Saint Louis University

Department of English

PhD Exam Lists

May 2022
Rhetoric and Composition

“What is rhetoric?” [...] “The art of never finally answering that question.” [...] [but] even if rhetoric is the art of never finally answering the question, ‘What is rhetoric?’ this art would necessarily include all attempts to finally answer that question.” John Muckelbauer

Rhetoric evolves in response to both time and place. Though rhetoric can be understood as an art and practice that endures across time and place, it is also an art and practice that is particular to time and place. Indeed, we could go so far as to say that each moment has its own unique rhetoric(s). Across these locations, rhetorics emerge and evolve, each building from and against those before and around it. Importantly, the history of rhetoric can be read as the accumulation of rhetorics each apart from and a part of the rest. These arguments continue to shape contemporary instruction in rhetoric and composition. Historical practices of argument challenge contemporary practices; at the same time, contemporary technologies can return to and augment ancient questions about the nature of knowledge, embodiment, and subjectivity. The student of this list should be able describe the evolution of rhetoric, writing, and technology and analyze how that evolutions shapes the contemporary discipline.

Please note: a few items on this list contain a series of landmark articles rather than books. These items introduce the students to ongoing arguments, arguments that have emerged in journals rather than monographs or collections. Given the disciplinary orientation of rhetoric and composition, which tends to make critical and theoretical texts the primary source of study, these items are arranged to stand as the equivalent of a single book.

15. The Sophists and the Teaching of Rhetoric


27. The Rhetorical Situation


28. The Agency of the Rhetor


31. Crowley, Sharon, Composition in the University (1998)
32. Berthoff, Ann E., Forming, Thinking, Writing (1978)
33. Hawk, Byron, Counter-History of Composition (2007)
34. Phelps, Louise Wetherbee, Composition as a Human Science: Contributions to the Self-Understanding of a Discipline (1991)
38. Shipka, Jody, Toward a Composition Made Whole (2011)
39. Pedagogies of New Media


40. Rhetoric Theory and New Media


Late Medieval and Sixteenth Century Literature

The rationale behind this list is that intending Ph.D. candidates should obtain a grasp of a range of writings in Middle English and the Tudor period, and of the powerful and provocative texts that show that range. It attends to the extraordinary variety of genres that make up medieval and Tudor literature, and asks you to think about the kind of dialogue that might be set up among them. It includes major authors, such as Chaucer, that you’ll be expected to know thoroughly as a scholar and future teacher, but also aims to indicate emerging and less well-known areas that have redefined the whole shape of the field in the last decades and produced new canons: race and ethnicity, medieval women’s writing, conflicts around political and religious hierarchy, theories of sex, gender, bodies, and identities, disability, national histories, book and manuscript histories, and the questioning of period boundaries between “medieval” and “early modern.”

