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| *Essay ID* | *Student* | *Title* | *Primary texts* | *Essay date* |
| 2\_Eli\_EF\_95 | Eliason, Jan | The Prismatic View: Virginia Woolf’s Methods of Characterization in *To The Lighthouse* | Virginia Woolf, *To the Lighthouse* | January 1995 |
| 4\_Shi\_EF\_93 | Shinner, Peggy | Portraits Reflected in Time | Virginia Woolf, *To the Lighthouse* | April 1993 |
| 7\_Ree\_EF\_94 | Reed, James | Vocal Technique in Chapter 4, *All the King's Men* | Robert Penn Warren, *All the King’s Men* | November 1994 |
| 9\_Sto\_EF\_94 | Stocking, Kathleen | Moving Between Genres: The Craft of James Baldwin.  Navigating the Distances Between the Provisional Self and the Undiscovered Self | James Baldwin, “Sonny’s Blues” and *Notes of a Native Son* | November 1994 |
| 10\_Pee\_EF\_94 | Peeples, Martha | Making Order out of Chaos: Autobiography, Truth and Fiction in Katherine Anne Porter's "Old Mortality | Katherine Anne Porter, “Old Mortality” | November 1994 |
| 19\_Ode\_EF\_94 | O’Dell, Dawn | Creating Life: Techniques of Building Character in Chekhov's "In the Ravine" and "The Lady with the Lapdog" | Anton Chekhov, “In the Ravine” and “The Lady with the Lapdog” | November 1994 |
| 20\_Shu\_EF\_94 | Shulman, Berton | Tales of Telling: Peripheral First Person Narration in "Death in the Woods" and "Rose." | Sherwood Anderson, “Death in the Woods” and “Rose” | November 1993 |
| 24\_Mat\_EF\_93 | Matthiessen, Constance | The Story Cycle: An Examination | Denis Johnson, *Jesus’ Son;* Robert Olen Butler, *A Good Scent from a Strange Mountain* | May 1993 |
| 25\_Wal\_EF\_93 | Williams, Leslie Walker | The Symbiosis of the Comic and Tragic in Flannery O’Connor’s “Good Country People” | Flannery O’Connor, “Good Country People” | November 1993 |
| 26\_Her\_EF\_90 | Herman, Mimi | The Unseen Non-scene.  Non-Scene and Scene in the Structure of the Short Story. | Alice Munro, “Miles City, Montana’; Flannery O’Connor, “Good Country People” | Spring  1990 |
| 27\_Dvo\_EF\_93 | Dvosin, Nora | Show and Tell: The Use and Integration of Reflective Passages within Scenes in the Novel and Short Story | Richard Price*, Clockers;* Russell Banks, *Continental Drift* | April 1993 |
| 29\_Sta\_EF\_89 | Starzec, Larry | A Comparative Reading of Peter Taylor’s “Guests” and “The Gift of the Prodigal” | Peter Taylor, “Guests” and “The Gift of the Prodigal” | *No date* |
| 31\_Kaf\_EF\_89 | Kafatou, Sarah | On Being in the Right Place: The Complex Unity of *The Odyssey* | Homer, *The Odyssey* | November 1989 |
| 32\_Pal\_EF\_93 | Palladino, Cara | Vision and the Object: The Use of Symbolism in Three Stories by Flannery O’Connor | Flannery O’Connor, “Everything That Rises Must Converge,” “The Enduring Chill,” “The Lame Shall Enter First” | 1993 |
| 45\_Min\_EF\_90 | Minton, Karen | Charged Realism in *Go Down, Moses* | William Faulkner, *Go Down, Moses* | April 1990 |
| 48\_Sch\_EF\_90 | Schuster, Joseph M. | Flaubert’s Pyramid Structure in *Madame Bovary* | Gustave Flaubert, *Madame Bovary* | Fall 1990 |
| 54\_Law\_EF\_90 | Lawrence, Carol | The Turn in the Novel *[abstract only]* | Mark Twain, *The Adventures of Huckleberry Finn;* Vladimir Nabokov, *Lolita*; Mary Gordon, *Final Payments*; Albert Camus, *The Stranger* | January 1987 |
| 63\_Bou\_EF\_90 | Bouldrey, Brian | The Lightning- Filled Night. Making the Reader Lose Control: The Art of Isaac Babel and Hubert Selby Jr. | Isaac Babel, “With Old Man Makhno”; Andre Breton, *Manifestos of Surrealism*; Hubert Selby, Jr., *Last Exit to Brooklyn* | October 1990 |
| 64\_Ken\_EF\_93 | Kennedy, Marjorie | Making Strange: Defamiliarizing the Familiar in the stories of Margaret Atwood and John Cheever | Margaret Atwood, “Spring Song of the Frogs”*;* John Cheever, “Goodbye my Brother” | April 1993 |
| 65\_Phi\_EF\_86 | Phillips, Stuart | “Common Folk” in Fiction: A Study of Characterization in Turgenev and O’Connor | Flannery O’Connor, “Revelation”; Ivan Turgenev, “Lgov” | Spring  1986 |
| 66\_Mil\_EF\_ND | Miller, Warren C. | The Evidence of the Imagery in Henry James’ *The Sacred Heart* | Henry James, *The Sacred Heart* | *No date* |
| 73\_Her\_EF\_93 | Herter, Philip | Let’s Go Locos- Felipe Alfau, The Romance of Irony | Felipe Alfau*, Locos. A Comedy of Gestures* | Spring  1993 |
| 78\_Umm\_EF\_94 | Ummel, Scott | Unprecedented Consequences of Association: The Collage Structure in Three Contemporary Short Stories | Donald Barthelme, “Robert Kennedy Saved From Drowning”; Robert Coover, “The Elevator”; William Gass, *In the Heart of the Heart of the Country* | Spring  1994 |
| 79\_Chr\_EF\_95 | Christenson, Jane | Writing and Preaching. Flannery O’Connor | Flannery O’Connor, “Everything That Rises Must Converge,” “The Geranium,” “Judgement Day” | June 1995 |
| 80\_Coa\_EF\_95 | Coates, Mari | Jane Smiley’s First Person Narrations in *Ordinary Love* and *The Age of Grief*: The Way Each Represses and Controls Information and the Tension that Arises in the Narrative Structure | Jane Smiley “Ordinary Love and Good Will” and “The Age of Grief” | June 1995 |
| 85\_Bro\_EF\_95 | Brownrigg, Elizabeth | The Serious Purpose of Humor: An Examination of Grace Paley’s “Goodbye and Good Luck” and Allan Gurganus’ “Blessed Assurance” | Grace Paley. “Goodbye and Good Luck”; Allan Gurganus*,* “Blessed Assurance” | June 1995 |
| 88\_Rub\_EF\_86 | Rubio, Gwyn | Yes… Nobody Knows the Real Truth… Hope and Hopelessness in Fiction | Jean Rhys, *Wide Sargasso Sea*; Denis Johnson, *Angels*; William Trevor, *The Children of Dynmouth*; Anton Chekhov, “The Duel” | 1986 |
| 90\_Cra\_EF\_88 | Craig, Kathleen | Who is Dowell, What is He? | Ford Madox Ford, *The Good Soldier* | April 1988 |
| 93\_Har\_EF\_89 | Harmon, Chuck | Taking Seriously the Form: The Shape of the Story in “The Old Forest” | Peter Taylor, “The Old Forest” | May 1989 |
| 95\_Tho\_EF\_88 | Thomas, Kathleen | The Relationship of Time, Characterization and Structure in Alice Adams’ “Roses, Rhododendron.” | Alice Adams, “Roses, Rhododendron” | November 1988 |
| 96\_Moo\_EF\_88 | Moore, Alison | Shedding the Skin of a Name. Transformation of Character in Marilynne Robinson’s *Housekeeping* | Marilynne Robinson, *Housekeeping* | November 1988 |
| 97\_Dan\_EF\_90 | Dancoff, Judith | The Structure of Memory Associative Versus Linear Time in *The Assault* | Harry Mulisch, *The Assault* | May 1990 |
| 99\_McL\_EF\_93 | McLeod, Ernest | Dialogue and the Hidden Truth in William Trevor’s “The Penthouse Apartment” | William Trevor, “The Penthouse Apartment” | November 1993 |
| 102\_Kni\_EF\_89 | Knight, Ann Scott | The Mystery of Heathcliff. How Narrative Creates Distortion in *Wuthering Heights* *[abstract only]* | Emily Bronte, *Wuthering Heights* | December 1989 |
| 104\_Fre\_EF\_90 | Fremont, Helen | Structure and Lyricism in *The Beet Queen* by Louise Erdrich *[abstract only]* | Louise Erdich, *The Beet Queen* | December 1990 |
| 105\_Cle\_EF\_92 | Clements, Kurtis | Defining Moments: The Techniques of Characterization Richard Bausch Uses to Bring His Characters to Defining Moments | Richard Bausch, “The Fireman’s Wife,” “What Feels Like the World,” “The Man Who Knew Belle Starr” | November 1992 |
| 106\_Har\_EF\_92 | Harrell, Sara | “Ectoskin”: How Place is Inseparable from Character in Jane Smiley’s A Thousand Acres and John Cheever’s “The Housebreaker of Shady Hill,” “O Youth and Beauty!” and “The Swimmer.” | Jane Smiley, *A Thousand Acres*; John Cheever, “The Housebreaker of Shady Hill” and “O Youth and Beauty!” and “The Swimmer” | November 1992 |
| 108\_Man\_EF\_92 | Mandell, Pam | The Human Element of Spirituality in Chekhov | Anton Chekhov, “The Lady with the Dog”, “The Kiss,” “In the Ravine” | June 1992 |
| 112\_Lie\_EF\_92 | Lieu, Jocelyn | Isaac Babel: Strategies of Silence in “Crossing into Poland” and “Zamoste” | Isaac Babel, “Crossing into Poland” and “Zamoste” | May 1992 |
| 113\_Hay\_EF\_88 | Hays, Tommy | A Constellation of Pain in “Jude the Obscure” *[First page only]* | Thomas Hardy, *Jude the Obscure* | June 1988 |
| 114\_Car\_EF\_93 | Carlson, Gary | Dreams, Desires, Anger, and The Big Lie. How Conflict Helps Determine the Shape of Our Stories | John Cheever, *Pot of Gold* | June 1993 |
| 117\_Fro\_EF\_82 | Fromberg, Robert | A Study and Practice of Point of View *[abstract only]* | *Unavailable* | December 1982 |
| 118\_Har\_EF\_95 | Harun, Adrienne | Significant Strands: A Discussion of Personal History as Narrative in Action in William Trevor’s *My House in Umbria* | William Trevor, *My House in Umbria* | April 1995 |
| 119\_Tan\_EF\_95 | Tanney, Kathy | Character Development and Narrative Climax: A Critical Essay on Henry James’ Short Story “The Beast in the Jungle” | Henry James, “The Beast in the Jungle” | April 1995 |
| 123\_Mos\_EF\_95 | Moss, Barbra Klein | The Well of Dwelling: Houses and Domestic Interiors in Christina Stead’s *The Man Who Loved Children* | Christina Stead, *The Man Who Loved Children* | April 1995 |
| 125\_Alf\_EF\_95 | Alford, Peg | Revelation of the Contemporary through Use of the Ancient: The Archetypal Trickster in Mary Robinson’s “Daughters” and “An Amateur’s Guide to the Night” | Mary Robinson, “Daughters” and “An Amateur’s Guide to the Night” | April 1995 |
| 126\_Gei\_EF\_95 | Geigis, Deborah | Story Hinges: Elements of Fiction That Open Doors to the Subjective Realm of Tale Telling | Angela Carter,”The Fall River Axe Murders”; John Cheever, “The Enormous Radio,” A.M Homes*,* “A Real Doll” | May 1995 |
| 128\_Her\_EF\_95 | Herring, Hal | Cadence and Structure in William Faulkner’s “The Bear” | William Faulkner,“The Bear” | April 1995 |
| 129\_Les\_EF\_95 | Lester, Kathleen | At the Risk of Sounding Boring: Monotone and Monologue in Richard Ford’s “Children” | Richard Ford, “Children” | May 1995 |
