RHETORIC LEVEL

HISTORY

Accountability Questions

1. What roles had Madison played in public life before becoming President?
2. List the events that led to the War of 1812.
3. Look at the dates of the War of 1812. When was it fought?
4. Where were the major campaigns of the War of 1812 undertaken, and why in that region?
5. Francis Scott Key wrote "The Star-Spangled Banner" in response to the British bombardment of Fort McHenry. On the Internet, look up more details about the writing of this song. Also, find the lyrics for each of the verses. Does the song have more meaning for you now that you've studied the War of 1812?

Thinking Questions

1. Summarize the responses of the first four presidents to the European wars that raged almost uninterrupted for America's first twenty-five years as a nation. Prepare to discuss President Madison's response in the context of his predecessors' experiences.
2. How did the process of going to war in 1812 expose deep sectional (meaning, geographic sections of the country) and political divisions within America?
3. In Week 4, we noted that Jefferson preferred to rely on the services of local militia, rather than keep a large standing army. What did the campaigns to invade Canada show about this military strategy?
4. Returning students will remember our definition of the term "nationalism" from their earlier studies. (If you don't know the meaning of this term, look it up in a dictionary or on the Internet.) What does it mean in general, and what did it mean to Americans immediately after the War of 1812 ended?
   - ❑ How did congressional Republican leaders change their outlook and policies as a result of the nationalistic fervor that followed the War of 1812?
   - ❑ What was Henry Clay's American System? How was it the quintessential example of the new nationalistic focus?
   - ❑ How far was Clay able to advance his American System during Madison's administration? (Note both the advances gained and the limitations to Clay's vision during this period.)

GEOGRAPHY

1. If you are working on a cumulative map project this year, add the following states:
   - ❑ Louisiana, which joined the Union in 1812
   - ❑ Indiana, which was added in 1816

2. On an outline map of eastern Canada and the eastern United States, label the following locations that were instrumental in the War of 1812:
   - ❑ Chesapeake Bay
   - ❑ Washington, D.C.
   - ❑ Detroit, MI
   - ❑ Niagara River
   - ❑ Montreal, Quebec
   - ❑ Thames River (in Ontario)
   - ❑ Lake Erie
   - ❑ Lake Champlain
   - ❑ Mississippi Territory
   - ❑ Fort McHenry (in Baltimore, MD)
   - ❑ New Orleans, LA

LITERATURE

Literary Introduction

In 1784, the last great English Neoclassicist, Samuel Johnson, died. In the same year a man familiar to us, William Blake, quietly opened a print shop in London. He would become the first great English Romantic. Although the spirit of Neoclassicism lingered in England well into the next century, 1785 marked the opening of a new period of English literature—the age of Romanticism.[1] We will be studying various famous authors of the Romantic era over the next few weeks, as well as characteristics of Romanticism. In Week 9, we will put all these authors and characteristics together and evaluate them biblically.

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1 We use a capital *R* to distinguish Romanticism from concepts like the romantic mode, romantic love, or the romance novel.

STUDENT ACTIVITIES

Two key English Romantics were William Wordsworth and Samuel Taylor Coleridge. In 1798, before either reached the age of thirty, their place in literary fame was assured with the publication of *Lyrical Ballads*. The preface to this work articulated new poetic theories that were to shape Romanticism, at least in England. The two friends contributed a fresh theory of literature. According to Wordsworth, the heart of poetry is "the spontaneous overflow of powerful feelings," but these feelings only become poetry when the poet quietly reflects on them, after they have passed. Coleridge, following the Germans, emphasized the role of imagination. In addition, Wordsworth insisted that good poetry could be written about everyday scenes and people using "low" diction. He also objected to the excesses of "poetic" diction that characterized the earlier eighteenth century. The poems that the two friends published in *Lyrical Ballads* marked a return to the two disused genres, the lyric and the ballad, which had been recently revived by Percy, Burns, and Scott.

In addition to the lyric and ballad, Wordsworth and Coleridge also recovered the ode and the sonnet. Odes had been popular since the early 1600's as a lofty poetic form suitable for celebrating important ideas or events, or praising people of high rank or merit. In the hands of Wordsworth and Coleridge, the ode kept much of this character, but it also became a means of praising (or simply exploring) more private things, including personal feelings and thoughts. From the mid-1600's to the end of the 1700's, the sonnet had virtually disappeared from English literature. Wordsworth, in particular, revived it. He used the sonnet for an unusually varied number of topics, including nature, cities, mutability, steamboats, railways, and even wrote a sonnet about sonnets.

Wordsworth grew up in the Lake District of England, and his poetry is strongly marked by love for those landscapes and by an interest in the ordinary people who inhabited them. He is perhaps best remembered for poems that tell of lonely rambles through the countryside, and interactions with the humble country people. In addition to his own memories, Wordsworth borrowed the country scenery and air of simplicity from the tradition of pastoral poetry but transformed the traditional elements of the pastoral into something more personal, inventing what we now think of as a "nature poem"—a poem that broadly explores a person's private responses to nature. His poems are characterized by meditative, self-expressive, and exultant modes, though he also sometimes wrote sad or lamenting poems.

