IB Literary Terms and Devices

Aligned with ministerial list for grade 12

ALLEGORY: An extended story that makes sense on a literal level but also conveys another more important meaning, perhaps spiritual, moral or political. As allegory, character, setting or action can be one-dimensional.  Parables, fables and satires are forms of allegory. The Tao of Pooh is a cute story of Winnie of the Pooh and his friends. It also teaches the precepts of the Taoism. Famous allegories include: Dante's, Divine Comedy; Bunyan's, Pilgrim’s Progress; and C.S. Lewis’s, Chronicles of Narnia

ALLITERATION: A literary device which creates interest by the recurrence of initial consonant sounds of different words within the same sentence. Shakespeare uses alliteration liberally, e.g.: "malicious mockery" (HAMLET, 1.2); "Through bog, through bush, through brake, through brief" (MND, 3.1) The repetition calls attention to the phrase and fixes it in the reader's mind, and so is useful for emphasis as well as art.

CONSONANCE: repetition of consonant sounds within a word and at the end of the word, e.g.: “the brittle little lie” (the ‘t’ and ‘l’ sounds). There is assonance too.

[William Blake](http://literarydevices.net/community/tag/william-blake/))

ASSONANCE: The close repetition of similar vowel sounds, in successive or proximate words, usually in stressed syllables, e.g.: “Poetry is old, ancient, goes back far. It is among the oldest of living things. So old it is that no man knows how and why the first poems came.” Carl Sandburg, in “Early Moon”. The long ‘o’ sounds are repeated, perhaps with the effect of giving a weight and slowness to the text.

SIBILANCE: repetition of fricative (‘s’, ‘z’, ‘sh’, etc.), e.g.: Sweet moans, dovelike sighs,/Chase not slumber from thy eyes, / Sweet moans, sweeter smiles.(“A Cradle Song” by William Blake)

 ALLUSION: A literary device which creates interests through a brief, indirect reference to another literary work, usually for the purpose of associating the tone or theme of the one work with the other.  A little boy on the playground kissing all the little girls, might be called ‘a little Romeo’.

AMBIGUITY: When, for a higher purpose, an author intentionally suggests more than one, and sometimes contradictory, interpretations of a situation.  When the different meanings are not intentional, they are considered to be "vague," rather than ambiguous.  The character of Shylock in The Merchant of Venice is ambiguous enough to have justified a wide range of conflicting literary interpretations, ranging all the way from villain to victim.

ANALOGY: A comparison of two things, where we take what is known to explain what is more abstract. The plasticity of the human brain is complex. Many BC kids understand skiing or snowboarding. If one were to begin an analogy of neural pathways created like the ruts in a ski slope, we take what we know to begin to understand the brain.

ANAPHORA: repeating the first line of a poem for effect. Ex. from Wordsworth, “Five years have passed; five summers, with the length of five long winters! And again I hear these waters…”

ANAPHORA: Repeated words or phrases used to emphasize a point, especially at the beginning of successive sentences or paragraphs, e.g.: “We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender.” Winston Churchill WWII

ANASTROPHE (an-A-stro-fee): Inversion of the usual, normal, or logical order of parts of a sentence (fancy word for inversion), e.g.: “Powerful you have become; the dark side I sense in you.” Yoda

ANTIMETABOLE (AN-ti-mə-TAB-ə-lee): To repeat the same words of a clause, but in a mostly reverse order grammatically, e.g.: “One should eat to live, not live to eat.” (Moliere). “Ask not what your country can do for you, but what you can do for your country.” (John F. Kennedy) The second example is also anastrophe.

CHIASMUS (kai-AZ-məs) In successive similar clauses, the second clause is reversed and also changes the words, e.g.: “He went to the country, to the town went she.” E.g.: “He came in triumph and in defeat departs.” Both examples are also anastrophe

ANECDOTE: Brief story, told to illustrate a point or serve as an example of something. When a public speaker makes an anecdote, they often help show the character of the speaker. ANECDOTAL EVIDENCE is personal evidence, not necessarily based on science.

ANTAGONIST: The character in a story who opposes the hero, or protagonist (main character).

ANTHROPOMORPHISM: A literary technique in which the author gives human characteristics to non-human objects, e.g.: the speaking animals in the Chronicles of Narnia (C. S. Lewis). The Greek myths anthropomorphize the gods.