| 130\_DiL\_EF\_95 | DiLeo, Michael | Stories- Within Stories: Embedded Narrative in the Work of Willa Cather, Alice Munro, and Raymond Carver | Willa Cather, *The Professor’s House;* Alice Munro, “Five Points”; Raymond Carver, “Where I’m Calling From” | May 1995 |
| 131\_Sil\_EF\_95 | Silver, Marisa | The Meaning of Form in William Trevor’s “The News from Ireland” | William Trevor, “The News from Ireland” | April 1995 |
| 132\_Szc\_EF\_95 | Szczepanski, Marian | Sympathetic Characterization in The Man Who Loved Children | Christina Stead, *The Man Who Loved Children* | April 1995 |
| 134\_Pol\_EF\_92 | Polevoi, Lee | Continuity and Closure in John Updike’s *Too Far to Go* (The Maple’s Stories) and *Rabbit is Rich.* | Robert Updike, *Too Far to Go* and *Rabbit is Rich* | Spring  1992 |
| 135\_Str\_EF\_91 | Sterling, Susan Blair | *Death in Venice* and the Colonel’s Table | Thomas Mann, *Death in Venice* | November 1991 |
| 136\_Ber\_EF\_93 | Berkman, Pam | Dependably Undependable: The Unreliable Narrator as the Key to the Story in Kazuo Ishiguro’s *The Remains of the Day* | Kazuo Ishiguro, *The Remains of the Day* | November 1993 |
| 137\_Wya\_EF\_90 | Wyatt, Charles | Endings | Raymond Carver, “Careful”; Anton Chekhov, “In the Ravine”; James Joyce, “A Little Cloud” | April 1990 |
| 141\_Aya\_EF\_90 | Ayau, Kurt J. | Narrative Structure and Dramatic Tension in Richard Ford’s Fiction | Richard Ford, “Rock Springs” and “Wildlife” | November 1990 |
| 142\_Neu\_EF\_91 | Neudeck, Jan | Patrick White’s Technique Methods of Engagement in *A Fringe of Leaves* | Patrick White, *A Fringe of Leaves* | Winter  1991 |
| 143\_Fra\_EF\_87 | Frankman, Kate | Strategies of Compression in the Short- Short Story | Howard Schwartz, *Imperial Messages*; Elizabeth Tallent, “No One’s a Mystery”; Joao Rosa,”The Third Bank of a River” | May 1987 |
| 145\_Gre\_EF\_93 | Green, Joanne | The Intimate Distance of Comedy: Robinson’s Use of Humor and Voice in the novel *Housekeeping*. | Marilynne Robinson, *Housekeeping* | June 1993 |
| 146\_Pre\_EF\_93 | Preminger, Barbara | The Manor House: Narrative Perspective in William Trevor’s “The News from Ireland” | William Trevor, “The News from Ireland” | November 1993 |
| 147\_Cas\_EF\_ND | Case, Gene | Topping Dominos: Plot Within the Character Relationships in “Dog Stories” by Francine Pose and “Long Distance” by Jane Smiley | Francine Prose, *Dog Stories*; Jane Smiley, “Long Distance” | *No date* |
| 151\_Obe\_EF\_91 | Obejas, Achy | Unlikely and Unreliable First Person Narrators: “The Salamander” by Merce Rodoreda & “Frisk” by Dennis Cooper | Merce Rodoeda, “The Salamander”; Dennis Cooper, “Frisk” | April 1991 |
| 152\_Maz\_EF\_90 | Mazur, Grace Dane | The Miracle if Chairs and Tables | Virginia Woolf, *To the Lighthouse* | November 1990 |
| 153\_Cha\_EF\_92 | Chaves, Judy | The Distance from Trigger to Insight: On the Use of Gaps in Penelope Lively’s *Passing On*. | Penelope Lively, *Passing On* | April 1992 |
| 159\_Sta\_EF\_92 | Stahlhut, Leslie | Quantum Vision: Discontinuity and Fragmentation in *The Man Sitting in the Corridor* by Marguerite Duras | Marguerite Duras, *The Man Sitting in the Corridor* | November 1992 |
| 161\_Let\_EF\_91 | Lettman, Vicky | “Everybody Knows What a House Does”: Structure in Alice Munro’s Fiction [*abstract only*] | Alice Munro, *Friend of My Youth* | June 1991 |
| 163\_Edw\_EF\_89 | Edwards, Frank J. | Magical Realism: Fantasy and the Writer’s Craft | Gabriel Garcia Marquez, *A Hundred Years of Solitude*; Leo Tolstoy, *War and Peace*; J.R.R Tolkien, *The Lord of the Rings* | November 1989 |
| 164\_Wya\_EF\_93 | Wyatt, Cynthia | Understanding Focus Through Two Alice Munro Stories: “Boys and Girls” and “Differently” | Alice Munro, “Boys and Girls” and “Differently” | June 1993 |
| 165\_Mos\_EF\_ND | Mosier, Elizabeth | Untitled- on Joy Williams | Joy Williams, “Taking Care” and “Escapes” | *No date* |
| 167\_Sta\_EF\_94 | Stallcup, Denise | The Value of Authorial Distance in Kazuo Ishiguro’s *The Remains of the Day* | Kazuo Ishiguro, *The Remains of the Day* | April 1994 |
| 168\_McF\_EF\_80 | McFarland, Dennis | Andre Dubus: Symptom of Irony | Andre Dubus, “Adultery” | March 1980 |
| 169\_Art\_EF\_95 | Artman, Deborah | Play(ism) | Milan Kundera, *The Book of Laughter and Forgetting*; Michael Ondaatje, *Coming Through Slaughter*; Laurie Moore, *Anagrams* | 1995 |
| 172\_Pur\_EF\_ND | Pursell, Cass | Standing in the Current: The Use of the Unsaid and Its Effect on Emotional Texture and Intention. | Earnest Hemingway, *The Big Two Hearted River*; Jorge Louis Borges, *The End of the Duel* | *No date* |
| 174\_Kan\_EF\_96 | Kan, Susan | Time Travel With Alice: Structural Devices in Alice Munro’s Stories | Alice Munro, “The Moons of Jupiter”, “Open Secrets” and “Something I’ve Been Meaning to Tell You” | July 1996 |
| 175\_Rit\_EF\_95 | Ritterbrown, Michael | Aspects of Environment in the City of Mirrors | William Gass, *On Being Blue*; Gabriel Garcia Marquez, *One Hundred Years of Solitude* | November 1995 |
| 177\_Che\_EF\_95 | Chenette, Sue | The Use of Repetition in William Maxwell’s *So Long, See You Tomorrow* | William Maxwell, *So Long, See you Tomorrow* | November 1995 |
| 178\_Ben\_EF\_95 | Bens, Jeff | Comic Covering in Philip Roth’s *Goodbye, Columbus* | Philip Roth, *Goodbye, Columbus* | Fall  1995 |
| 181\_Dro\_EF\_96 | Droster, Dianne | Homecoming: Domestic Setting and Narrative Structure in Alice Munro’s “Spelling” and “Stephanie Vaughn’s “Dog Heaven” | Alice Munro, “Spelling”; Stephanie Vaughn, “Dog Heaven” | 1996 |
| 183\_Hal\_EF\_95 | Hale, Chris | Making Waves: The Art and the Architecture of Emotional Rhythm in Jane Smiley’s *The Age of Grief* | Jane Smiley, *The Age of Grief* | November 1995 |
| 186\_Abb\_EF\_95 | Abbruscato, Julie | Showing By Telling: The Power of Non- Scenic Elements in Franz Kafka’s “A Hunger Artist” | Franz Kafka, “A Hunger Artist” | December 1995 |
| 187\_Arr\_EF\_96 | Arroyo, Fred | The Duplicity of the Artist in an Inhospitable World: The Integration of Craft and Emotion in Jean Rhys’ *Wide Sargasso Sea* | Jean Rhys, *The Wide Sargasso Sea* | May 1996 |
| 188\_Riv\_EF\_ND | Rivard, Virginia | Narrative Distance in Flanner O’Connor’s “The Artificial Nigger” and “Everything That Rises Must Converge” | Flannery O’Connor, “The Artificial Nigger” and “Everything That Rises Must Converge” | *No date* |
| 191\_Mil\_EF\_96 | Miller, Rose Ann | Degrees of Subjectivity Within Points of view | Denis Johnson,  “ Two Men”; John O’Hara, “Zero” | May 1996 |
| 194\_All\_EF\_96 | Allen, Carol | The Narcotic Narrator: The Sobering Influence on the Work of Denis Johnson and Michael Cunningham | Denis Johnson, *Jesus’ Son*; Michael Cunningham, *White Angel* | May 1996 |
| 195\_Jar\_EF\_97 | Jarmer, Michael | Ruth’s Imaginative Powers: Flirting with Omniscience in *Housekeeping* | Marilynne Robinson, H*ousekeeping* | January 1997 |
| 196\_Yar\_EF\_96 | Yardumian, Rob | Rooster Traps and Wooden Legs: Violent Moments in Short Fiction | William Goyen, “The White Rooster” amd Flannery O’Connor, “Good Country People” | May 1996 |
| 213\_Can\_EF\_96 | Cannon, Elise | How Tillie Olsen’s “I Stand Here Ironing” and “The Fall RiverAp Axe Murders” by Angela Carter Maintain Narrative Tension | Tillie Olsen, “I Stand Here Ironing” and Angela Carter, “The Fall River Axe Murders” | April 1996 |
| 200\_Sch\_EF\_96 | Schmitt, Richard | Of the Telling There is No End: Pushing Limits in Cormac McCarthy’s *Child of God* | Cormac McCarthy, *Child of God* | October 1996 |
| 202\_Wro\_EF\_96 | Wroblewski, David | Pattern and Unity in *The Great Gatsby* | F. Scott Fitzgerald, *The Great Gatsby* | October  1996 |
| 203\_Mal\_EF\_96 | Malone, Kelly | Ways of Perceiving: Realism in Marguerite Duras’ *The Sea Wall, The Lover*, and *The North China Lover* | Marguerite Duras, *The Sea Wall,* *The Lover,* and *The North China Lover* | October 1996 |
| 205\_Eng\_EF\_96 | Engle, Mary Potter | Ever Becoming—Never Being: Character Development Through Point of View in Joseph Conrad’s *Heart of Darkness* | Joseph Conrad, *Heart of Darkness* | October 1996 |
| 215\_Tho\_EF\_96 | Thomas, Michael Allen | Our Suffering Is Our Bridge*: James Baldwin’s Narrative Voice*: Fiction as a Blues Ritual in “Sonny’s Blues” | James Baldwin, “Sonny’s Blues” | October 1996 |
| 217\_Fin\_EF\_98 | Finn, Charlene R. | Secondary Characters and the Development of Milkman Dead in Toni Morrison’s *Son of Solomon* | Toni Morrison, *Son of Solomon* | June 1998 |
| 218\_Flo\_EF\_97 | Florey, Katherine | Ulrich’s “Tenth Character” and “Tangle of Forces”: History, Character, and Craft in *The Man Without Qualities* | Robert Musil*, The Man Without Qualities*; John Barth, *The Floating Opera* and *The End of the Road* | April 1997 |
| 219\_Ger\_EF\_96 | Gershten, Donna | An Evocation of Arrow Catcher | Lewis Nordan, *The Sharpshooter Blues* | April 1996 |
| 225\_Mic\_EF\_97 | Michel, Paul | First- Person Omniscience in Three Childhood Stories by Frank O’Connor | Frank O’Connor, “My Oedipus Complex,” “Masculine Protest, “The Genius” | January 1998 |
| 226\_Sch\_EF\_97 | Schwille, Kathryn | Exposed Lives: Dialogue and Truth in William Trevor’s “Angel at the Ritz” and Jane Smiley’s “The Life of the Body” | William Trevor, “Angel at the Ritz”; Jane Smiley, “The Life of the Body” | April 1997 |
| 233\_Lut\_EF\_97 | Lutyens, Elizabeth | Worthy Opponents: Antagonists in Alice Munro’s “Royal Beatings” and Flannery O’Connor’s “The Comforts of Home” | Alice Munro, “Royal Beatings”; Flannery O’Connor, “The Comforts of Home” | October 1997 |
| 234\_Sha\_EF\_ 97 | Shapira, V. Charles | Expositional Motifs and Cormac McCarthy’s “Kid” in *Blood Meridian or* *The Evening Redness in the West* | Cormac McCarthy, *Blood Meridian* or *the Evening Redness in the West* | October 1997 |
