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Edward T. Channing's "Corrections" (1831)

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Edward T. Channing's "Corrections" (1831)

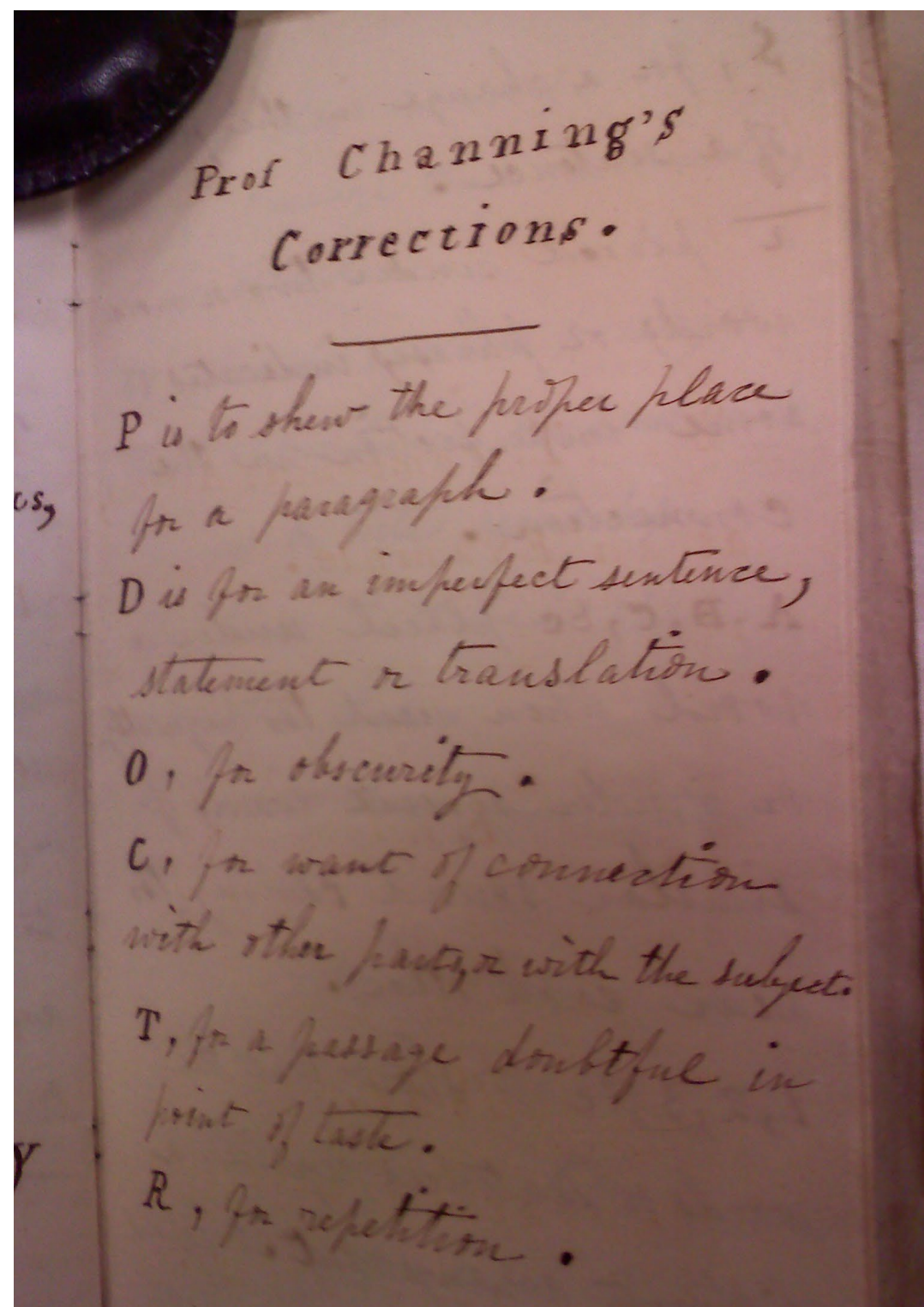
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DOCUMENT

Document

Historical Rubric by
Edward T. Channing,
Professor of Rhetoric at
Harvard (Emerson and
Thoreau's professor) 1831



TERMS

- obscurity
- connection
- point of taste
- Repetition
- Paragraph placement
- Imperfect statement or sentence

Goals of the assignment

- have proper paragraph placement
- find connections
- Have students write original ideas that are not repetitive

GOALS

Theory utilized:

1. Aristotle: Athenians: "Instead of examining everything, rhetorical argument builds, whenever possible, on assumptions the audience already holds," (170); "It is clear, further, that its function is not simply to succeed in persuading, but rather to discover the means of coming as near such success as the circumstances of each particular case allow," (181); Masedonians: "We can now see that a writer must disguise his art and give the impression of **speaking naturally** and not artificially," (238).
2. Blair: "The study of **arranging** and expressing our thoughts with propriety, teaches to think, as well as to **speak, accurately**," (952)
3. Campbell: "...rhetoric must be able to inform and argue, to provide aesthetic delight, to affect the **feelings**, and to urge action," (898)
4. Whately: "Rhetoric is in much the same state as its parent logic: Instead of requiring more attention to observed facts, such as details of style, rhetoric needs a theory of persuasion that describes the actual **processes** by which conviction is formed," (1000)
- 5: Bain: "It is recommended, besides, that, in the course of the pupil's reading, the principles should be applied to point out the merits and demerits of **select passages**," (1146)

THEORY

Theory

According to Sharon Crowley, this assignment demonstrates how "Bain's application of methodical principles to the development of paragraphs exacerbated the emerging tendency of nineteenth-century composition theory to concentrate on the shape of discourse, rather than on its contents or on the persons who compose and read it," (272)

Analysis:

-The theory used does not help students because they are so focused on the shape or word count rather than the content of their paragraphs. They are not focused on the ideas in the paragraphs themselves or who read their paragraphs- readers must figure it out as they read

Recommendations:

Aspasia, Covino

-According to Covino, "Teaching advanced composition may mean **introducing "new" genres** that require and enfranchise dialogic writing; the most obvious of these genres is the dialogue itself. Perhaps we need to encourage our advanced students to engage in their own dialogic writing." (120)

-According to Aspasia, "the speakers **praise** him for what he has done and for what he has not done-that is he beauty of them-and they steal our souls with their embellished words; in every conceivable form they praise the city..." (61); "such is the art of of our rhetoricians, and in such manner does the

DISCUSSION AND CONCLUSIONS

ADVANTAGES

-According to Covino: "Teaching advanced composition may mean **introducing "new" genres** that require and enfranchise dialogic writing; the most obvious of these genres is the dialogue itself. Perhaps we need to encourage our advanced students to engage in their own dialogic writing." (120)

Grid Category Analysis

According to Covino, bad writing is "thoughtlessness" and overly "focused" (121); "thinking and writing as...ready conviction;" follows "the consistency, coherence, and blindness of an insistent 'thesis.'" (120)

According to Covino, Student imagined is "The responses of Phaedrus portray a student less interested in thinking things over than in merely assenting, whether he understands it or not: "Yes"; "Of course"; We certainly do"; That's the way it is Why, of course! (262-63). Phaedrus feigns complete understanding at every turn, revealing his strong desire for packaged knowledge and his impatience with being led astray "from quick understanding"(115).

Questions for further study:

-if we repeat phrases or words in our writing, will that make it stronger or lose the readers' desire to continue reading?

RESULTS AND CONCLUSIONS