2. Chrétien de Troyes, *Yvain* and *Lancelot* (in translation) (late twelfth century)
4. Layamon’s *Brut* (ca. 1190)
6. *The Owl and the Nightingale* (late twelfth or thirteenth century)
7. *Ancrene Wisse* (early thirteenth century)
10. Geoffrey Chaucer, *Canterbury Tales* (all) (ca. 1387-1400)
11. Geoffrey Chaucer, *Troilus and Criseyde* (1381-86)
14. *St Erkenwald* (ca. 1386)
15. *Sir Gawain and the Green Knight, Pearl, Cleanness, Patience* (1400-1410)
16. William Langland, *Piers Plowman (B Text)* (ca. 1377)
17. *Wynner and Wastoure* (ca. 1352)
18. John Gower, *Confessio Amantis* (1390)
19. *The Siege of Jerusalem* (ca. 1382-1390)
20. Alliterative *Morte Arthure* (ca. 1400)
22. Thomas Hoccleve, *The Regiment of Princes and “My Compleinte” and Other Poems*, ed. Roger Ellis (1411)
23. *Cloud of Unknowing* (late fourteenth century)
24. *The Book of Margery Kempe* (ca. 1436-8)
27. *Selected Wycliffite Writings*, ed. Anne Hudson (1380s)
29. *York Play* (ca. 1463-1477)
30. The Digby *Mary Magdalene Play* (late fourteenth/early fifteenth century)
31. *Croxton Play of the Sacrament* (ca. 1491)
32. *Macro Plays* (*Castle of Perseverance, Mankind, Wisdom*)
34. *Hary, The Wallace* (ca. 1471-79)
38. James I, *The Kingis Quair* (fifteenth century)
39. Henry Medwall, *Fulgens and Lucrece* (ca. 1497)
42. William Baldwin, *Beware the Cat* (1553)
43. William Tyndale, *The Obedience of a Christian Man* (1528)
44. John Bale, *King John* (1538)
45. Thomas Wyatt, *Songs, Epigrams, Sonnets, Satires, Psalms* (1557)
46. Henry Howard, Earl of Surrey, poems, translations, Psalm paraphrases (1557)
47. Sir Thomas Elyot, *The Boke named the Governour* (1531)
49. *The Examinations of Anne Askew* (1547)
In terms of literary culture, the early-modern period may be characterized as beginning with the wide-scale introduction of printing into England and Scotland (and later to Ireland) in the late fifteenth and early sixteenth centuries. When it ended is a matter of dispute, but for the purposes of this list we are adopting the development of new poetic and literary styles associated with post-Restoration culture as an appropriate *terminus ad quem*. That is not to say that manuscript culture disappeared with the arrival of the printed book. Far from it. But the dissemination of printed works effected profound changes in relationships between authors and readers. The works selected here are representative of some (not all) of the dominant literary styles and genres of the first two hundred years of anglophone print culture. The range is purposefully broad, encompassing: courtly lyric poetry; religious and controversial works; romance; handbooks for behavior; satire; rhetorical treatises; play texts; voyage narratives; philosophical inquiry; political treatises; autobiography; and religious poetry. Certain texts may be considered literary and cultural landmarks (e.g. the 1611 or “King James” Bible, *The Book of Common Prayer*, the 1623 folio of Shakespeare’s plays, Milton’s *Paradise Lost*) whose lasting effects on literary culture still resonate with modern writers and readers. Other texts are more immediately rooted in the circumstances of their production, which include religious debate, questions concerning government, gender, and the mid-seventeenth century political confrontations of the British civil wars. A student who has read the works on this list and thought about the different patterns of similarity and difference which may be traced between and amongst the texts we have selected, should, we feel, be reasonably well prepared to begin further scholarly inquiry at doctoral level into early-modern literature and culture.

12. Isabella Whitney, selections from *The Copy of a Letter... to her Unconstant Lover* (1566-7), *A Sweet Nosegay* (1573).
27. William Shakespeare: of the 37 plays, select 5 comedies, 5 histories, 5 tragedies (as designated in the 1623 First Folio); study the structure (including paratexts) of the 1623 Folio and be aware of special problems involving variant quarto editions.
37. George Herbert, selections from *The Temple* (1633).
40. Richard Crashaw, selections from *Steps to the Temple* (1646).
42. Thomas Hobbes, *Leviathan* (1651) Parts I and II.
44. Margaret Cavendish, *The Blazing World* (1666).
The following list of literary works, ranging from the beginning of the nineteenth century and into the first decade of the twentieth, is designed with two general goals in mind. First, this wide-ranging list contains texts that are generally considered to be among the most important works written during the period. Though we are wary of the term canonical, it is also the case that professionals seeking expertise in the field should be familiar with the vast majority of these titles. Second, the list has been constructed with the intention of illustrating in broad strokes some of the fundamental themes and concepts of the peculiarly American ideologies that arose during the time period covered. While it is true that ideology can mean many things to many people, it is also clear that large amounts of effort in the field of American studies have historically been devoted to the meaning and effects of race, slavery, and conquest; the study of the rise of American empire; and the lingering influence of such concepts as myth and symbol, American exceptionalism, and the American dream. The titles presented here are illustrative of these rhetorical and ideological constructs.