| 235\_Kad\_EF\_97 | Kadesch, Margo C. | Ariadne’s Thread: Voice and Authority in Paley and Babel | Grace Paley, “Goodbye and Goodluck”; Isaac Babel, “The Sin of Jesus” | October 1997 |
| 237\_Har\_EF\_97 | Hartigan, Tripp | What You Need to Know: An Examination on the Commentary, Conjecture, and External Exposition in *The Great Gatsby* | F. Scott Fitzgerald, *The Great Gatsby* | October 1997 |
| 238\_Kel\_EF\_97 | Kelly, Susan S. | Keeping the Present Present: Momentum and Movement in Wallace Stegner’s *Crossing to Safety* | Wallace Stegner, *Crossing to Safety* | October 1997 |
| 240\_Sha\_EF\_97 | Shapiro, John Eli | The Monstrous City: Multiple Portraits of the Metropolis in Nathanael West’s *Day of the Locust* and Italo Calvino’s *Invisible Cities* | Nathanael West, *Day of the Locust*; Italo Calvino, *Invisible Cities* | October 1997 |
| 241\_Mit\_EF\_97 | Mitchell, Reid | Humor, Irony, and the Serious Novel: A Consideration of John Barth’s *“The Floating Opera* and Walker Percy’s *The Moviegoer* | John Barth, *The Floating Opera;* Walker Percy, *The Moviegoer* | Fall 1997 |
| 243\_Fox\_EF\_97 | Fox, Helena | “You Shouldn’t Break a Place”: Setting as a Central Character in *Cloudstreet* by Tim Winton | Tim Winton, *Cloudstreet* | January 1999 |
| 244\_Fre\_EF\_97 | French, Judy | EYE-- & Mind: The use and Effects of Visual Devices in Fiction | Natalia Ginzburg, *Family;* Carol Maso, *Ava*; Tillie Olsen, “Tell Me a Riddle” | Fall/Winter  1997 |
| 247\_Tat\_EF\_98 | Tate, Franklin | Catalyst of Evil, Catalyst of Redemption: Dramatic Tension in Larry Brown’s *Joe* | Larry Brown, *Joe* | April 1998 |
| 248\_Tor\_EF\_99 | Torskey, Eric | Fullness and Expansiveness in “Prue and “White Dump” | Alice Munro, “Prue” and “White Dump” | January 1999 |
| 249\_She\_EF\_98 | Shepley, Genoa | Pathos in the Dissociative Narrative: A Study of “Me and Miss Mandible” by Donald Barthelme and “The Sin of Jesus” by Isaac Babel | Donald Barthelme, *Me and Miss Mandible*; Isaac Babel, *The Sin of Jesus* | April 1998 |
| 250\_Lev\_EF\_98 | Levin, Audrey Davis | “Experiential Selves”: The Use of the Omniscient Voice in the Search of Character | Milan Kundera, *The Unbearable Lightness of Being* and *The Art of the Novel* | April 1998 |
| 251\_Kat\_EF\_98 | Kates, Karen | Revelatory and Celebratory Tensions: Keys to Character in Foreign Affairs | Alison Lurie, *Foreign Affairs* | April 1998 |
| 252\_Gil\_EF\_98 | Gill, Dale T. | An Analytical Exploration of Narrative Strategies and Techniques of Characterization in William Faulkner’s Short Story “Barn Burning” | William Faulkner, *“*Barn Burning” | April 1998 |
| 253\_Epp\_EF\_98 | Eppes, Cindy | Ha Ha You’re Dead: Detachment As a Source of Humor and Horror in Flannery O’Connor’s “A Good Man is Hard to Find” | Flannery O’Connor,  “A Good Man is Hard to Find” | April 1998 |
| 254\_Hun\_EF\_98 | Hunt, Samantha | The Geology and Geometry of Broken Text in Theresa Hak Kgung Cha’s *Dictee* and Tom Phillips’s *A Humument* | Theresa Hak Kgung Cha, *Dictee*; Tom Phillips*, A Humument* | Winter  1998 |
| 256\_Yet\_EF\_99 | Yetter, David | The Data Swarm: Don DeLillo’s Cubist Narrative and *Underworld* | Don DeLillo, *Underworld* | July 1999 |
| 257\_Bed\_EF\_98 | Haynes, David | The Magical Backdrop in Louise Erdrich’s *The Antelope Wife* | Louise Erdich, *The Antelope Wife* | October 1998 |
| 258\_Bak\_EF\_99 | Baker, Laurie | “But Where’s the Story?”: A Study in Plot | Anton Chekhov, “Lady with the Pet Dog”; Ernest Hemingway, “Indian Camp” | October 1998 |
| 262\_Har\_EF\_ND | Harris, Natalie | On the Outside Looking In: Trevor’s Use of Setting and Foil Characters in “After Rain” | William Trevor, “After Rain” | November 1998 |
| 268\_McC\_EF\_99 | McCollaum, Eva M. | Knowing Their Place: Authenticity in Child Characters | Katherine Anne Porter, “The Grave” | April 1999 |
| 269\_Wil\_EF\_98 | Wilder, Robert | Surprise, Inevitability, and Unity: Plotting the Path to Resolution in Cheever and Dybek | John Cheever, “The Five-forty-eight”; Stuart Dybek, “Hot Ice” | October 1998 |
| 271\_Seg\_EF\_98 | Segal, Suzanne | Narrative Voice in Action: A Study of Four Stories | Anton Chekhov, “Sleepyhead”; Alice Munro, “Royal Beatings”; John Updike, “Packed Dirt, Churchgoing, A Dying Cat, A Traded Car”; Tillie Olsen, “I Stand Here Ironing” | October 1998 |
| 279\_Zic\_EF\_99 | Zic, John | What We Talk About When We Talk About Voice | Raymond Carver, “Cathedral” | April 1999 |
| 280\_Pea\_EF\_99 | Pease, Emily | Narrative Sensibility in Two Reynolds Price Stories: “A Chain of Love” and “The Names and Facts of Heroes” | Reynolds Price, “A Chain of Love” and “The Names and Facts of Heroes” | May 1999 |
| 281\_Mac\_EF\_99 | MacConnel, Annie | Opposing Forces: Secondary Characters in Alice Munro’s “Half a Grapefruit” and “The Beggar Maid” | Alice Munro, “Half a Grapefruit” and “The Beggar Maid” | April 1999 |
| 282\_Gree\_EF\_99 | Greene, Alison | The Reader as Viewer in Robert Coover’s “Charlie in the House of Rue” | Robert Coover, “Charlie in the House of Rue” | April 1999 |
| 283\_Hud\_EF\_99 | Hudson, Marjorie | Tension and Tragedy in Jane Smiley’s “Good Will” | Jane Smiley, “Good Will” | April 1999 |
| 285\_Hue\_EF\_99 | Huebler, Dana | Buried Treasure: Looking Beyond What Meets the Eye to Find the Real Story | Deborah Eisenberg, “Mermaid*s”*; Hisaye Yamamoto, “Seventeen Syllabus” |  |
| 289\_Har\_EF\_99 | Harned, Danielle D’Ottavio | Plot and Subplots in John O’Hara’s *Appointment in Samarra* | John O’Hara, *Appointment in Samarra* | October 1999 |
| 290\_Eas\_EF\_01 | Michael, Eastman | On the First- Person Voice and the Voice- Driven Short Story or The Art of Going Greyhound | Denis Johnson, “Emergency”; Grace Paley, “Distance” | July 2001 |
| 294 | Marston, Wendy | The Art of Distance: Voice, Conflict, and the Revelation of Character in Flaubert and Munro | Alice Munro; Gustave Flaubert | *Not Available* |
| 297\_Rie\_EF\_99 | Rieseberg, Rhonda Leah | Points of Departure: On Exits and Endings in Short Fiction | Lewis Carroll, *Alice in Wonderland*; Joyce Carol Oates, *The Assassination* | October 1999 |
| 301\_Whi\_EF\_99 | White, Emily | Tell Me Who You Are: Character Revelation in Scene in the Short Stories of William Trevor | William Trevor, “After Rain” and | October 1999 |
| 302\_Rob\_EF\_00 | Robertson, Helen | There’s A Lot You Don’t Know: How Minor Characters Provide Vital Information in James Baldwain’s “Sonny’s Blues” | James Baldwin, “Sonny’s Blues” | January 2000 |
| 304\_Com\_EF\_00 | Combs, Rebecca | How Passive Characters Evolve Toward Decisive Actions and New Insights | Alice Munro “The Children Stay”; Andre Dubus, “The Fat Girl” | April 2000 |
| 306\_Tup\_EF\_00 | Tupper, Lara | Fusing Then and Now: The Prioritizing of Memory in Alice Munro’s “Vandals” and in Tobias Wolff’s “Firelight” | Alice Munro, “Vandals”; Tobias Wolff, “Firelight” | April 2000 |
| 308\_Sla\_EF\_00 | Slaughter, Alisa | A Balance of Birds: The Interplay of Voices in Three Short Stories by Anton Chekhov | Anton Chekhov, “The Bishop”, “Gusev” and “On Love” | April 2000 |
| 310\_Red\_EF\_00 | Redick, Robert con Stein | Jungles of Violence and Paradox: Marlow’s Evolutionary Journey in *Heart of Darkness* | Charlie Marlow, *Heart of Darkness* | April 2000 |
| 313\_Mit\_EF\_00 | Mitchel. Steven E. | Not Uninteresting Fiction: How the Unexpected Creates Dramatic Tension in “The Country Husband” and “Ralph the Duck” | John Cheever, “The Country Husband”; Fredrick Busch, “Ralph the Duck” | April 2000 |
| 314\_Loh\_EF\_01 | Loh, Vyvyane | Foreign Bodies: Creating Foreign Textures in Kazuo Ishiguro’s *A Pale View of Hills* | Kazuo Ishiguro, *A Pale View of Hills* | July 2001 |
| 315\_Lie\_EF\_00 | Liebowitz, Kathryn | Borrowed Structures: Angela Carter’s “The Company of Wolves” and W.G Sebald’s *The Rings of Saturn* | Angela Carter*, “*The Company of Wolve*s”*; W.G Sebald, *The Rings of Saturn* | April 2000 |
| 316\_Lam\_EF\_00 | Lambert, Diana Akiva | Rooms, Corridors, & Houses: Points of View in *Mrs. Dalloway* | Virginia Wolff, *Mrs. Dalloway* | April 2000 |
| 318\_Ghi\_EF\_ND | Ghiglieri, Carol | Down and forward: Movements of Plot and Character in Three Short Stories | George Saunders, *The Falls*; Mary Gaitskill, *The Girl on the Plane*; William Trevor, *A Day* | *No date* |
| 320\_Car\_EF\_00 | Carroll, Michele | Holding the Pose: Sustained Focus and Character Revelation in Raymond Carver’s “Cathedral” and Amy Hempel’s “In the Cemetery Where Al Jolson is Buried | Raymond Carver, *“*Cathedral”*;* Amy Hempel*, “*In the Cemetery Where Al Jolson is Buried” | Winter  2000 |
| 329\_Pon\_EF\_00 | Ponders, Kimberly | Narrative Distance in Kazuo Ishiguro’s Remains of the Day | Kazuo Ishiguro, *Remains of the Day* | October 2000 |
| 330\_Moo\_EF\_00 | Moore, Telisha | Love Notes: Thoughts on the Effective Use of Scene Based on an Application of Aristotle’s *Poetics* to Works of Danticat and Chekhov | Anton Chekhov, “Peasants”; Edwidge Danticat, “The Missing Peace” | October 2000 |
| 331\_Rut\_EF\_00 | Rutschman- Byler, David | His Own Half- Beat: An Exploration of Sentence and Meaning in Gabriel Garcia Marquez’s *The Autumn of the Patriarch*, James Baldwin’s “Sonny’s Blues,” and Sherman Alexie’s “Jesus Christ’s Half- Brother is Alive and Well on the Spokane Indian Reservation” | Gabriel Garcia Marquez, *The Autumn of the Patriarch*; James Baldwin,  ‘Sonny’s Blues”; Sherman Alexie, “Jesus Christ’s Half- Brother is Alive and Well on the Spokane Indian Reservation” | December 2000 |
| 332\_Bea\_EF\_00 | Beach- Ferrara, Jasmine | Writing Along the Fault Lines: The Development and Function of Sympathetic Characters in Amy Bloom’s “Sleepwalking” and Anton Chekhov’s “Sleepyhead” | Amy Bloom, “Sleepwalking”; Anton Chekhov, “Sleepyhead” | October 2000 |