ANTI-HERO: is a hero with wart. Our hero has negative attributes, and can get up to villainy, but doesn’t necessarily.

APHORISM: A short, pithy and instructive statement of truth; e.g. “Power tends to corrupt, and absolute power corrupts absolutely” (Lord Acton, 1887). Also called a maxim, e.g.: "pride goes before a fall" (Prov. 16:18).

APOSTROPHE: Calling out to an imaginary, dead, or absent person, or to an idea. If it is to a god or goddess, it is called ‘invocation’. E.g. "Save me ... ye heavenly guards!" (HAMLET); "O Come Sisters Three [the 3 Fates], come, come to me" (Thisby, MND, 5.1); "O my swineherd!" (ODYSSEY).

APPOSITIVE: When a noun is followed immediately by something that renames it, identifies it further, or adds to it, the thing that follows is the appositive, e.g.: “We were waiting outside the condemned cells, *a row of sheds* fronted with double bars, like small animal cages.” (George Orwell) E.g.: “John, my friend, likes to eat chocolate.”

ARCHETYPE (Gk. Arkhe (first) + tupos (type)). Archetypal characters are generally the first or earliest characters from literature (all forms) on which other characters are based. E.g. If two sets of parents are feuding and keeping their children from being together romantically, the children are archetypes of Romeo and Juliet. Hero figures are often archetypal in their qualities: courage to face an impossible obstacle, steadfastness against evil. They are based on great heroes such as Beowulf (Old English) or Hercules.

BLANK VERSE: Unrhymed poetry written in iambic pentameter (See: METER).

FREE VERSE: Modern poetic form that does not rhyme and may or may not have a rhythm.

CATASTROPHE: In classical tragedy, catastrophe was not a product, but a process, a sliding towards a moral, physical or economic destruction of the tragic hero. In Act 5, Macbeth is very quickly sliding towards a bitter end.

CHARACTER: A person in a literary work. CHARACTERIZATION: The process by which a writer reveals a character’s personality and traits. A "flat character" is one who is stereotypical and lacks interest.  A "round character" is one who is presented in greater depth, interest and detail.  A character who does not undergo any change is called a "static character" (e.g., Tiny Tim in Charles Dickens' "A Christmas Carol"), while a character who undergoes some sort of trans-formation is called a "dynamic character" (e.g., Scrooge in the same work). INDIRECT CHARACTERIZATION: the author reveals traits of the character and we make our own judgments. DIRECT CHARACTERIZATION: the author calls a villain a villain, and we don’t have to infer it.

CLIMAX: A point of heightened intensity in the story, often where we find out if a protagonist will win or lose. Usually, the outcome of the conflict is determined.

CONCEIT: An unusual, elaborate comparison; a poetic literary device, which was common among the Metaphysical poets of the 17th century.  A famous example is the metaphor used by John Donne in his poem, “The Flea,” in which he pleads with his mistress not to leave him.  He argues that she can save their relationship if she will just refuse to kill a flea: “Oh stay, three lives in one flea spare.”  Shakespeare satirized this literary device in Sonnet 130: “My mistress’ eyes are nothing like the sun; Coral is far more red than her lips’ red.”

CONFLICT: The struggle between opposing forces that provides the central action and interest in any literary plot. The struggle between the Capulet and Montague families in Romeo and Juliet is a classic example of conflict.  This conflict creates interest and presents a challenge or obstacle, which cries to be overcome.  In Homer's Odyssey, the conflict consists in a long series of obstacles, which the hero must overcome in order to be reunited with his wife and son.

CONNOTATION: 2nd or other dictionary definition for a word. If I call my father-in-law ‘cold’, I might mean that he is distant and unfriendly.

DENOTATION: 1st dictionary definition of a word. If it zero degrees, it is ‘cold’.

DENOUEMENT: From the French: "unknotting".  The final outcome or unraveling of the main dramatic complications in a play, novel, or other work of literature.  Denouement is usually the final scene or chapter in which any necessary, and, as yet unmade, clarifications are made.  It sometimes involves an explanation of secrets or misunderstandings.    
  
DEUS EX MACHINA (*Latin* “God out of the machine): A plot device dating back to ancient Greek drama, when a conflict was resolved through a means that seems unrelated to the story (e.g. when a god suddenly appeared, without warning, and solves everything).  The term is used negatively, as a criticism, when an author’s solution to a conflict seems artificial, forced, improbable, clumsy or otherwise unjustified.

DIALOGUE: The lines spoken by, or between, the characters in a narrative.  The dialogue is important to reveal their CHARACTERIZATION and/or advance the PLOT.  In plays, dialogue often includes references to changes in the setting.  Noticing such details is particularly important in classical drama and in Shakespeare's plays since explicit stage directions are often missing.

DICTION: The distinctive vocabulary of a particular author.   
  
ELEGY: a style of older poetry, a meditative poem in the classical tradition of certain Greek and Roman poems, which deals with more serious subject (e.g. justice, fate or providence).  It often begins with an appeal to a muse for inspiration and includes ALLUSIONS to classical mythology.  Other literary works may include elegiac motifs, reminding the reader of the transitory (temporary) nature of life.

 EPIC: A long, grand, narrative (story-telling) poem about the brave, exemplary deeds of ancient heroes often interacting with supernatural forces or beings.   Examples include Homer's Iliad and the Odyssey, and the Anglo Saxon epic, Beowulf, the Aeneid, and Milton's, Paradise Lost.

EPISTOLARY NOVEL: A novel which takes the form of letters which pass between the main characters; e.g. The Screwtape Letters, by C.S. Lewis.

End of Quiz 1

 TEST 2   
EPONYM/EPONYMOUS: the person for whom something is named, such as the central characters of Hamlet and King Lear, from whom those plays take their title. Ex. The eponymously named Hamlet (the titular character is Hamlet).

EXPLICATION: a very close reading of a text, often looking at imagery or literary devices throughout the entirety of a text.

EXPOSITION (IN LITERATURE): often the main characters and background setting are introduced and described.

FARCE: a type of theatre genre that has characters who are *ridiculous*. There are often farcical elements in other genres, such as political satire.

 FIGURATIVE LANGUAGE: Descriptive language in which one thing is associated with another, through the use of SIMILE, METAPHOR, or PERSONIFICATION. Literal tends to mean the denotative definition of a word. If you say, “My dad is going to kill me,” in a figurative sense, one is safe; in a literal sense, one’s life is in danger.

FOIL: a character who is so opposite to another, that this difference highlights a certain quality in the other character. A villain is a foil to a hero and vice versa.

FORESHADOWING: Hints of future events through unusual circumstances in the present vs. FLASHBACK, which is a device that shows us the past in a story.

FRAME: The literary device that starts or ends a novel in the same place.

FREE VERSE: A type of poetry which avoids the patterns of regular rhyme or meter.  Rhyme may be used, but with great freedom.  There is no regular meter or line length.  Robert Frost remarked that writing free verse was like "playing tennis without a net".  Free verse is not to be confused with BLANK VERSE which, although unrhymed, follows a definite form.

GENRE: A distinct classification in literature.  A classification according to what different works have in common, in their structure and treatment of a subject: autobiography, fiction, horror, sci-fi, etc. FORM tends to be the more specific type of writing: essay, speech, play, short story, etc. If you did a course on the essay, one could see this category as a genre of study, but it is also a form of writing.

HEROIC COUPLET: One of the most common forms of English poetry.  It consists of two rhymed lines of iambic pentameter, which together express a complete thought. Shakespeare's sonnets typically end with a heroic couplet, e.g.: “So long as men can breathe, or eyes can see,/ So long lives this, and this gives life to thee” (18).

HYPERBOLE: Exaggeration for effect.

IMAGERY: The use of words to create pictures.  A broad category that is around all figurative language that creates a picture in one’s mind: metaphor, simile, symbol, etc.

IRONY**:**

the recognition of incongruity between reality and appearance.

* **situational irony** is the difference between what is intended or expected and what actually occurs. Ex. The character expects to be happy when rich, but is not (King Midas)
* **verbal irony** is the difference between what is meant and what is said (“Nice weather!”🡪raining).
* **sarcasm** is verbal irony with a human target (“Nice haircut!”🡪not).
* **dramatic irony** is when the audience knows something the characters do not. Ex. We know a murderer is in the closet.
* **sardonic (sardonicism)** bitterly or cynically derisive (mocking) humour

JUXTAPOSITION: The arrangement of two or more ideas, characters, actions, settings, phrases, or words side-by-side or in similar narrative moments for the purpose of comparison, contrast, rhetorical effect, suspense, or character development.