1. Foster, Hannah. *The Coquette* (1797)
2. Brown, Charles Brockden. *Wieland; Or, the Transformation* (1798)
4. Sedgwick, Catharine Maria. *Hope Leslie* (1827)
5. Cooper, James Fenimore. *Last of the Mohicans* (1828)
7. Emerson, Ralph Waldo. Selected Essays: "Nature" (1836), "The American Scholar" (1837), "War" (1838), "The Divinity School Address" (1838), "Self Reliance" (1841), "Circles" (1841), "Experience" (1844), "The Poet" (1844)
11. Fuller, Margaret. *Women in the Nineteenth Century* (1845)
12. Douglass, Frederick. *Narrative of the Life of Frederick Douglass* (1845)
15. Melville, Herman. *Moby-Dick* (1851). Selected Tales: "Bartleby the Scrivener" (1853), "Benito Cereno" (1855)
20. Whitman, Walt. *Leaves of Grass* (1855) and the following poems from later editions: "Crossing Brooklyn Ferry"; "Out of the Cradle Endlessly Rocking"; "As I Ebb'd with the Ocean of Life"; "Passage to India"; "When Lilacs Last in the Dooryard Bloomed"
21. Lincoln, Abraham. Selected Speeches: The "House Divided" Speech (1858); The Cooper Union Speech (1860); "First Inaugural" (1861); "Gettysburg Address" (1863); "Second Inaugural" (1865)
27. Harris, Joel Chandler. *Nights With Uncle Remus Myths and Legends of the Old Plantation* (Penguin), *Uncle Remus* (1880)
29. Twain, Mark. *A Connecticut Yankee in King Arthur's Court* (1889)
32. Dickinson, Emily. *Final Harvest* (Back Bay Books), Poems (1890)
33. Riis, Jacob. *How the Other Half Lives* (1890)
34. Bierce, Ambrose. *Tales of Soldiers and Civilians* (1891)
35. Harper, Frances. *Iola Leroy* (1892)
40. Chopin, Kate. *The Awakening* (1899)
41. Norris, Frank. *McTeague* (1899)
42. Dreiser, Theodore. *Sister Carrie* (1900)
43. Wharton, Edith. *The House of Mirth* (1900)
44. Zitkala-Sa. *American Indian Stories* (1921; writings originally published 1900-1902)
45. Washington, Booker T. *Up from Slavery* (1901)
47. Du Bois, W. E. B. *The Souls of Black Folk* (1903)
C18-19 African American Literature

As this list represents a small sampling of the eighteenth and nineteenth centuries in African American literature, it should probably also be noted that this list’s other feature is its representation of pre-1800 and pre-1900 black literature that is today still possible to find without difficulty. This also means that the era’s total fund of works from which the additional twenty items students must draw may itself have items listed only in rare-book collections. Even some works that first appeared later in the nineteenth century are difficult to locate today without significant archival work; today, however, not only do literary critics but also historians continue to make new discoveries about the American slave past so that its literature becomes more accessible to all of us. Those additional twenty works, then, may take the form of critical or historical commentary among accessible primary works that the student may yet find. The works below are what are both extant and reasonably easy to locate. Venues for some of the works listed herein include The Norton Anthology of African American Literature, Call and Response: The Riverside Anthology of the African American Literary Tradition; Early Negro Writing, 1760-1837, Dorothy Porter, ed.; Oxford University Press’s Schomburg Library of Nineteenth-Century Black Women Writers, Henry Louis Gates, Jr., gen. ed.; and The Wiley-Blackwell Anthology of African American Literature, vol. 1. An excellent online source for writers from the South is the open site managed by UNC-Chapel Hill, Documenting the American South (https://docsouth.unc.edu).

1. Briton Hammon, A Narrative of the Uncommon Sufferings, and Surprizing [sic] Deliverance (1760)
2. Johnson Green, The Life and Confession (1786)
3. Olaudah Equiano (Gustavus Vassa), Interesting Narrative (1789)
4. Prince Hall, A Charge Delivered to the African Lodge at Menotomy (1797)
5. Venture Smith, A Narrative of the Life and Adventures (1798)
6. Phillis Wheatley, collected works (Schomburg Lib., Oxford UP 1988)
7. John Marrant, A Narrative of the Lord’s Wonderful Dealings (1802)
9. John Joyce, Confession for the Murder of Mrs. Sarah Cross (1808)
10. Solomon Bayley, A Narrative of Some Remarkable Incidents in the Life (1825)
11. David Walker, Appeal in Four Articles [Preamble and Article I only] (1829)
12. Mary Prince, The History of Mary Prince, a West Indian Slave (1831)
13. Maria W. Stewart, Religion and the Pure Principles of Morality; The Sure Foundation on Which We Must Build (1831)
15. Victor Séjour, “The Mulatto” (1837)
16. Moses Roper, A Narrative of the Adventures and Escape (1839)
17. Henry Highland Garnet, “An Address to the Slaves of the United States of America” (1843)
18. George Moses Horton, Naked Genius (poems, 1843)
19. Frederick Douglass, Narrative of the Life (1845)
20. Henry Bibb, Narrative of the Life and Adventures (1849)
21. Mary Ann Shadd Cary, A Plea for Emigration, or, Notes of Canada West (1852)
22. Solomon Northup, Twelve Years a Slave (1853)
23. William Wells Brown, Clotel; or, a Tale of the Southern States (1853)
25. Mary Seacole, The Wonderful Adventures of Mrs. Seacole in Many Lands (1857)
27. Harriet Wilson, Our Nig: or, Sketches from the Life of a Free Black (1859)
28. Eliza Potter, A Hairdresser’s Experience in High Life (1859)
29. Martin J. Delany, *Blake; or, the Huts of America* (1859)
32. Louisa Picquet, *The Octoroon; or, Inside Views of Southern Domestic Life* (1861)
33. Charlotte Forten [Grimké], *The Journals of Charlotte L. Forten* (c. 1850s-60s) [can be found in 1 vol., Ray Allen Billington, ed., 1981]
34. Julia C. Collins, *The Curse of Caste; or, The Slave Bride* (1865)
35. Mattie Jackson, *The Story of Mattie J. Jackson* (1866)
36. Elizabeth Keckley, *Behind the Scenes; or, Thirty Years a Slave and Four Years in the White House* (1868)
37. John Quincy Adams, *Narrative of the Life When in Slavery and Now as a Free Man* (1872)
39. Josiah Henson, *Uncle Tom’s Story of His Life* (1877)
40. Sojourner Truth [b. Isabella Van Wagener], *Narrative of Sojourner Truth* (1878)
41. Amelia E. Johnson (Mrs. A. E. Johnson), *Clarence and Corinne; or, God’s Way* (1890)
42. Lucy A. Delaney, *From the Darkness Cometh the Light, or, Struggle for Freedom* (1891)
43. Anna Julia Cooper, *A Voice from the South* (1892)
44. Frances E. W. Harper, *Iola Leroy* (1892)
47. Ida B. Wells-Barnett, *A Red Record* (1895)
49. Alberty Allson Whitman, *Tiwatsinta’s Seminoles; or, The Rape of Florida* (1895)
50. Sutton Griggs, *Imperium in Imperio* (1899)
A recognized category of literary history, the long nineteenth century is defined somewhat differently by different scholars. Its origins can be dated to biographically significant events such as Wordsworth's birth in 1770; political upheavals such as the French Revolution in 1789; or landmark literary publications, such as the appearance of *Lyrical Ballads* in 1798. Similarly, its ending could be argued as 1895, the year of Oscar Wilde's trial; 1901, the date of Queen Victoria's death; or 1914, the beginning of the first World War. Understanding the various scholarly arguments for and against these dates, as well as others, is an important beginning for embarking on the study of this literary period. For the purposes of the following list, we have defined this period as beginning in 1789 and ending in 1914. Bracketed by two political upheavals that produced extended periods of military conflict, the long nineteenth century was a period of revolution and radical reform - aesthetically, politically, sexually, and culturally. From the formal and political experiments of the Romantics and Victorians to the vexed attempts by the early Modernists to forge a new literary tradition, the cultures of long nineteenth century are a key site for the formation of the present.