| 333\_Jon\_EF\_00 | Jones, Jeremy Louis Clark | The Problem with Poodles: A Look at Narrative Tension | Richard Ford, “Rock Springs”; Eudora Welty, “A Worn Path”; Tobias Wolff, “In the Garden of the North American Martyrs” | October 2000 |
| 334\_Bab\_EF\_ND | Babic, Mary Jean | The Transformational Moment: What It Is and How It Can Help End Stories | Franz Kafka, “The Metamorphosis”; Jayne Anne Phillips, “Home”; Tobias Wolff, “The Other Miller” | *No date* |
| 335\_Wee\_EF\_01 | Weed, Tim | Avalanche Country: Protagonist and Plot in John Fowles’ *The Ebony Tower* | John Fowles, *The Ebony Tower* | Spring  2001 |
| 337\_Pon\_EF\_01 | Ponteri, Jay | The Process of Narrative Conflict: Character Complexity as it Relates to the Development of Conflict and Character Change in Rick Moody’s Novel, *The Ice Storm* | Rick Moody, *The Ice Storm* | May 2001 |
| 338\_Yoo\_EF\_01 | Yoo, Paula | Gradual Character Emergence in Junichiro Tanizaki’s *The Makioka Sisters* | Junichiro Tanizaki, *The Makioka Sisters* | Spring  2001 |
| 339\_Bra\_EF\_01 | Bratkowski, Katherine | Breaking Through the Surface: Scenes and Mediations in Chapter Eight of Marilynne Robinson’s *Housekeeping* | Marilynne Robinson, *Housekeeping* | Spring  2001 |
| 342\_Sim\_EF\_01 | Simoncic, Steven | A Study of Sustained, Summarized, and Fragmented Scenes in *Drown* by Junot Diaz | Junot Diaz, *Drown* | April 2001 |
| 343\_Luc\_EF\_01 | Lucard, Andrea | Show Some Emotion: The Interior Like of Mrs. Bridge | Evan S. Connell, *Mrs. Bridge* | April 2001 |
| 346\_Har\_EF\_01 | Harding, Eliza | Demystifying Endings: Understanding Structure: “The Point” and “The Fireman’s Wife” | Charles D’Ambrosio, “The Point”; Richard Bausch, “The Fireman’s Wife” | April 2001 |
| 347\_Pil\_EF\_01 | Pilchik, Elizabeth | Creating Emotional Resonance Despite a Reticent Narrator in The Remains of the Day and Good Morning, Midnight | Kazuo Ishiguro, *The Remains of the Day*; Jean Rhys, *Good Morning, Midnight* | April 2001 |
| 349\_McK\_EF\_01 | McKittrick, Allison | Conflict and Surprise | Alice Munro, “Simon’s Luck”; Flannery O’Connor, “Revelation” | April 2001 |
| 350\_Str\_EF\_01 | Strickland, Lee | Grace in the Devil’s Territory: Flannery O’Connor’s “Temple of the Holy Ghost” and George Saunders’ “The Falls | Flannery O’Connor, “Temple of the Holy Ghost”; George Saunders, “The Falls” | April 2001 |
| 351\_Wal\_EF\_01 | Walsh, Ami | Exploring Narrative Sensibility in William Trevor’s “A Complicated Nature” and “The News from Ireland” | William Trevor, “A Complicated Nature” and “The News from Ireland” | April 2001 |
| 353\_Fri\_EF\_01 | Friendman, Rebecca | Dramatizing Inner Conflict: Heightened Sensory Awareness in Character- Driven Narratives | Melanie Rae Thon, “Nobody’s Daughters”; Stuart Dybek, “Paper Lantern” | October 2001 |
| 355\_Nel\_EF\_01 | Nelson, Hilary | The Refracted Novel: Russell Banks’ *The Sweet Hereafter* | Russell Banks, *The Sweet Hereafter* | October 2001 |
| 356\_Pet\_EF\_01 | Peterson, David | Moving Beyond Cleverness: Authorial Departures From the Borrowed Form | Daniel Orozco, “Orientation”; Jamaica Kincaid, “Girl”; Tim O’Brien, “The Things They Carried” | October 2001 |
| 357\_Win\_EF\_01 | Winterer, Rebecca | Creating Unity: Narrative Consciousness in Kathleen Hill’s “The Anointed” and Alice Munro’s “Monsieur Les Deux Chapeaux” | Kathleen Hill, “The Anointed”; Alice Munro, “Monsieur Les Deux Chapeaux” | October 2001 |
| 360\_Bil\_EF\_02 | Bilwakesh, Champa | Evoking Emotional Resonance: Mapping the Emotional Landscape of Hana and Kip in Michael Ondaatje’s *The English Patient* | Michael Ondaatje, *The English Patient* | March 2002 |
| 363\_Pho\_EF\_01 | Phoel, Cynthia Morrison | The Flat, the Round, and the Ugly: The Link Between Roundness of Character and Comic/Tragic Function | Deborah Eisenberg, *Mermaids*; Alison Laurie, *Foreign Affairs* | October 2001 |
| 367\_Win\_EF\_00 | Winn, Tracy | You Must Not Spoil Your Children: Building Character and Conflict in Stories by Carver and Munro | Raymond Carver, “Cathedral”; Alice Munro, “The Beggar Maid” | November 2000 |
| 374\_Rab\_EF\_ND | Rabinovitch, Willa | The Lens of Character: Metaphysical Sensibility in Robert Stone’s *Outerbridge Reach* | Robert Stone, *Outerbridge Reach* | *No date* |
| 376\_Tan\_EF\_02 | Tanaka, Sandy | The Shape of Fiction: An Examination and Comparison of the Structure of Two Short Stories: “Seventeen Syllables” by Hisaye Yamamoto and “Me and Miss Mandible” by Donald Barthelme | Hisaye Yamamoto, “Seventeen Syllables”; Donald Barthelme, “Me and Miss Mandible” | April 2002 |
| 377\_Tho\_EF\_02 | Thomas, Kaitlin | The Active Hero: Strategies for Bringing Point of View Characters to Life | Ellen Gilchrist, “Music”; Amy Hemple, “In the Cemetery Where Al Jolson is Buried”; Alice Munro, “Five Points” | April 2002 |
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| 383\_Esl\_EF\_03 | Eslami, Elizabeth | Turn and Face the Strange, Ch-ch-ch-Changes: Point of View Movements in Tim O’Brien’s *In the Lake of the Woods* | Tim O’Brien, *In the Lake of the Woods* | July 2003 |
| 389\_Ser\_EF\_04 | Serich, Margaret | Backstory in Motion: How Narrative Momentum is Created and Sustained by the Interweaving of Backstory and Present Action in Richard Russo’s Novel *Empire Falls* | Richard Russo, *Empire Falls* | May 2004 |
| 390\_Sta\_EF\_02 | Stalcup, Erin | Leaving Reality, Seeing Reality More Clearly: How (and Why) Authors Persuade Readers to Inhabit Contemporary Fables | Italo Calvino, “The Distance of the Moon”; Milan Kundera, *The Book of Laughter and Forgetting*; Bernard Malamud, “The Magic Barrel”; Gabriel Garcia Marquez, “A Very Old Man with Enormous Wings” | December 2002 |
| 391\_Sve\_EF\_02 | Svetcov, Danielle | Vetting Pain in Narrative and Scene | John Cheever, “The Swimmer”; Frederick Busch, “Ralph the Duck” | November 2002 |
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| 398\_Pow\_EF\_03 | Power, Pollyanne | Louise Erdrich’s Techniques for Representing Cultural Conflicts in “The Last Report on the Miracles at Little No Horse” | Louise Erdrich, “The Last Report on the Miracles at Little No Horse” | Spring  2003 |
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| 434\_Aro\_EF\_04 | Aronson, Louise | Intelligence and Memory Also: Strategies for Developing Established Narrative Lines in Short Stories | Richard Bausch,  ‘Someone to Watch Over Me”; Bharati Mukherjee, “The Management of Grief” | October 2004 |
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| 489\_Cro\_EF\_06 | Crossen, Janet | Elements That Create Momentum and Intensity in Katherine Anne Porter’s “Pale Horse, Pale Rider” | Katherine Anne Porter, “Pale Horse, Pale Rider” | April 2006 |
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| 552\_Mei\_EF\_07 | Meijer, Maryse | Why’d You Do That?: Exploring Motivation in Margaret Atwood’s “The Man From Mars” and John Cheever’s “The Country Husband” | Margaret Atwood, “The Man from Mars”; John Cheever, “The Country Husband” | April 2007 |
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| 564\_Dan\_EF\_08 | Daniels, Ray | Organize Your Closet with Subplots and Thistles: A Study on the Use of Subplots with William Maxwell’s “The Thistles in Sweden” | William Maxwell, “The Thistles in Sweden” | October 2008 |
| 565\_Day\_EF\_08 | Day, Syda Patel | How Lyrical Techniques Heighten Dara in Scenes of *The English Patient* | Michael Ondaatje, *The English Patient* | October 2008 |
| 567\_How\_EF\_08 | Howard, Rachel | Getting Godly: Omniscience and Shifting Points of View in Stories by Ernest Hemingway, James Salter, and Katherine Mansfield | Ernest Hemingway,“The Short Happy Life of Francis Macomber”; Katherine Mansfield, “The Garden Party”; James Salter, “My Lord You” | October 2008 |
| 569\_Lom\_EF\_08 | Lombardo, Billy | The Real Truth in *The Quiet American* | Graham Greene, *The Quiet American* | October 2008 |
| 571\_Nap\_EF\_08 | Napier, Diana L. | Varying Narrative Awareness from a Child’s Third- Person Point of View in Elizabeth Bowen’s *The House in Paris* | Elizabeth Bowen, *The House in Paris* | October 2008 |
| 573\_Pol\_EF\_08 | Pollins, Seth | Sense and Sensibility: The Multiple Work Sentences Perform in Tobias Wolff’s “Bullet in the Brain” and George Saunder’s “Commcomm” | Tobias Wolff, “Bullet in the Brain”; George Saunders, “Commcomm” | October 2008 |
| 574\_Pow\_EF\_08 | Powell, Alison | Too Strong to Stop, Too Sweet to Lose: Creating Narrative Movement through Shifts between Dialogue and Summary in Willa Cather’s *The Song of the Lark* | Willa Cather, *The Song of the Lark* | November 2008 |
| 576\_Ran\_EF\_08 | Rankin, Paul | Footprints Stamped Upon the Mind, or Partial Recall: Memory and the Omniscient Point of View in *The Blue Flower* | Penelope Fitzgerald, *The Blue Flower* | October 2008 |
| 577\_Spe\_EF\_08 | Specktor, Matthew | Move ‘Me’: The Occluding Narrator in James Salter’s *Light Years* | James Salter, *Light Years* | September 2008 |
| 579\_And\_EF\_09 | Anderson, Stacy Patton | Missing Links and Bender’s Lever: Turning Readers On By Freaking Them Out | Aimee Bender, “End of the Line” | Winter  2009 |
| 581\_deL\_EF\_09 | De Long, Aaron | Managing Point of View and Psychic Distance to Create Narrative Power | Ernest Hemingway, “The Three Day Blow”; Virginia Woolf, *Mrs. Dalloway* | April 2009 |
| 584\_Kel\_EF\_09 | Kelly, Jennifer Wisner | Repression, Pressure, and Explosion in Elizabeth Strout’s *Amy and Isabelle* | Elizabeth Strout, *Amy and Isabelle* | April 2009 |
| 586\_Med\_EF\_09 | Medlin, Mary | Tell Me Everything: The Strategies, Illuminations, and Rewards of Exclusive Narration in Andrea Lee’s “Three,” Gabriel Garcia Marquez’s “A Very Old Man With Enormous Wings,” and Cynthia Ozick’s “The Shawl” | Andrea Lee, “Three”; Gabriel Garcia Marquez,  “A Very Old Man With Enormous Wings”; Cynthia Ozick, “The Shawl” | April 2009 |
| 587\_Mel\_EF\_09 | Melvin, Reine Marie | Modulating Narrative Distance in J.M Coetzee’s *Disgrace* | J.M Coetzee, *Disgrace* | May 2009 |
| 588\_Nad\_EF\_09 | Nadelson, Scott | “What About the Suffering”: The Roles of Minor Characters in David Malouf’s “A Trip to the Grundelsee” and Anton Chekhov’s “Three Years” | David Malouf, “A Trip to the Grundelsee”; Anton Chekhov, “Three Years” | April 2009 |
| 589\_Qui\_EF\_09 | Quinto, Christy | Contrasting aqn Authorial View to the Narrator’s POV in the First Person Novel | T.S Eliot, *The Sacred Wood*; Kazuo Ishiguro, *The Remains of the Day* | April 2009 |
| 590\_Ror\_EF\_09 | Rorke, Robert | Los Angeles: The Disaster Movie- Nathanael West’s Use of Place as Motor and Metaphor in *The Day of the Locust* | Nathanael West, *The Day of the Locust* | April 2009 |
| 596\_Del\_EF\_09 | Delgado, Denise | The Russian Dolls in the Banyan Tree and the Weather System Over the Highway: Associative Structures in Alice Munro’s “Friend of My Youth” and Robert Bolaño’s “Gomez Palacio” | Alice Munro, “Friend of My Youth”; Robert Bolaño, “Gomez Palacio” | October 2009 |
| 598\_Dun\_EF\_09 | Dunn, Kala | Development of Tension Through Structure in Anton Chekhov’s “Misery” and J.D Salinger’s “The Laughing Man” | Anton Chekhov, “Misery”; J.D Salinger, “The Laughing Man” | October 2009 |
| 601\_Hyu\_EF\_09 | Hyun, Hyewon | Breaking the Narrative Continuity in the “Time Passes” Chapter of *To the Lighthouse* by Virginia Woolf | Virginia Woolf, *To the Lighthouse* | October 2009 |
| 602\_Las\_EF\_09 | Lasden-Lyman, Zoe | Dramatic Shifts in Space, Time, and Narrative Distance in Tobias Wolff’s “Bullet in the Brain,” Anton Chekhov’s “Gusev,” and Denis Johnson’s “Car Crash While Hitchhiking” | Tobias Wolff, “Bullet in the Brain”; Anton Chekhov, “Gusev”; Denis Johnson, “Car Crash While Hitchhiking” | October 2009 |
| 603\_Mul\_EF\_09 | Muller, Matthew Zanoni | “Putting Things in Perspective”: Tracking Shifts from Narrow to Expansive Focus in James Joyce’s *A Portrait of The Artist As A Young Man* | James Joyce, *A Portrait of The Artist As A Young Man* | October 2009 |
| 605\_Roe\_EF\_09 | Roesch, Mattox | Techniques Used by Gabriel Garcia Marquez’s First Person Narrator to Create A Collective Awareness in *Chronicle of a Death Foretold* | Gabriel Garcia Marquez, *Chronicle of a Death Foretold* | October 2009 |
| 607\_Sol\_EF\_09 | Soltz, Gil | The Balance of Scene and Narration in Ernest Hemingway’s “Hills Like White Elephants” and Andre Dubus’ “A Father’s Story” | Ernest Hemingway, “Hills Like White Elephants”; Andre Dubus, “A Father’s Story” | October 2009 |
| 608\_Tuc\_EF\_09 | Tucker, Karen | *The Good Soldier*: When the Mask Slips Fashioning an Unreliable Narrator | Ford Maddox Ford, *The Good Soldier* | October 2009 |
| 611\_Cam\_EF\_10 | Campbell, Corey | Dislocation in Short Story Endings | O. Henry, “The Gift of the Magi”; J.D Salinger, “Teddy”; Denis Johnson, “Car Crash While Hitchhiking” | April 2010 |
| 615\_Gur\_EF\_10 | Gurman, Louis | Setting as an Agent of Character Revelation in *The Remains of the Day* | Kazuo Ishiguro, *The Remains of the Day* | April 2010 |
| 617\_Kir\_EF\_10 | Kirby, Sheree | Exploring Relationships Through Dialogue: What We Don’t or Won’t or Can’t Talk About When We Talk | Raymond Carver, “What We Talk About When We Talk About Love”; Frederick Busch, “Ralph the Duck” | April 2010 |
| 618\_Kir\_EF\_10 | Kirk, Kim Frank | Essential Strategies for Managing Traumatic Events in Lorrie Moore’s “Willing” and Jane Smiley’s *Age of Grief* | Lorrie Moore, “Willing”; Jane Smiley, *Age of Grief* | Winter  2010 |
| 620\_Pie\_EF\_10 | Piers, Christian | Time For Everything: Intake, Compression, Combustion, Exhaust, and the Physics of Fictional Tension in “Pale Horse, Pale Rider” | Katherine Anne Porter, “Pale Horse, Pale Rider” | April 2010 |
| 621\_Poo\_EF\_10 | Poole, Nathan | “The Cavorting Figure”: The Modulation of Narrative Distance in Rendering Grotesque Characters in the Fiction of Paul Bowles and Annie Proulx | Paul Bowles, *A Distant Episode*; Annie Proulx, “People in Hell Only Want A Drink of Water” | April 2010 |
| 624\_Sid\_EF\_10 | Siddiqi, Yumna | Placing Character, Characterizing Place in Zadie Smith’s *On Beauty* | Zadie Smith, *On Beauty* | April 2010 |
| 628\_Gol\_EF\_10 | Goldbloom, Goldie | Absence Makes the Heart Grow Fonder: The Use of Narrative Gaps in the Work of Barry Hannah and Alice Munro | Alice Munro, “Too Much Happiness”; Barry Hannah, *Ray* | October 2010 |
| 629\_Her\_EF\_10 | Herndon, James | Difficult Journeys Made Easy | Paul Bowles, “A Distant Episode”; Kelly Link, “Water Off a Black Dog’s Back” | October 2010 |
| 630\_Ken\_EF\_10 | Ken, Deborah | How Imps Function in Stanley Elkin’s “Criers And Kibbitzers, Kibbitzers and Criers” and “A Poetics for Bullies,” and Eudora Welty’s “A Visit of Charity” | Stanley Elkin, “Criers And Kibbitzers, Kibbitzers and Criers” and “A Poetics for Bullies”; Eudora Welty, “A Visit of Charity” | September 2010 |
| 632\_Mar\_EF\_10 | Martinez, Meredith | Bewitching the Narrator Through Setting: The Interpretation of Past and Present in Jean Rhys’ *Voyage in the Dark* | Jean Rhys, *Voyage in the Dark* | October 2010 |
| 634\_Por\_EF\_10 | Porter, Jane Rose | Breaking the Aspic of Arrest: Navigating Past and Present Time Zones in William Trevor’s *Reading Turgenev* and Tillie Olsen’s *Tell Me a Riddle* | William Trevor, *Reading Turgenev*; Tillie Olsen, *Tell Me a Riddle* | October 2010 |
| 635\_Pru\_EF\_10 | Prusik, Amelie | It Could Practically Be A Style: Composing *A House for Mr. Biswas* | V.S Naipaul, *A House for Mr. Biswas* | Summer  2010 |
| 636\_Smi\_EF\_10 | Smith, Kimberly Jean | Working Parts: Methods for Bringing Unity and Cohesion Inside Disrupted Narratives | Stuart Dybek*, “*Breasts”; Denis Johnson, *Jesus’ Son* | November 2010 |
| 637\_And\_EF\_11 | Anderson, Michelle Collins | Fostering Unpredictability in Narration Through the Use of Complexity in Characterization: An Examination of Jhumpa Lahiri’s “A Temporary Matter,” Alice Munro’s “Runaway,” and Jill McCorkle’s “Intervention” | Jhumpa Lahiri, “A Temporary Matter”; Alice Munro, “Runaway”; Jill McCorkle, “Intervention” | April 2011 |
| 639\_Avi\_EF\_11 | Avila, Mariano | The Voice of Grief, The Voice of Confession and Silence: How Digestive Structure Functions in Jane Smiley’s *The Age of Grief* and Roberto Bolano’s *By Night in Chile* | Jane Smiley*, The Age of Grief*; Roberto Bolaño, *By Night in Chile* | April 2011 |
| 640\_Bor\_EF\_11 | Borges, Virginia | The Writer as Curator: Objects and the Construction of Narrative | Jane Unrue, *Life of a Star* | April 2011 |
| 641\_Cle\_EF\_11 | Cleveland, Evan | Beyond Place: Landscapes As a Formal Entry to Interiority and Dramatic Action | Conrad Aiken, *Silent Snow, Secret Show*, Peter Handke, *The Left- Handed Woman* | April 2011 |
| 644\_Fis\_EF\_11 | Fischer, Neil R. | Drama in Mind: How the Illumination of Characters’ Interiorities Creates Drama in Virginia Woolf, Mavis Gallant, and Katherine Mansfield | Mavis Gallant, “When We Were Nearly Young”; Katherine Mansfield, “Psychology”; Virginia Woolf, *Mrs. Dalloway* | April 2011 |
| 645\_Kan\_EF\_11 | Kanegis, Samara | Narrative Cubism: Multiple Perspectives of a Single Event in William Trevor’s *Love and Summer* | William Trevor, *Love and Summer* | May 2011 |
| 646\_Kro\_EF\_11 | Kronik, Geoff | The Certainty of Uncertainty: Narrative Design in Alice Munro’s “Dimensions” and “Hateship, Friendship, Courtship, Loveship, Marriage” | Alice Munro, “Dimensions” and “Hateship, Friendship, Courtship, Loveship, Marriage” | April 2011 |
| 649\_Pie\_EF\_11 | Pierce, Greg | Splendid Isolation: The Dynamics of Separate Space in Joan Lindsay’s *Picnic at Hanging Rock* | Joan Lindsay, *Picnic at Hanging Rock* | April 2011 |
| 651\_Run\_EF\_11 | Runde, Katie | Decaying Hotel Rooms, Erased Memories, and The Beauty of Winter in a Working Class Town: Unifying Devices in Russell Banks’ *The Sweet Hereafter* | Russell Banks, *The Sweet Hereafter* | April 2011 |
| 652\_San\_EF\_11 | Sanchez, Daniel | Digression in Task Narratives: Finding Character and Momentum by Going Off the Beaten Path | Eudora Welty, *“*A Worn Path”; Sherman Alexie, “What You Pawn I Will Redeem”; Saul Bellow, “Looking For Mr. Green” | April 2011 |
| 653\_Tal\_EF\_11 | Taleb- Agha, Serene | Extra- Literary Information and the Construction of a Story: A Study of “Chicxulub” by T.C Boyle and “The Behavior of the Hawkweeds” by Andrea Barrett | T.C Boyle, “Chicxulub”; Andrea Barrett, “The Behavior of the Hawkweeds” | April 2011 |
| 654\_Wal\_EF\_11 | Walth, Brent | Omniscience, Narrative Distance and the Revelation of Grief in Malcolm Lowry’s *Under the Volcano* | Malcolm Lowry, *Under the Volcano* | April 2011 |
| 655\_Yng\_EF\_11 | Yngve, Rolf | Use of Extra-Textual Materials in the Narrative of a Novel | Geoff Ryman, *Was* | March 2011 |
| 656\_all\_EF\_11 | Allen, Nancy J. | Maintaining Temporal Integrity: A Study of Dynamic Timelines | James Baldwin, “Going to Meet the Man”; Annie Proulx, “The Half- Skinned Steer” | October 2011 |
| 657\_Bak\_EF\_11 | Baku, Carla | Getting to the Essential: Using Omniscient Point of View to Modulate Narrative Distance and Access a Character’s Emotional Core in Annie Dillard’s *The Living* | Annie Dillard, *The Living* | September 2011 |
| 661\_D’Am\_EF\_11 | D’Amico, Lynette | Collage Reader as Itinerant Reviser: The Use of Whitespace in *Speedboat* by Renata Adler, *Coming Through Slaughter* by Michael Ondaatje, and *Why Did I Ever* by Mary Robison | Renata Adler, *Speedboat*; Michael Ondaatje, *Coming Through Slaughter*; Mary Robison, *Why Did I Ever* | November 2011 |
| 662\_Dav\_EF\_11 | Davis, Harry | Assembling A Self: The Transformation of Consciousness as Drama in William H. Gass’ “The Pederson Kid” | William H. Gass, “The Pederson Kid” | October 2011 |
| 664\_Han\_EF\_11 | Hamilton, Elisabeth | Crazy Things Are Happening in Your Head, Too: Self- Consciousness, Empathy, and Non- Linear Narrative Devices in *A Visit from the Goon Squad* | Jennifer Egan, *A Visit from the Goon Squad* | October 2011 |
| 667\_Man\_EF\_11 | Mann, Sylvia | Hijacking the Train from the Tracks: How and Why to Push a Story from a Literal Reality into Metaphor or Spectacle | John Cheever, “The Swimmer”; Barry Hannah, “Get Some Young”; Kelly Link, “Stone Animals” | October 2011 |
| 671\_Reg\_EF\_11 | Regan, James | Epitome and Apotheosis: Faulkner’s Balance of Concrete and Abstract Language in “The Bear” | William Faulkner, “The Bear” |  |
| ~~673~~ | ~~Burden, Ryan~~ | ~~The Big Two- Hearted Story: Alternatives to the Epiphanic Structure in Short Fiction~~ | ~~Not available~~ | ~~Not available~~ |
| 680\_Mar\_EF\_12 | Markstein, Lara | No Bottom and No Top: Narrative Organization in *Sula* by Toni Morrison | Toni Morrison, *Sula* | April 2012 |
| 684\_Par\_EF\_12 | Park, Alain | To Know a Thing is to See a Thing: Revealing Character Interiority through Increased Narrative Distance | A.S Byatt, *Body Art* | March 2012 |
| 685\_Per\_EF\_12 | Perry, Adrienne Gaye | Shocking Twists in Plot: Melodrama and the Manipulation of Emotional Response in Flannery O’Connor’s “A Good Man Is Hard to Find” and “A View of the Woods” | Flannery O’Connor, “A Good Man is Hard to Find” and “A View of the Woods” | May 2012 |
| 686\_Whe\_EF\_12 | Whelchel, Judith | Crafting for Mystic Reality: Metaphoric Entailments in Cormac McCarthy’s *The Road* | Cormac McCarthy, *The Road* | April 2012 |
| 688\_Ale\_EF\_12 | Alexander, Ronald | Plumbing Consciousness: Disproportionate Expansiveness in Scene as a Means of Construction in Tobias Wolff’s “Bullet in the Brain” and J.D Salinger’s “Franny” | Tobias Wolff, “Bullet in the Brain”; J.D Salinger, “Franny” | October 2012 |
| 689\_Bha\_EF\_12 | Bharadwaj, Anu | Sources of Momentum in a Source- Driven Novella: *Notes From Underground* | Fyodor Dostoevsky, *Notes From Underground* | October 2012 |
| 693\_Don\_EF\_12 | Donderi, Andrea | Collapsing the Waveform: Satisfactory Closure | Amy Hempel, “In the Cemetery Where Al Jolson is Buried”; Richard Ford, “Rock Springs”; James A. McPherson, “Gold Coast” | October 2012 |
| 696\_Har\_EF\_12 | Harris, Todd | Patterns and Reader Expectations: Aspects of Interiority in *Mrs. Dalloway* | Virginia Woolf, *Mrs. Dalloway* | October 2012 |
| 698\_Kin\_EF\_12 | King, Patricia Grace | “Highly Vocal Ghosts”: Revelation of Traumatic Back Story in Toni Morrison’s *Beloved* Through Use of the Object Correlative | Toni Morrison, *Beloved* | October 2012 |
| 701\_Sim\_EF\_12 | Simmons, Garrett | Modulation of the First Person “I” Pronoun in *So Long, See You* *Tomorrow* By William Maxwell | William Maxwell, *So Long, See You Tomorrow* | October 2012 |
| 702\_Val\_EF\_12 | Valcik, Victor | Select Methods of Characterization in *A River Runs Through It* By Norman Maclean | Norman Maclean, *A River Runs Through It* | November 2012 |
| 703\_Wee\_EF\_12 | Weed, Steve | Frozen Tension: Dramatic Tension Arising From Stationary Characters | Raymond Carver, “What We Talk About When We Talk About Love”; Ernest Hemingway, “Hills Like White Elephants” | October 2012 |
| 706\_Cri\_EF\_13 | Crim, Torrey | A World Both Solid and Haunted: Environment, Subtext, and the Objective Correlative in Paula Fox’s *Desperate Characters* | Paula Fox, *Desperate Characters* | April 2013 |
| 708\_Mur\_EF\_13 | Murray, Jennifer L. | Border Building, Border Blurring: Toward a Poetics of Liminal Space in Nonlinear Longform Fiction | Sara Shun-Lien, *Madeleine is Sleeping*; Italo Calvino, *Six Memos for the Next Millennium*; Angela Carter, *The Bloody Chamber*; Joseph Jacobs, *Mr. Fox* | April 2013 |
| 711\_Sha\_EF\_13 | Shams, Somayeh | The Interplay Between Exposition and Scene in *Madame Bovary*: The Struggle of Romanticism Versus Realism and Images as Action | Gustave Flaubert, *Madame Bovary* | April 2013 |
| 712\_Sin\_EF\_13 | Sinclair, Emily | Your Shifting Tableaus and Spectacles: The Uses of Summary in the Big Social Novel | Edith Wharton, *Age of Innocence* | April 2013 |
| 713\_Tho\_EF\_13 | Thomas, Laura | Seeing in Memory: The Modulation of Narrative Distance to Manipulate Reader Suspense in Pat Barker’s *Border Crossing* | Pat Barker, *Border Crossing* | April 2013 |
| 714\_Whe\_EF\_13 | Wheeler, Kevin G. | Resistance to the Calling: Examining the Evolution of Narrative Fluency and Narrative Distance in *All the King’s Men* | Robert Penn Warren, *All the King’s Men* | April 2013 |
| 717\_Bou\_EF\_13 | Boulware, Amelia | What Happens When Nothing Happens: Narrative Momentum in Virginia Woolf’s *Mrs. Dalloway* | Virginia Woolf, *Mrs. Dalloway* | November 2013 |
| 721\_Hor\_EF\_13 | Horowitz, Abby | Overstepping Superabundance: An Exploration of Excess | Susan Steinberg, “Superstar”; Ben Yagoda, “The Sound on the Page”; Angela Carter, *The Bloody Chamber* | October 2013 |
| 725\_Mor\_EF\_13 | Morris, Franklin | The Ending That’s More Than an Ending: Earning Resolution Through Narrative Structure | Flannery O’Connor, “A Good Man Is Hard to Find”; Rick Bass, “A Hermit’s Story”; Denis Johnson, “Emergency” | October 2013 |
| 726\_Muk\_EF\_13 | Mukherji, Sumita | Changing Relationships and Developing Interiority: Aspects of Characterization in *Eva Moves the Furniture* | Margot Livesey, *Eva Moves the Furniture* | October 2013 |
| 727\_Mul\_EF\_13 | Muller, Heather | Complication and Coherence in Kathryn Davis’ *Versailles* | Kathryn Davis, *Versailles* | 2013 |
| 728\_Pep\_EF\_13 | Peppe, Amanda Roberts | Object- Oriented Awareness: How Objects Reflect the Macrocosm in the Microcosm of a Fictive World | Kate Atkinson, *Behind the Scenes at the Museum* | October 2013 |
| 730\_Rya\_EF\_13 | Ryan, Rachele P. | Routine is the Culprit: Creating Narrative Energy with an Unchanging Protagonist in Jane Smiley’s *The Age of Grief* Through Use of the Objective Correlative | Jane Smiley, *The Age of Grief* | October 2013 |
| 731\_Smy\_EF\_13 | Smyte, Karen | Giving the Devil His Due: Lyricism and Violence in Toni Morrison’s *Sula* | Toni Morrison, *Sula* | October 2013 |
| 734\_Sti\_EF\_13 | Stillwell, Christy | Managing the Charged Moment in Elizabeth Strout’s *Amy and Isabelle* | Elizabeth Strout, *Amy and Isabelle* | October 2013 |
| 735\_Wil\_EF\_13 | Wilson, Ian Randall | The Secret LifeL How Emotion is Evoked in Andre Dubus’ “A Father’s Story” and Robert Stone’s “Helping” | Andre Dubus, “A Father’s Story”; Robert Stone, “Helping” | October 2013 |
| 736\_Gel\_EF\_14 | Gelman, Sharon | It’s Not What You Look At, It’s What You See: Lingering Authorial Attention in Michael Cunningham’s *The Hours* and Louise Erdrich’s *Love Medicine* | Michael Cunningham, *The Hours*; Louise Erdrich, *Love Medicine* | Pril 2014 |
| 738\_Jer\_EF\_14 | Jernigan, Adam | Moths to the Moon: The Interwoven Narratives of Peter Matthiessen’s *At Play in the fields of the Lord* | Peter Matthiessen, *At Play in the fields of the Lord* | April 2014 |
| 740\_Mor\_EF\_14 | Moretz, Laura Knight | The Story that Gesture Tells: Body Language in “Music From Spain” by Eudora Welty and “Dance in America” by Lorrie Moore | Eudora Welty, “Music From Spain”; Lorrie Moore, “Dance in America” | March 2014 |
| 741\_Ros\_EF\_14 | Rose, Marta | Pushing Against Convention: An Argument With David Shields Within an Analysis of Andre Gide’s Use of *Mise En Abyme* in his Novel *The Counterfeiters*, and its Implications for the Fiction Writer Who is the Author of this Essay | Andre Gide, *The Counterfeiters* | April 2014 |
| 743\_Kof\_EF\_14 | Koffler, Leslie | Lingering With Intent: Manipulating Narrative Pace in Deborah Eisenberg’s “The Girl Who Left Her Sock on the Floor” and “Some Other, Better Otto” | Deborah Eisenberg, “The Girl Who Left Her Sock on the Floor” and “Some Other, Better Otto” | April 2014 |
| 744\_Sha\_EF\_14 | Sharick, Michael | My Life Is Unmanageable and I’d Like to Share It With You: An Examination of Narrative Disruption in *Infinite Jest* | David Foster Wallace, *Infinite Jest* | May 2014 |
| 745\_Ell\_EF\_14 | Elliott, Avra | Hidden Desires: How Subterranean Wants Create Momentum and Complicate Narrative | Stuart Dybek, “Paper Lantern”; Julie Hayden, “Day Old Baby Rats” | May 2014 |
| 749\_Gun\_EF\_14 | Gunadi, Cynthia | Subterranean Disturbances: Destabilizing Moments in the Short Story | Alice Munro, “Carried Away” ; Haruki Murakami, “Super-frog Saves Tokyo”; Tobias Wolff, “Casualty” | October 2014 |
| 750\_Kra\_EF\_14 | Krause, Nathaniel | The Individuality of Grief: Interiority and Narrative Movement in Alice Munro’s “Dimensions” and Gina Berriault’s “The Stone Boy” | Alice Munro, “Dimensions”; Gina Berriault, “The Stone Boy” | October 2014 |
| 751\_Mee\_EF\_14 | Meeks, Catherine | Going Backward to Move Forward: Time in Colum McCann’s *Let the Great World Spin* | Colum McCann, *Let the Great World Spin* | October 2014 |
| 752\_Mel\_EF\_14 | Mell, Sue | A “Thick Surrounding” World: Jane Smiley’s Maximization of Setting in *Ordinary Love and Good Will* | Jane Smiley, *Ordinary Love and Good Will* | October 2014 |
| 754\_Ste\_EF\_14 | Stern, Jennifer | Satisfying with New Direction: Three Features of the Effective Unexpected Ending | Robert Stone, “Helping”; Elizabeth Strout, “Pharmacy” | October 2014 |
| 757\_Bec\_EF\_15 | Beck, Emilie | The Revelation of Desire: Activating the Passive Character Through Structural and Stylistic Choices in *Stoner* by John Williams *and Mrs. Bridge* by Evan S. Connell | John Williams, *Stoner*; Evan S. Connell, *Mrs. Bridge* | April 2015 |
| 761\_Gor\_EF\_15 | Gordon, Chantal Aida | Coming Together: How Climactic Scenes Convey Story Focal Points and Create the Holy- Grail Sense of Surprise and Inevitability | Flannery O’Connor, “Good Country People”; ZZ Packer, “Brownies” | March 2015 |
| 762\_Hal\_EF\_15 | Halper, Sarah | Breaking the Narrative: How White Space Can Introduce Urgency into a Story | Julian Barnes*, Levels of Life*; Cormac McCarthy, *The Road*; Jenny Offill, *Dept. of Speculation* | March 2015 |
| 767\_O’Br\_EF\_15 | O’Brien, Abigail J. Cahill | Risking Doubt: Identity and The Subjunctive Terrain in Munro’s “Runaway” and Diaz’ “Miss Lora” | Alice Munro, “Runaway”; Junot Diaz, “Miss Lora” | April 2015 |
| 768\_Ram\_EF\_15 | Rampson, Eric | Killer Laughs: Humor and the Grotesque in O’Connor and Ingalls | Rachel Ingalls*, Mrs. Caliban*; Flannery O’Connor, *A Good Man Is Hard to Find* | April 2015 |
| 769\_Rap\_EF\_15 | Rapkin, Mitzi- Jill | Sentiment Within the Schtick: *Saudade*, Self- Destruction, and the Sublime | Sherman Alexie, “What You Pawn I Will Redeem”; Gary Shteyngart, “Absurdistan” | April 2015 |
| 770\_Sho\_EF\_15 | Shoff, Emily Brendler | In the Deep Heart’s Core: Nature’s Compression of the Self | Rick Bass, “The Hermit’s Story”; Claire Vaye Watkins, “The Past Present, The Past Continuous, The Simple Past” | April 2015 |
| 771\_Ske\_EF\_15 | Skelton, Rose | Inside Out: The Outsider Perspective in *We Need New Names* by NoViolet Bulawayo and “Sexy” by Jhumpa Lahiri | NoViolet Bulawayo, *We Need New Names*; Jhumpa Lahiri, “Sexy” | March 2015 |
| 772\_Uph\_EF\_15 | Upholt, Boyce | To Derive or To Decide: Do Characters Have Fates? Or, The Role of Authorial Intent in Connecting Character and Ending | John Cheever, “The Swimmer”; Sherman Alexie, “What You Pawn IWill Redeem” | April 2015 |
| 773\_Wil\_EF\_15 | Williams, William | Characterization as Narrative Engine in Kazuo Ishiguro’s *The Remains of the Day* | Kazuo Ishiguro, *The Remains of the Day* | April 2015 |
| 774\_Gil\_EF\_15 | Gillespie, Chas | The Strategic Release of Information in “Tenth of December” and “Hateship, Friendship, Courtship, Loveship, Marriage” | Alice Munro, “Hateship, Friendship, Courtship, Loveship, Marriage”; George Saunders, “Tenth of December” | October 2015 |
| 775\_Kre\_EF\_15 | Krehbiel, Terrence | Narrative Rhythm: The Balance of Scene and Summary in “Noon Wine,” “Good Country People,” and “Three People” | Katherine Anne Porter, “Noon Wine” William Trevor, *“*Three People”; Flannery O’Connor, “Good Country People” | October 2015 |
| 776\_Lar\_EF\_15 | Larson, Sonya | Catch and Release: Strategies of Overt and Covert Narratorial Control | Denis Johnson*, Jesus’ Son*; Ruth Ozeki, *A Tale For the time Being* | October 2015 |
| 777\_Lek\_EF\_15 | Leker, Terri | Humor Through Destabilization in Lorrie Moore’s “Debarking” and Flannery O’Connor’s “The Displaced Person” | Lorrie Moore, “Debarking”; Flannery O’Connor, “The Displaced Person” | October 2015 |
| 778\_May\_EF\_15 | Maynard, Eilis | Using Secondary Characters to Further Reveal First Person Narrators | Raymond Carver, “Cathedral”; John Cheever, “Goodbye My Brother” | October 2015 |
| 779\_Mih\_EF\_15 | Mihas, Paul | Stories About Storytelling: Embedded Narratives in “Free Fruit From Young Widows” by Nathan Englander, “The Hermit’s Story” by Rick Bass, and “The Moslem Wife” by Mavis Gallant | Nathan Englander, “Free Fruit From Young Widows”; Rick Bass, “The Hermit’s Story”; Mavis Gallant, “The Moslem Wife” | October 2015 |
| 780\_Now\_EF\_15 | Nowell, Daniel | On First- Person Reflection in Richard Ford’s *Canada* and Louise Erdrich’s *The Round House* | Richard Ford, *Canada*; Lousie Erdrich, *The Round House* | October  2015 |
| 782\_Roo\_EF\_15 | Rooks, Katherine | Nothing Is As It Seems: The Sonic and Syntactical Underpinnings of Junot Diaz’s “The Cheater’s Guide to Love” and Jane Bowles’ “Emmy Moore’s Journal” | Junot Diaz, “The Cheater’s Guide to Love”; Jane Bowles, “Emmy Moore’s Journal” | October 2015 |
| 783\_Sal\_EF\_15 | Salvi, Erin | Dramatizing Passivity: The Observer- Protagonist, Breaking Points, and the Betrayal of Inaction | Katherine Anne Porter, *Flowering Judas* | September 2015 |
| 785\_Til\_EF\_15 | Tilton, Taryn | Acts of Restitution: An Exploration of Speculative Narration | James Baldwin, *Giovanni’s Room*; Pamela Erens, *The Virgins* | October 2015 |
| 788\_Cro\_EF\_16 | Crowley, Kathleen | Creating a Sense of Size in Andrea Barrett’s Novel *Ship Fever* | Andrea Barrett, *Ship Fever* | April 2016 |
| 789\_Gau\_EF\_16 | Gauch, Sarah | The Evolution of Male Power Protagonists in J.M Coetzee’s Disgrace and Chinua Achebe’s Things Fall Apart | J.M Coetzee, *Disgrace*; Chinua Achebe, *Things Fall Apart* | March 2016 |
| 790\_Le\_EF\_16 | Le, Phuong Anh | Narrating Memory: The Use of Non- linear Structure in Marguerite Duras’ *The Lover* | Marguerite Duras, *The Lover* | April 2016 |
| 791\_Lin\_EF\_16 | Lin, Amy | There Is Always Something Dark: Alternate Space in Jhumpa Lahiri’s “A Temporary Matter” and Alice Elliott Dark’s “In the Gloaming” | Jhumpa Lahiri, “A Temporary Matter”; Alice Elliott Dark, “In the Gloaming” | April 2016 |
| 793\_Pet\_EF\_16 | Peterson, Andrew M. | Emotional Hydraulics in Fiction: Examining the Benefits of blocked and Misdirected Emotion in “Goodbye, My Brother” by John Cheever, “The Point” by Charles D’Ambrosio, and *Noon Wine* by Katherine Anne Porter | John Cheever, “Goodbye, My Brother”; Charles D’Ambrosio, “The Point”; Katherine Anne Porter, “Noon Wine” | April 2016 |
| 795\_Sal\_EF\_16 | Saltzman, David | Trial By Story: Searching for Truth in Voice- Driven Fiction | Russell Banks, “Sarah Cole: A Type of Love Story”; John  Cheever, “Goodbye, My Brother”; Shirley Jackson, “The Lottery”; James Joyce, “The Dead” | April 2016 |
| 798\_War\_EF\_16 | Ward- Niven, Christina | Oddly Familiar: Strangeness as Illumination in Chekhov, Welty, and Berriault | Anton Chekhov, “The Student”; Eudora Welty, “The Bride of the Innisfallen”; Gina Berriault, “The Light at Birth” | April 2016 |
| 803\_Mat\_EF\_16 | Matthews, Micah | Revealing Internal Life: An Essay | Jane Smiley, *Ordinary Love and Good Will*; Elizabeth Strout, *Olive Kitteridge* | October 2016 |
| 804\_Mil\_EF\_16 | Miller, Greg | Repetition in Narrative Design: Samuel Beckett’s *Murphy and Company* | Samuel Beckett, *Murphy and Company* | October 2016 |
| 808\_Oti\_EF\_16 | Otis, Laura | Binding Sensations: Creating Character Through Multi- Sensory Descriptions in Jim Grimsley’s Winter Birds, Daniel Woodrell’s Winter Bone, and Smith Henderson’s Fourth of July Creek | Jim Grimsley, Winter Birds; Daniel Woodrell, Winter’s Bone; Smith Henderson, “Fourth of July Creek” | September 2016 |
| 810\_Str\_EF\_16 | Streitfeld, Anika | Pause and Disorientation: Considering the Volta in “The Dead” by James Joyce, “In the Gloaming” by Alice Elliott Dark, “Terrific Mother” by Lorrie Moore | James Joyce, “The Dead”; Alice Elliott Dark, “In the Gloaming”; Lorrie Moore, “Terrific Mother” | October 2016 |
| 811\_Wil\_EF\_16 | Williams, Meghan | Unsafe, Unpredictable, Unknowable: Hallucinatory Realism in Joy Williams’ Short Stories | Joy Williams, “Fortune,” “A Little Winter,” “Escapes” | October 2016 |
| 812\_Yat\_EF\_16 | Yates, Kelsy | Dramatic Imagery in Wright Morris’ *Fire Sermon* | Wright Morris*, Fire Sermon* | October 2016 |
| 816\_Cho\_EF\_17 | Chopra, Chetna | Disquiet in Graham Greene’s *The Quiet American*: A Study of Plot and Character | Graham Greene, *The Quiet American* | May 2016 |
| 818\_Fre\_EF\_17 | Free, Jodie | Achieving Closure in Nonlinear Narratives | Amy Bloom, “Love Is Not A Pie”; Jim McCorkle, “Intervention”; Chimamanda Ngozi Adichie, “Tomorrow Is Too Far” | May 2017 |
| 820\_How\_EF\_17 | Howard, Lesley | How the Hell Did We Get Here and Where Do We Want to Go Next: Backstory as Limitation and Liberation in Alice Munro’ “The Bear Came Over the Mountain” | Alice Munro, “The Bear Came Over the Mountain” | April 2017 |
| 821\_Joh\_EF\_17 | Johnson, Annabella | The Shape of Memory” Alice Munro’s “Child’s Play” and William Maxwell’s *So Long, See You Tomorrow* | Alice Munro*, “*Child’s Play”; William Maxwell, *So Long, See You Tomorrow* | May 2017 |
| 822\_Kap\_EF\_17 | Kaplan, Kate | Trouble In Paradise: A Structural Analysis of Edith Wharton’s *The Age of Innocence* and E.M Forster’s *A Room with a View* | Edith Wharton, *The Age of Innocence;* E.M Forster, *A Room with a View* | March 2017 |
| 823\_Cam\_EF\_17 | Campbell, Kate Lister | Mechanism of Fate: The Use of Dramatic Scene and Narration in Alice Munro’s “Hateship, Friendship, Courtship, Loveship, Marriage” | Alice Munro, “Hateship, Friendship, Courtship, Loveship, Marriage” | April 2017 |
| 825\_Mor\_EF\_17 | Morgenstern, Marc | Capture and Release: Emotion in Erdrich and O’Brien | Louise Erdrich, *Love Medicine*; Tim O’Brien, *The Things They Carried* | April 2017 |
| 826\_Duf\_EF\_17 | Duff, Paige Patterson | The Light of Unknown Suns: How Institutional Authority Characters Illuminate Their Worlds | Louise Erdrich, *Love Medicine;* Kazuo Ishiguro, *Never Let Me Go;* Edward P. Jones, *Lost in the City* | April 2017 |
| 829\_Sta\_EF\_17 | Stachura, Sea | The Noisy, Contentious, and Well- Made Puzzle of Polyphony: Employing Multiple, Multicultural Voices to Structure and Deepen a Novel’s Narrative | Fyodor Dostoevsky, *Crime and Punishment*; Toni Morrison, *Playing in the Dark*; Zadie Smith, *NW* | April 2017 |
| 832\_Bro\_EF\_17 | Bromiley, Emily | Stability, Integrity, and Rhyming Action: Paths to Closure | George Saunders, “Tenth of December”; Grace Paley, “My Father Addresses Me on the Facts of Old Age”; Eudora Welty, “The Wide Net” | October 2017 |