MALAPROPISM: A comic misuse of common words or accidental:

MND III.i.75

Bottom: Thisbe, the flowers of *odious* savours sweet –  [odious—smelly]

Quince: *Odours – odours*!

Bottom: *Odours* savours sweet….

EX. For all intensive purposes, I really think he takes us for granite.

For all intents and purposes, I really think he takes us for granted.

MAXIM: See APHORISM

METAPHOR: A figure of speech in which one thing is equated with something else. She is a bulldog when it comes to her kids. An EXTENDED METAPHOR functions throughout the entirety of a work. A MIXED METAPHOR is considered bad form. Ex. He was a lame duck, and did not step up to the plate. In the example, is he a duck or a baseball player?

METER: Repeated patterns of stressed and unstressed syllables in poetry (from the Greek, "metron": “measure”).  In English the most common patterns are these. See notes on scansion; that is, scansion is how we scan the lines of poetry looking for meter.

Start of Lit. Term Set 3

METONYMY:a term is substituted for another term with which it is closely associated. Example: 1)"crown" stands for ‘government’. i.e. **The crown** will hear your case. 2) ‘bottle’ stands for alcohol. i.e. He likes the **bottle**. 3) ‘hollywood’ stands for movie establishment. i.e. **Hollywood** is coming to downtown Vancouver this week to shoot a movie. SYNECDOCHE: 1) a physical part of that thing is substituted for the thing with which it is closely associated. Example: ‘wheels’ are on a car. i.e. Look my new **wheels**—it’s a BMW. 2) ‘sails’ are attached to a ship. i.e. Majesty, we saw a 1000 **sails**! (hundreds of ships). 3) ‘hands’ are what all sailors have. i.e. We need all **hands** on deck!

 MOOD: The atmosphere that pervades a literary work with the intention of evoking a certain emotion or feeling from the audience.

MOTIF: One of the key ideas or literary devices that supports the main THEME of a literary work.  It may consist of a recurring feeling, idea, colour, image, sound, etc. (coming-of-age, the colour red and passion, betrayal, the sound of rustling leaves, cherry blossoms, etc.)

NARRATIVE ESSAY: usually a true story told with intent; that is, intending to vividly make us see or understand what the narrator felt, or intending to prove a point or make us think deeply on a topic.

NARRATOR: The *narrator* is the speaker in a work of prose. The *speaker* or *persona* is the speaker in a work of poetry.   The narrator of Mark Twain's novel The Adventures of Huckleberry Finn, for example, is Huck.  Protagonist or participatory narrator: narrator is participating, usually 1st person (‘I’)

**Subjective Narrator**: not always to be trusted

**Omniscient Narrator:** knows all

**Participatory Narrator**: usually 1st person, protagonist or taking part in the story.

**Limited Omniscient Narrator:** know a lot, but not all (spy story, love story, etc.)

**Objective Narrator or Observer Narrator:** makes no judgments, like a fly on a wall

ONOMATOPOEIA: The use of words which sound like what they describe; e.g. "buzz, whir, babble," for bees, saws, and gossip; e.g.: “There be more wasps that buzz about his nose" (Henry VIII, 3.2).

OXYMORON: A figure of speech that combines opposite qualities in a single term; e.g. open secret; original copy; definite maybe.

PARADOX: A statement that appears to be contradictory, but which reveals a deeper (or higher) truth: “It was the best of times, it was the worst of times, etc.” from Dickens.

PARALLEL STRUCTURE is considered good form. It is the copying of grammar in a list. Ex. He has great passions: sports, music, and cars. It would no longer be parallel to change ‘music’ to ‘listening to music.’

PARODY: A literary technique which imitates and ridicules (usually through exaggeration) another author or literary genre.  The easiest parody is when people make a derisive music video.

PERSONIFICATION: Attributing human qualities to inanimate objects, to animals, things or ideas; e.g. “The sunflowers guarded the garden—I almost felt them admonish me as I walked to my plot.” Anthropomorphism is similar, except when we talk about gods or even animals that are very human-like, they are anthropomorphized.

