)  
to those hard  
bound books with a front cover Name  
wont our voices (already) pass (thank-you)  
along with through and by other voices?

Is the dream a move to a signature on a book? To having the name of an Author? The name of the owner? Or. Something ellese? There is a lesson to be learned from the back porch voices a lesson to be learned from she and she and she talking and passing stories through the between an i not yours or your mothers or her mothers but an i remember the oh my lordy did she ever and the look on his face i swear she was almost oh she wasn't go on now youre telling tales what happened was i and i and i shifting sharing over lapping inter ruptions weaving words voices i's and eyes and ah yes sewing eating nodding laughing whispering on the back porch.

Then. Maybe. We would no longer hear the questions that have been rehashed for so long: who really spoke? Is it really he and not someone else? (she perhaps?) With what authenticity or originality? And what part of his deepest self did he express in his discourse? Instead, there would be other questions, like these: What are the modes of existence of this discourse? Where has it been used, how can it circulate, and who can appropriate it for herself? What are the places in it where there is room for possible subjects? Who can assume these various subject functions? And behind all these questions we would hear hardly anything but the stirring of an indifference: What diffherence does it make who is speaking?

Mark my words.

# Composition Evaluation

Composition Evaluation

	A	B	C	D	F
1. Is the thesis sentence clear and well supported?					
2. Is the composition well organized and developed?					
a. Is the order or arrangement of the material in the composition as a whole correct, clear, and easy to follow?					
b. Does the discussion part of the composition keep a balance and support the purpose of the composition as promised in the thesis?					
c. Is there sufficient use of specific, concrete details to support any generalizations made in the composition?					
d. Is each of the paragraphs well organized and developed and is there continuity between each?					
3. Is the word choice effective and does the composition avoid wordiness?					
4. Is the composition free of errors in grammar, punctuation, spelling, sentence construction, etc.?					
5. Is the title appropriate and effective?					
6. Does the composition as a whole reflect thought? Is it logical?					

Composition Grade \_\_\_\_\_

Additional comments: