

## American Literature – Literary Movements

**What are literary movements?** Basically, it is a way to group pieces of writing and their authors throughout history.

**Directions:** Throughout the year, we will be studying the following literary movements. To keep all this information organized and to help you to better understand what we have read, you will be filling out this chart as we study each movement throughout the year. The chart will randomly be checked by your teacher for daily points.

Periods	Genre & Style	Characteristics	Historical Context	Examples
NATIVE AMERICAN	<p>Oral literature tradition relying mostly on performances</p> <p>Includes myths, folktales, and legends</p>	<p>Focuses on creation, origins of the earth, people, and specific animals and plants.</p> <p>Generally demonstrates a deep respect for nature.</p>	<p>Most texts collected and written down in the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century</p> <p>Respect for nature and a reliance on nature for survival</p>	<p><i>The Earth of the Turtle's Back</i> – Onondaga- Northeast Woodland</p> <p><i>The Navajo Origin Legend</i></p> <p><i>When Grizzlies Walked Upright</i> - Modoc</p>
COLONIAL 1620-1750	<p>Sermons, diaries, persona</p> <p>Narratives</p> <p>Sermons written in plain style rather than ornate</p> <p>Religious poetry</p>	<p>Focuses on daily life, moral attitudes, and political unrest</p> <p>Literature is instructive, reinforces authority of the Bible and church</p>	<p>Predestination: fate determined by God</p> <p>All are sinful and must be saved by Christ</p> <p>"Puritan" began as an insult by traditional Anglicans to those who criticized or wished to "purify" the Church of England.</p>	<p>Bradford's <i>Of Plymouth Plantation</i></p> <p>Bradstreet's "Upon the Burning of Our House"</p> <p>Edward's "Sinners in the Hands of an Angry God"</p> <p>Though not written during Puritan times, <i>The Crucible</i> &amp; <i>The Scarlet Letter</i> depict life during the time when Puritan theocracy prevailed (1692, Salem Witch Trials).</p>

<p>REVOLUTIONARY</p> <p>1750-1800</p>	<p>Political pamphlets</p> <p>Travel writing</p> <p>Persuasive writing</p>	<p>Literature instills pride, spurs patriotism, and common agreement</p> <p>National mission and the American character</p>	<p>Encourages support for the Revolutionary War</p>	<p>Writings of Jefferson, Paine, Henry</p> <p>Franklin's <i>Poor Richard's Almanac</i> and "The Autobiography"</p>
<p>ROMANTICISM</p> <p>1800-1860</p>	<p>Character sketches</p> <p>Slave narratives</p> <p>Poetry</p> <p>Short stories</p>	<p>Celebrates the individual, nature, imagination &amp; emotions</p> <p>Value intuition over reasoning</p> <p>Flee corruption of civilization and limits of rational thought toward the integrity of nature and freedom of the imagination</p> <p>Instill proper gender behavior for men &amp; women</p> <p>Re-imagine the American past</p>	<p>Expansion of magazines, newspapers, and book publishing</p> <p>Industrial revolution leads questioning the "old ways" (English ways) of doing things</p> <p>Slavery debates</p> <p>Civil War (1861-1865) is pivotal</p>	<p>Irving's "Legend of Sleepy Hollow"</p> <p>Melville's <i>Moby Dick</i> and <i>Billy Budd</i></p> <p>Whitman's <i>Leaves of Grass</i></p> <p>Dickinson's "Because I Could Not Stop for Death"</p> <p>(Some say these founders of American poetry also belong to Realism and Modernism.)</p>