2. Wollstonecraft, *A Vindication of the Rights of Woman* (1792)
4. Godwin, *Caleb Williams* (1794)
5. Hays, *The Victim of Prejudice* (1799)
6. Wordsworth, *The Prelude* (1799; 1805; 1850)
10. Edgeworth, *Harrington* (1817)
11. Coleridge, *Sybilline Leaves* (1817)
13. Byron, *Don Juan* (1819-1824)
15. P.B. Shelley, *Prometheus Unbound* (1820)
17. Maturin, *Melmoth the Wanderer* (1821)
18. Clare, *Poems Descriptive of Rural Life and Scenery* (1820)
21. Tennyson, *In Memoriam* (completed 1849) and *Maud* (1855)
22. Bronte, *Villette* (1853)
23. Dickens, *Bleak House* (1853)
24. Gaskell, *North and South* (1855)
27. Boucicault, *The Colleen Bawn* (1860); *The Shaughran* (1874)
28. Arnold, *Culture and Anarchy* (1869)
29. Swinburne, *Poems and Ballads* (1866)
32. George Eliot, *Daniel Deronda* (1876)
34. Dante Gabriel Rossetti, *The House of Life* (1881)
35. Schreiner, *Story of an African Farm* (1883)
36. H. Rider Haggard, *She* (1887)
38. Wilde, *Intentions* (1891)
39. Wilde, *The Importance of Being Earnest* (1895)
40. Shaw, *Mrs. Warren's Profession* (1893)
41. Egerton, *Key Notes* (1893)
42. Gissing, *The Odd Women* (1893)
43. Hardy, *Jude the Obscure* (1895)
44. Stoker, *Dracula* (1897)
45. Conrad, *Lord Jim* (serialized in Blackwood's Magazine 1899-1900; 1900)
46. Kipling, *Kim* (1901)
47. Synge, *The Playboy of the Western World* (1907)
48. Forster, *Howard's End* (1910)
49. Joyce, *Dubliners* (1914)
50. Rupert Brooke, *1914 and Other Poems* (posth 1915)
With the capacious output of African American writers as well as that of all writers virtually anywhere in the world from the beginning of the twentieth century onward, this list can only be considered a very small sampling of what is far more widely available. Nevertheless, it represents a good overview of literature written by black writers in the twentieth and twenty-first centuries, given the constraints of this exercise. It is hoped that as augmented by the student, the list will help to present a somewhat fuller picture of study in the African American literature of our time.

1. Pauline Hopkins, *Contending Forces* (1900)
8. Otis Shackelford, *Lillian Simmons* (1915)
9. Jean Toomer, *Cane* (1923)
10. Alain Locke, ed. *The New Negro* (1925)
15. Sterling Brown, *Southern Road* (poems, 1932)
17. Richard Wright, *Native Son* (1940)
22. Ralph Ellison, *Invisible Man* (1952)
24. James Baldwin, *Notes of a Native Son* (1955)
26. Adrienne Kennedy, *Funnyhouse of a Negro* (1964)
27. Amiri Baraka, *The Slave* (1964)
32. Ishmael Reed, *Mumbo Jumbo* (1972)
20th and 21st Century American Literature

In consultation with their committees, students should choose 50 of the following works. Unless noted, excerpts from readers will be determined by the student’s dissertation director.