PLOT:  Plot is the unified structure of events and incidents (usually including "conflict," "climax" and "denouement").

POST-MODERNISM: A term used for contemporary worldview probably from the 70’s to present, rejecting tradition, resisting authority, and denying any final or enduring meaning and purpose in life (and literature), although enshrining freedom as a value.---

PROSE: The ordinary use of language usually in paragraph form, not too focused on rhythm and meter (but can be).  Used in contrast to ‘poetry’. **Prosaic:** although it is an adjective to describe prose, it is often used connotatively as a put-down to suggest that someone should have said something in a nicer way.

PROTAGONIST and ANTAGONIST: A protagonist is the central character in a literary work. An antagonist is a character who is opposite to, or challenges, the protagonist.

PUN: A humorous use of words which sound alike; e.g. A duck says to a server in a restaurant, “Put it on my bill.”

QUATRAIN: a chunk of four lines in a poem, couplet, tercet, quatrain, etc.

REFRAIN: a line that is repeated in a poem or speech for effect. Ex. Quoth the raven, ‘Nevermore!’

RHETORIC: the art of communication, especially persuasion.

SATIRE: a literary tone used to ridicule or make fun of human vice or weakness, as well as politics, religion or social customs, often with the intent of correcting, or changing, the subject of the satiric attack.

SETTING: The emotional and physical environment of the story.

SIMILE: A comparison of different things by speaking of them as "like" or "as" the same; e.g. "thy two eyes, like stars.” The simile "Oh, my love is like a red, red rose," for example, serves as the title and first line to a poem by Robert Burns.

SOLILOQUY: An extended speech in which a lone character expresses his or her thoughts; a dramatic monologue which allows the audience to “hear” what the character is “thinking”.

SONNET: The sonnet is a fourteen-line lyric poem in predominantly iambic pentameter, with a formal rhyme scheme. Although there can be considerable variation in rhyme scheme, most English sonnets are written in either the Italian (Petrarchan) style or the English (Shakespearean) style.

STEREOTYPE: a fixed idea or conception of an idea or of a character, which often does not allow for any individuality of the character. Stereotypes are often based on religious, social or racial prejudices or narrow few of gender.

STREAM-OF-CONSCIOUSNESS: The writer expresses a character’s thoughts and feelings as a chaotic stream, with no apparent order or logic.  The text is held together through psychological association and realistic characterization.

SYMBOLISM: A symbol is something that stands for something else. The symbol of the great white whale in Herman Melville's Moby Dick, for example, may stand for the devil, nature, fate, or the Divine.

SYNECDOCHE: A figure of speech by which a part of something (attached to something) refers to the whole, as in "fifty wagging tails" (for fifty dogs).  Synecdoche can also be used when a part is referred to as the whole, as in: "Use your head!" (head holds brain).  [Compare: METONYMY]

SYNTAX: An author’s distinctive form of sentence construction.  Distinctive forms include: very long sentences; very short sentences; parallelism (e.g. “on the sea, in the air, etc.”); and repetition of key words or phrases.

THEME: A theme is an author’s insight about life.  It is the main idea or universal meaning, the message of a literary work. A theme may not always be explicit or easy to state, and different interpreters may disagree.  It is not one word—if you want to use it as such, you are probably talking about ‘motif’

TONE: The writer’s attitude, mood or moral outlook toward the subject and/or readers, e.g.: as angry, cynical, empathetic, critical, idealistic, etc.

UNDERSTATEMENT: A statement which says less than is really meant.  It is a figure of speech which is the opposite of HYPERBOLE. Ex. As a burning building begins to collapse, “That’s a bit of fire, isn’t it?”

It also applies when an affirmative is stated used negatives, as when “good” is expressed as “not bad.”  Ex. As you look at a two rainbows creating a giant letter ‘M’, “That’s not too shabby.”

VIEWPOINT/Point-of-view: The intellectual or emotional perspective held by a NARRATOR or PERSONA (not to be confused with the author) in connection with a story. Poetry has a SPEAKER. Here are the main possibilities:

1. FIRST PERSON PARTICIPANT - the story is narrated by one of the main

   characters in the story (e.g. Mark Twain's, *Huckleberry Finn*).