Coleridge's poetry differs from that of Wordsworth. Often in ill health, he eventually became dependent on his medicine (opium), which was at that time not known to be addictive. Some of his poetry was apparently based on opium-induced dreams, including the poem "Kubla Kahn." He was also often depressed and struggled with feelings of guilt (though he had committed no crimes). Perhaps as a result, he tended towards moods of prophecy, confession, and even horror. Though he did live in the Lake District for awhile and wrote some poems on natural subjects, Coleridge's works owe much less to his surroundings than Wordsworth's. Also, far more than Wordsworth, Coleridge was apt to draw on archaic language, the medieval, the legendary, and tales of the supernatural.

Readings

Here is a list of the poems that you should read for class. Please ask your teacher whether you are to read only these, or these and the other poems in the *Shorter Works Anthology* selection from Wordsworth and Coleridge as well. Don't forget to pay attention to the notes for each poem as you read!

❑ William Wordsworth
- ❑ "Expostulation and Reply"
- ❑ "The Tables Turned"
- ❑ "Steamboats, Viaducts, and Railways"
- ❑ "Composed upon Westminster Bridge, September 3, 1802"
- ❑ "My heart leaps up"
- ❑ "Ode: Intimations of Immortality"
- ❑ "The world is too much with us"
- ❑ "I wandered lonely as a cloud"
- ❑ "London, 1802"
- ❑ "Mutability"
- ❑ "Surprised by joy"
- ❑ "The Solitary Reaper"
- ❑ "Resolution and Independence"

❑ Samuel Taylor Coleridge
- ❑ *The Rime of the Ancient Mariner*
- ❑ "The Aeolian Harp"
- ❑ "Dejection: An Ode"
- ❑ "Frost at Midnight"
- ❑ "Kubla Kahn"
- ❑ "Epitaph"

Recitation or Reading Aloud

Your teacher may allow you to choose your own selection for recitation or reading aloud, or may assign you one of the suggestions below:

❑ For One Student: Any of the shorter Wordsworth or Coleridge poems would be a good choice, though we particularly recommend "The world is too much with us" or "Kubla Kahn."

❑ For Two: "Expostulation and Reply" and "The Tables Turned" (one poem each)

Defining Terms

Continue your index card bank of literary terms this week by making cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

Terms for Beginning and Continuing Levels

❑ Archaic Diction: Language that is now rarely used, except when revived by authors in order to give their writing the feel of older times.

❑ Confessional Mode: A mode in which the purpose is to confess feelings, thoughts, and actions, often personal but sometimes those of a community. The confessional mood varies but is often one of longing or even desperation.

❑ Elegiac Mode: a mode in which the main element is a purpose and mood of lament and mourning, which usually focuses on praising a loved one who has died.

❑ High (Poetic) Diction: Language that has been developed specifically to be used in poetry. Such language is intense and vivid and is often considered elevated or lofty. The term may also indicate language that was once vivid but has become stale through much use.

❑ Horror Mode: A mode in which the purpose is to frighten the audience and the mood is correspondingly dark and sinister.

❑ Laudatory (Exultant) Mode: A mood or attitude of celebration, usually with the purpose of praising something or someone.

❑ Low (Common-Speech) Diction: Language borrowed for poetic use from everyday speech, and considered especially appropriate for poetry written on everyday topics.

❑ Meditative Mode: A mode in which the purpose is to turn over a number of thoughts in sequence, often in a mood of quiet personal contemplation.

❑ Ode: An exalted lyric poem that celebrates a dignified subject in a lofty style (Ryken, *Words of Delight* 516).

❑ Prophetic Mode: A mode in which the purpose is to prophesy about the future. The mood is generally solemn and austere, but often passionate as well.

❑ Self-Expressive Mode: A mode in which the main purpose is simply to express personal thoughts and feelings.

❑ Sonnet: A short poem of fourteen lines in iambic pentameter, typically in continuous stanza form and typically rhyming either 1) *abbaabba cdcdcd* (or *cdecde*), or 2) *abab cdcd efef gg*. Content varies but is usually about private, not public, concerns.

Beginning Level

1. In order to apply what you learned from your readings this week in Measuring Verse (Appendix D) of *Poetics*, print out a copy of the poem "I wandered lonely as a cloud" from Appendix A of the *Shorter Works Anthology* and practice scansion on it. You can use the checklist at the end of Measuring Verse to help you do this.

2. Copy the following charts on two index cards for your box of literary vocabulary cards. Put the title of the chart on one side of the card and the chart itself on the other side.

TYPE OF FOOT	PATTERN DESCRIPTION	MARKED AS
Iamb	A light stress followed by a heavy stress	‿ ╱
Trochee	A heavy stress followed by a light stress	╱ ‿
Spondee	Two heavy stresses	— —
Anapest	Two light stresses followed by a heavy stress	‿ ‿ ╱
Dactyl	A heavy stress followed by two light stresses	╱ ‿ ‿

COMMON METRICAL LINES	
NAME OF LINE	NUMBER OF FEET IN THE LINE
Monometer	One metrical foot per line
Dimeter	Two metrical feet per line
Trimeter	Three metrical feet per line
Tetrameter	Four metrical feet per line
Pentameter	Five metrical feet per line
Hexameter	Six metrical feet per line
Heptameter	Seven metrical feet per line
Octameter	Eight metrical feet per line