1900-1945

1. Theodore Dreiser, *Sister Carrie* (1900)
2. Zitkála-Šá, *Old Indian Legends* (1901)
5. Edith Wharton, *The House of Mirth* (1905) or *Ethan Frome* (1911)
6. Willa Cather, *My Antonia* (1918) or *O Pioneers!* (1913)
7. Sui Sin Far, *Mrs. Spring Fragrance* (1912)
11. William Carlos Williams, *Spring and All* (1922)
12. Wallace Stevens, *Harmonium* (1923)
13. Jean Toomer, *Cane* (1923)
14. Ernest Hemingway, *In Our Time* (1925) or *The Sun Also Rises* (1926)
16. Langston Hughes, *The Weary Blues* (1926)
17. William Faulkner, *The Sound and the Fury* (1929) or *A Light in August* (1932)
18. Nella Larsen, *Passing* (1929) or *Quicksand* (1928)
19. Claude McKay, *Banjo* (1929) and “America” (1921)
20. Ezra Pound, Cantos I-XXX (1930) and *The Pisan Cantos* LXXIV–LXXXIV (1948)
21. Zora Neale Hurston: “Characteristics of Negro Expression” (1934) and *Their Eyes Were Watching God* (1937)
23. Richard Wright, *Native Son* (1940)
24. Film cluster: *Birth of a Nation* (1915), *City Lights* (1931) *Gone with the Wind* (1939), *Citizen Kane* (1941)

1945-1970

25. Chester Himes, *If He Hollers Let Him Go* (1945)
28. Shirley Jackson, “The Lottery” (1948) and *The Haunting of Hill House* (1959)
29. Ralph Ellison, *Invisible Man* (1952)
35. Frank O’Hara, *Lunch Poems* (1964)

1970-1990

43. Ishmael Reed, *Mumbo Jumbo* (1972)
44. LeRoi Jones/Amiri Baraka, *The LeRoi Jones/Amiri Baraka Reader* excerpts (1973)
45. Adrienne Rich, *Diving into the Wreck* (1973)
51. Leslie Marmon Silko, *Ceremony* (1977)

1990-Present

70. Miguel Algarín and Bob Holman, eds., *Aloud: Voices from the Nuyorican Poets Cafe* (1994)
83. Myung Mi Kim, *Dura* (2008)
84. Colson Whitehead, *Zone One* (2011)
89. Jesmyn Ward, *Sing, Unburied Sing* (2017)

**Literary History, Criticism, Theory**

93. Fredric Jameson, *Postmodernism, or the Cultural Logic of Late Capitalism* (1989)
Contemporary Postcolonial / Global Anglophone Literature & Cultures

Postcolonial Studies as an academic field is traditionally thought to have begun in 1978, with the publication of Edward Said’s landmark text, *Orientalism*. Nevertheless, scholars and creative artists had been writing about their experiences with European colonialism since the turn of the 19th century. Currently, Postcolonial Studies as an academic field overlaps, thematically, with Global South, Global Anglophone, African, South Asian and South Asian Diasporic, 20th and 21st Century English and Anglophone, Francophone, and Lusophone Studies. This list, therefore, includes literary and cultural texts, written from the early-to-mid twentieth century onwards, with a focus on Anglophone texts written after the 1960s. They incorporate the experiences of post 1960s Anglophone writers and creative artists in Sub-Saharan Africa, South Asia, the Caribbean, and, to a lesser extent, in South America, West Asia, and in the Francophone and Lusophone diasporas. They deal with, or articulate, political, gendered, sexual, class-based, racial, and ethnic issues/injustices; and provide insights about critical and scholarly debates within their various cultures.