<p>TRANSCENDENTALISM</p> <p>1830-1880</p> <p>(Some consider the anti-transcendentalists to be the "dark" romantics or gothic)</p>	<p>Poetry</p> <p>Essays</p> <p>Short Stories</p> <p>Novels</p>	<p><u>Transcendental:</u></p> <p>True reality is spiritual</p> <p>Intuition leads us to the indwelling God</p> <p>Self-reliance &amp; individualism</p> <p><u>Gothic:</u></p> <p>Sin, pain, evil</p> <p>Contains elements of gloom, mystery, the grotesque</p>	<p>Today in literature we still read of people seeking beauty in life and in nature, the belief in true love and contentment</p> <p>We still see stories of the persecuted young girl forced apart from her true love</p> <p>We still see portrayals of antagonists whose evil characteristics appeal to one's sense of awe</p>	<p>Emerson's <i>Nature</i> and "Self-Reliance"</p> <p>Thoreau's <i>Walden</i></p> <p>Nathaniel Hawthorne's <i>The Scarlet Letter</i> and "Rappaccini's Daughter"</p> <p>Poe's "The Raven," "The Fall of the House of Usher," and "The Tell-Tale Heart"</p>
<p>REALISM</p> <p>1850-1900</p>	<p>Novels and short stories</p> <p><u>Naturalism:</u> An outgrowth of Realism</p> <p>People are hapless victims of immutable natural laws</p> <p>No supernatural intervention</p>	<p><u>Realism:</u> Examines realities of life, human frailty, local color</p> <p>Depiction of ordinary people in everyday life</p> <p>Objective narrator</p> <p>Does not tell reader how to interpret story</p>	<p>Civil War (1861-1865) brings demand for a "truer" type of literature that does not idealize people or places</p> <p>Dialogue includes regional voices</p>	<p>Crane's <i>The Red Badge of Courage</i> &amp; "The Open Boat"</p> <p><i>The Narrative of the Life of Frederick Douglass</i></p> <p>Twain's <i>The Adventures of Huckleberry Finn</i> (some say 1<sup>st</sup> modern novel)</p> <p>Regional works like Chopin's <i>The Awakening</i>, Wharton's <i>Ethan Frome</i>, and Cather's <i>My Antonia</i> (some say modern)</p>
<p>MODERNISM</p> <p>1900-1950</p>	<p>Novels</p> <p>Plays</p> <p>Poetry (resurgence after deaths of W &amp; D)</p> <p>Experimental as writers seek a unique style</p> <p>Use of interior monologue &amp; stream of consciousness</p>	<p>The pursuit of the American Dream</p> <p>America as the land of Eden</p> <p>Soon that optimism and a belief in the importance of the individual is overwhelmed by</p> <p>Themes of alienation and disillusionment</p>	<p>WWI and WWII</p> <p>Writers reflect the ideas of Darwin (survival of fittest) and Karl Marx (how money &amp; class structure control a nation)</p> <p>Overwhelming technological changes of the 20<sup>th</sup> Century</p> <p>Harlem Renaissance</p>	<p>Steinbeck's <i>The Grapes of Wrath</i></p> <p>Eliot's <i>The Wasteland</i></p> <p>Fitzgerald's <i>The Great Gatsby</i></p> <p>Hemingway's <i>A Farewell to Arms</i></p> <p>Williams' <i>The Glass Menagerie</i></p> <p>Miller's <i>The Death of a Salesman</i> (some say Postmodern)</p>

<p><b>HARLEM RENAISSANCE</b></p> <p>1920s</p> <p>(Part of Modernism)</p>	<p>Allusions to African-American spirituals</p> <p>Uses structure of blues songs in poetry (repetition)</p> <p>Superficial stereotypes revealed to be complex characters</p>	<p>Gave birth to "gospel music"</p> <p>Blues and jazz transmitted across American via radio and phonographs</p>	<p>Mass African-American migration to Northern urban centers</p> <p>African-Americans have more access to media and publishing outlets after they move north</p>	<p>Hansberry's <i>A Raisin in the Sun</i></p> <p>Wright's <i>Native Son</i></p> <p>Hurston's <i>Their Eyes Were Watching God</i></p> <p>Hughes' "Theme for English B," "What Did I Do...?"</p> <p>Ellison's <i>Invisible Man</i></p>
<p><b>POSTMODERNISM</b></p> <p>1950 to present</p> <p>(Many critics merge this with Contemporary)</p>	<p>Narratives: both fiction and nonfiction</p> <p>Metafiction</p> <p>Magic realism</p> <p>Mixing of fantasy with nonfiction; blurs lines of reality for reader</p> <p>No heroes</p> <p>Usually humorless</p>	<p>Concern with individual in isolation</p> <p>Social issues as writers align with feminist &amp; ethnic groups</p> <p>Erodes distinctions between classes of people</p> <p>Insists that values are not permanent but only "local" or "historical"</p>	<p>Post-World War II prosperity</p> <p>Media culture interprets values</p>	<p>Feminist &amp; Social Issue poets: Plath, Rich, Sexton, Levertov, Angelou</p> <p>Capote's <i>In Cold Blood</i></p> <p>Stories of Bradbury &amp; Vonnegut</p> <p>Salinger's <i>Catcher in the Rye</i></p> <p>Beat poets: Kerouac, Burroughs &amp; Ginsberg</p> <p>Kesey's <i>One Flew Over the Cuckoo's Nest</i></p>
<p><b>CONTEMPORARY</b></p> <p>1970s-Present</p> <p>(Continuation of Postmodernism)</p>	<p>Narratives: both fiction and nonfiction</p> <p>Autobiographical essays</p> <p>Anti-heroes</p> <p>Emotion-provoking</p> <p>Humorous irony</p>	<p>Concern with connections between people</p>	<p>Beginning a new century</p> <p>Media culture interprets values</p>	<p>Poetry of Dove, Cisneros, Soto &amp; Alexie</p> <p>Walker's <i>The Color Purple</i>, Haley's <i>Roots</i> &amp; Morrison's <i>Beloved</i></p> <p>Nonfiction by Didion, White, Dillard &amp; Krakauer</p> <p>O'Brien's <i>The Things They Carried</i></p> <p>Megastars: King, Crichton, Grisham, Clancy</p>