2. FIRST PERSON OBSERVER - the story is narrated by a minor character,

   someone plays only a small part in the plot (e.g. Emily Bronte's,

*Wuthering Heights*).

3. THIRD PERSON OMNISCIENT - the story is narrated not by a character,

   but by an impersonal author who sees and knows everything,

   including characters’ thoughts (e.g. *the Iliad*, *Odyssey* and *Aeneid*).

4. THIRD PERSON LIMITED OMNISCIENT - the story is narrated by the author, but he/

   she focuses on the thinking and actions of a particular character.

5. OBJECTIVE NARRATOR- the story describes only what can be seen, as a newspaper reporter.

VOICE: An author’s distinctive literary style.

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\*  Sources which have been used for reference in the creation of this glossary include: "Guide to Literary Terms," enotes.com; "Glossary of Fiction Terms," McGraw-Hill Higher Education Online; "Glossary of Literary Terms," Robert H. Harris; “Literary Terms and Definitions,” Dr. L. K. Wheeler, Carson-Newman College; “Glossary of Literary Terms,” the Reading/Writing Center, Hunter College; J.A. Cuddon, The Penguin Dictionary of Literary Terms (1991); Karl Beckson and Arthur Ganz, A Reader's Guide to Literary Terms (1967); Chris Baldick, The Concise Oxford Dictionary of Literary Terms (2001); A Guide to the Study of Literature: A Companion Text for Core Studies 6, Landmarks of Literature, English Department  Brooklyn College; Eng. 1001: Using Effective Diction, Randy Rambo.

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Sources:

My own meandering recollections

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<http://www.gertzresslerhigh.org/ourpages/auto/2013/3/13/60886679/AP%20LITERARY%20TERMS.pdf>

<http://www.oxfordtutorials.com/AP%20Literacy%20Glossary.htm>

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WRITING MOVEMENTS AND STYLES TO KNOW:

IMPRESSIONISM

a nineteenth-century movement in literature and art which

advocated a recording of the artist’s personal

impressions of the wo

rld, rather than a

strict representation of reality.

MODERNISM

a term for the bold new experiment

al styles and forms that swept the

arts during the first third

of the twentieth century.

NATURALISM

a nineteenth century literary move

ment that was an extension of

realism and that claimed to portray life exactly as it was.

PLAIN STYLE

Writing style that stresses simplicity

and clarity of expression (but will

still utilize allusion

s and metaphors), and was the main form of the Puritan writers.

Literary Terms page 11

PURITANISM

Writing style of America’s early English-speaking colonists.

emphasizes obedience to God and consists

mainly of journals, sermons, and poems.

RATIONALISM

a movement that began in Europe

in the seventeenth century, which

held that we can arrive at truth by using our

reason rather than rely

ing on the authority of

the past, on the authority of the Church, or an institution

. ALSO CALLED

NEOCLASSICISM AND AGE OF REASON

REALISM

a style of writing, developed in the

nineteenth century, that attempts to

depict life accurately without

idealizing or romanticizing it.

REGIONALISM

literature that emphasizes a specific geographic setting and that

reproduces the speech, behavior, and attitude

s of the people who live in that region.

ROMANTICISM

a revolt against Rationalism that a

ffected literature and the other arts,

beginning in the late eighteenth century a

nd remaining strong throughout most of the

nineteenth century.

SURREALISM

in movement in art and literature

that started in Europe during the

1920s. Surrealists wanted to replace conventio

nal realism with the full expression of the

unconscious mind, which they considered to

be more real than

the “real” world of

appearances.

SYMBOLISM

a literary movement that originated

in late nineteenth century France, in

which writers rearranged the world of appearan

ces in order to reveal a more truthful

version of reality.

TRANSCENDENTALISM

a nineteenth century movement

in the Romantic tradition ,

which held that every individual can reach

ultimate truths through spiritual intuition,

which transcends reasons and sensory experience.

TIME LINE:

Puritanism 1620 - 1770s

Neoclassic 1770s - early 1800s

Romanticism early 1800s - 1870s

Realism 1850s -early 1900s

Regionalism 1884 - early 1900s

Naturalism - late

1800s - mid 1900s

Modernism - 1920s - [1945]

[Post-Modernism - 1945 -