**LIST A: THEORETICAL TEXTS** [all 18 texts are required]


**LIST B: FOCUS TEXTS** [pick 8 texts from each of the 4 categories below]

I. *AFRICA & THE AFRICAN DIASPORA:*

7. Wole Soyinka, *Death and the King’s Horseman* (1975)

II. THE CARIBBEAN & SOUTH AMERICA:
1. C. L. R. James, *Minty Alley* (1936)
3. George Lamming, *In the Castle of My Skin* (1953)

III. SOUTH ASIA & THE SOUTH ASIAN DIASPORA:

**IV. WEST ASIA & THE MAGHRIB:**
15. Elyse Dodgson, ed. *Plays from the Arab World* (2011) [Includes Mohammad Al Attar’s *Withdrawal/Insahab*, translated by Clem Naylor; Imad Farajin’s *603*, translated by Hassan Abdulrazak; Kamal Khalladi’s *Damage*, translated by Houda Echouafni; Arzé Khodr’s *The House*, translated by Khalid Laith; and Laila Soliman’s *Egyptian Products*, translated by Khalid Laith]
Ecocriticism and Environmental Literature

Students are required to read all the texts under “Required Texts” and should fill out the remaining 33 works from the lists that follow in consultation with their committee members.

Required Texts
2. Ralph Waldo Emerson, “Nature” (1836)
3. Henry David Thoreau, Walden (1854)
4. Walt Whitman, Leaves of Grass (1855)
5. Darwin, from On the Origin of Species (1859)
6. Paul Laurence Dunbar, “The Haunted Oak” (1903)
7. Aldo Leopold, A Sand County Almanac (1949)
8. Rachel Carson, Silent Spring (1962)
9. Raymond Williams, The Country and the City (1973)
10. Gary Snyder, Turtle Island with “Four Changes” (1974)
11. Wendell Berry, The Unsettling of America: Culture and Agriculture (1977)
17. Robin Wall Kimmerer, Braiding Sweetgrass (2013)

Nonfiction Nature Writing
19. Margaret Fuller, Summer on the Lakes, in 1843 (1844)
20. John McPhee, Encounters with the Archdruid (1971)
30. Andreas Malm, How to Blow Up a Pipeline: Learning How to Fight in a World on Fire (2021)
Poetry
32. H.D., “Oread” (1914); Sea Garden (1916)
34. William Carlos Williams, “Pastoral (when I was younger...)” (1917); “Blueflags” (1921); “By the Road to the Contagious Hospital,” “To Elsie” (1923)
35. Marianne Moore, “The Fish,” “An Octopus” (1924); “He ‘Digesteth Harde Yron’” (1941)
36. Muriel Rukeyser, The Book of the Dead (1938)
38. Robert Duncan, “Often I Am Permitted to Return to a Meadow” (1960)
41. Lorine Niedecker, “My Life by Water,” Lake Superior (1968)
43. Derek Walcott, “The Sea Is History” (1979)
44. A. R. Ammons, Garbage (1993)
46. Juliana Spahr, This Connection of Everyone with Lungs (2005)
50. Craig Santos Perez, Habitat Threshold (2020)

Fiction
51. Harriet Beecher Stowe, Uncle Tom’s Cabin (1851)
52. Herman Melville, Moby-Dick (1851)
53. Charles Dickens, Hard Times (1854)
54. Harriet Jacobs, Incidents in the Life of a Slave Girl (1861)
55. Sarah Orne Jewett, “A White Heron” (1886)
56. Stephen Crane, “The Open Boat” (1897)
57. Charles W. Chesnutt, The Conjure Stories (~1899)
59. Upton Sinclair, The Jungle (1905)
60. Ursula K. Le Guin, The Word for World is Forest (1972)
62. Patrick White, A Fringe of Leaves (1976)
63. Leslie Marmon Silko, Ceremony (1977)
64. David Malouf, Harland’s Half Acre (1984)
66. Ruth Ozeki, My Year of Meats (1998)

**Theory**  
77. Jakob von Uexkull, *A Foray in the Worlds of Animals and Humans* (1934)  
78. Leo Marx, *The Machine in the Garden* (1964)  
96. Donna Haraway, *Staying with the Trouble* (2016)  