| 833\_Cum\_EF\_17 | Cummins, Lillian Huang | All Sides of the Story: Cultural Identities Through the Prism of Omniscience | Alice Munro, *Hateship, Frienship, Courtship, Loveship, Marriage*; William Trevor, *The News From Ireland* | October 2017 |
| 834\_Gel\_EF\_17 | Geltner, Jonathan Monroe | “A country on the far side of fiction:” methods of the philosophical novel in Gerald Murnane’s *The Plains* | Gerald Murnane’s *The Plains* | October 2017 |
| 835\_Goe\_EF\_17 | Goetzman, Michael | “Brightening fiercely before the dark”: The Ecstatic Moment in Joy Williams, “The Country” | Joy Williams, “The Country” | October 2017 |
| 837\_Kan\_EF\_17 | Kane, Andrew | Nontraditional Point of View Alternation in George Saunders’ *Lincoln in the Bardo* | George Saunders, *Lincoln in the Bardo* | October 2017 |
| 838\_Kar\_EF\_17 | Karaca, Timur | Houses, Jokes, and Two By Fours: The Elements and Meaning of Structure | Don DeLillo, *White Noise* | October 2017 |
| 842\_McG\_EF\_17 | McGuire, Kristin | The Crafting of Time in Virginia Woolf’s *To The Lighthouse* | Virginia Woolf, *To the Lighthouse* | October 2017 |
| 845\_Osb\_EF\_17 | Osborne, Lane | Functions of Nonverbal Communication in Flannery O’Connor’s “Good Country People” | Flannery O’Connor, “Good Country People” | October 2017 |
| 846\_Rec\_EF\_17 | Reconco, Andres | The Retrospective Narrative: Dramatic Irony, Judgement, and Characterization in the Surfacing of the Present Narrator | Jhumpa Lahiri, “Hell- Heaven”; Alice Munro, Child’s Play” | October 2017 |
| 847\_Sta\_EF\_17 | Stanek, Gerard | Katherine Anne Porter’s “Noon Wine:” Tension in the Narrative: How a Story Earns Violent Moments | Katherine Anne Porter, “Noon Wine” | October 2017 |
| 848\_Syl\_EF\_17 | Sylvester, Cynthia | The Narrative Camera in Virginia Woolf’s *Mrs. Dalloway* | Virginia Woolf, *Mrs. Dalloway* | November 2017 |
| 849\_Wol\_EF\_17 | Wolff, Rachel | On Parties, Perspective, and Playing Host | Zadie Smith, *On Beauty*; Virginia Woolf, *Mrs. Dalloway* | October 2017 |
| 852\_Dut\_EF\_18 | Dutemple, Alyson | Eye of the Storm: Interlude in the Penultimate Space of Berriault’s “The Stone Boy” and Trevor’s “Le Visiteur” | Gina Berriault*, “*Almost Impossible”; William Trevor, “Le Visiteur” | April 2018 |
| 853\_Fei\_EF\_18 | Feigin, Michael | Hold on Tight: Structural Clarity in Narrative Turns and the Progression to Unexpected Endings in Mary Robison’s “Yours,” and David Schickler’s “The Smoker” | Mary Robison, “Yours”; David Schickler, “The Smoker” | April 2018 |
| 856\_Mar\_EF\_18 | Marks, Rita Whitlock | Crossing the Rubicon: How Tension in Part 1 of *Atonement*, by Ian McEwan, Builds to a Point of No Return | Ian McEwan, *Atonement* | April 2018 |
| 857\_May\_EF\_18 | Mayer, Elizabeth | OH MY! WHAT IS THAT?: Strange Objects in Joy William’s “Congress” and Yoko Ogawa’s “Sewing for the Heart” | Joy Williams, “Congress”; Yoko Ogawa, “Sewing for the Heart” | April 2018 |
| 860\_Sri\_EF\_18 | Srinivasan, Sonja Vakula | SO CLOSE AND YET SO FAR: Omniscient Narration in Jane Austen’s *Pride and Prejudice* and Toni Morrison’s *The Bluest Eye* | Jane Austen, *Pride and Prejudice*; Toni Morrison, *The Bluest Eye* | May 2018 |
| 861\_Str\_EF\_18 | Strumwasser, Aaron John | Guilty Pleasure: The Manipulated Reader in Bernard Malamud’s *The Assistant* | Bernard Malamud, *The Assistant* | April 2018 |
| 862\_Wal\_EF\_18 | Walsh, Candace | Gyre Journeys: How Twains of Theme and Plot Meet *in* A *Tale for the Time Being* by Cynthia Ozeki | Cynthia Ozeki, *A Tale for the Time Being* | April 2018 |
| 864\_Cur\_EP\_18 | Curtis, Lynnette | Throwing Voices: The Strategy of Third- Person ‘Ventriloquism’ in George Saunders’s “Al Roosten” and “Tenth of December” | George Saunders, “Al Roosten,” “Tenth of December” | October 2018 |
| 865\_Cyp\_EF\_18 | Cypher, Sarah | The Garden Wall: How the Unreal Enables the Real in Mohsin Hamid’s *Exit West* | Mohsin Hamid, *Exit West* | October 2018 |
| 869\_Lan\_EF\_18 | Lane, Steve | Narrative Profluences in W.G Sebald’s *The Rings of Saturn* | W.G Sebald, *The Rings of Saturn* | October 2018 |
| 872\_McW\_EF\_18 | McWalters, Alex | The Journey is Twofold: The Retrospective Narrator’s Quest for Meaning and Truth in Don DeLillo’s *Americana* | Don DeLillo, *Americana* | October 2018 |
| 873\_Nie\_EF\_18 | Nieves, Joseph | Where All Our Time Had Gone: How to Interplay Between Past and Present Determines Structure and Illuminates Character in Paul Yoon’s “A Willow and the Moon” and Edward P. Jones’ “Marie” | Paul Yoon, “A Willow and the Moon”; Edward P. Jones, “Marie” | October 2018 |
| 876\_Sch\_EF\_18 | Scheuer, Jeremy | At the Confluence of Rivers: Narrative Intersections in Alice Munro’s “Five Points” and Stuart Dybek’s “Blowing Shades” | Alice Munro, “Five Points”; Stuart Dybek, “Blowing Shades” | October 2018 |
| 877\_Sim\_EF\_18 | Simmonds, Idrissa | Building Shape, Giving Context: The Function of Pivotal Dramatic Moments to Reveal Character and Deepen Plot in Edward P. Jones’s “Old Boys, Old Girls” and Jesmyn Ward’s *Salvage the Bones* | Edward P. Jones, “Old Boys, Old Girls”; Jesmyn Ward, *Salvage the Bones* | October 2018 |
| 879\_Edw\_EF\_19 | Edwards, Jonathan | Effing the Ineffable: Mimetic Strategies in Revelatory Fiction | Ursula le Guin, *The Left Hand of Darkness;* James Baldwin, “Sonny’s Blues” | April  2019 |
| 881\_Mar\_EF\_19 | Markos, Hannah | Conflicting Truths: Navigating Unreliability in Stories of Ethical and Emotional Complexity | Claire Messud, *The Woman Upstairs;* Ottessa Mossfegh, *Eileen* | April  2019 |
| 882\_Osb\_EF\_19 | Osborne, Erin | Leading Us to Nowhere: Narrative Momentum in Rebecca Curtis’s “The Christmas Miracle” | Rebecca Curtis, “The Christmas Miracle” | April  2019 |
| 885\_Sha\_EF\_19 | Shapira, Ian | Moving On while Looking Back – or Both Ways: How First-Person Narrators Supply Back Story without Losing Forward Momentum | Adam Haslett, “Notes to My Biographer”; Jim Shepard, “The Zero Meter Diving Team” | April  2019 |
| 887\_Tam\_EF\_19 | Tam-Claiborne, Daniel | Illumination and Revelation: Strategies for Expansive Storytelling through Secondary Characters | ZZ Packer, “Brownies”; Elizabeth Strout, “Security” | April  2019 |
| 890\_Bra\_EF\_93 | Brandt-Fall, Gina | Speakerly Texts: Black Vernacular in the Formal Written Narratives of John Edgar Wideman | John Edgar Wideman, “Doc’s Story” | October 1993 |
| 892\_Dor\_EF\_89 | Dor-Ner, Alexandra | The Character of Emma Bovary | Gustave Flaubert, *Madame Bovary* | November 1989 |
| 895\_Jac\_EF\_92 | Jacobs, Sandy | Mending the Holes in Their Understanding: How Louise Erdrich Uses Imagery to Create Knowing and Articulate Characters | Louise Erdrich, *The Beet Queen; Love Medicine* | April  1992 |
| 898\_Luc\_EF\_92 | Luckerman, Sharon | The Development of Two Scenes in Toni Morrison’s *Beloved* | Toni Morrison, *Beloved* | November 1992 |
| 899\_Lul\_EF\_90 | Lulofs, Neal | Making Characters: Techniques of Characterization in John Cheever’s “The Housebreaker of Shady Hill” and “Goodbye, My Brother” | John Cheever, “The Housebreaker of Shady Hill,” “Goodbye, My Brother” | May  1990 |
| 900\_Moo\_EF\_91 | Moore, Paula | The Function of the Gesture in Fiction | Raymond Carver, “A Small, Good Thing”; Peter Taylor, “The Gift of the Prodigal”; D.H. Lawrence, “The Blind Man” | October 1991 |
| 905\_Bis\_EF\_19 | Bisesi, Ave | On Contradiction and Multitudes: Structure and Point of View in Akwaeke Emezi’s *Freshwater* | Akwaeke Emezi, *Freshwater*; Vladimir Nabokov, “Signs and Symbols” | October 2019 |
| 907\_DeF\_EF\_19 | De Forest, Leah | “Opening Up a World from Inside: Privilege, Power, and Subject Position in Three  Texts” | J.M. Coetzee, *Disgrace*; Allan Gurganus, “White People”; ZZ Packer, “Brownies” | October 2019 |
| 908\_Edd\_EF\_19 | Eddy, Eliza | Imagery and Narrative Drive in Three Works of Short Fiction | Rick Bass, “A Hermit’s Story”; Stuart Dybek, “Pet Milk”; Louise Erdrich, “A Wedge of Shade” | October 2019 |
| 909\_Eve\_EF\_19 | Everett, Mary | Plot, Character, Arena: The Reveal of Information as Characterization in Anna Burns’s *Milkman* | Anna Burns, *Milkman* | October 2019 |
| 913\_Lea\_EF\_19 | Leach, Dan | No Speaker is an Island: Narrative Coherence across Plurality in Haruki Murakami’s *The Wind-Up Bird Chronicle* | Haruki Murakami, *The Wind-Up Bird Chronicle* | October 2019 |
| 917\_Rey\_EF\_19 | Reyes Morgan, Alberto | The Color of Memory:  The Use of Time in Juan Rulfo’s “Luvina” and Denis Johnson’s “The Largesse of the Sea Maiden” | Juan Rulfo, “Luvina”; Denis Johnson, “The Largesse of the Sea Maiden” | October 2019 |
| 918\_Roz\_EF\_19 | Rozenblit, Julia | The Past is Present: Backstory in “Chef’s House,” “The Other Miller,” and “Axis” | Raymond Carver, "Chef's House"; Alice Munro, "Axis"; Tobias Wolff, "The Other Miller" | October 2019 |
| 919\_Sen\_EF\_19 | Senai, Shelley | Meeting in the Liminal: The Surreal as a Medium for Connection | Haruki Murakami, *Kafka on the Shore*; John Cheever, “The Swimmer” | October 2019 |
| 921\_Sur\_EF\_19 | Surya, Kristen Sahaana | KALA AS YAMA: How Multiple Timelines Tell A Single Story in Fiction | Tiphanie Yanique, *Land of Love and Drowning*; Edward P. Jones, “A Dark Night” | October 2019 |
| 922\_Zub\_EF\_19 | Zubrowski, Olivia | The Presence of Absence | Yiyun Li, “Kindness”; Joy Williams, “The Farm” | October 2019 |
| 924\_Bes\_EF\_20 | Besh, Emily | Speaking the Unspeakable: Eimear McBride’s Use of Idiosyncratic Prose in *A Girl is a Half-Formed Thing* | Eimear McBride, *A Girl is a Half-Formed Thing* | April  2020 |
| 926\_Ell\_EF\_20 | Elliott, Anne | Shaping a Dynamic Narrative Around a Wanderer/Protagonist in W.G. Sebald’s *The Rings of Saturn* | W.G. Sebald, *The Rings of Saturn* | April  2020 |
| 927\_Gol\_EF\_20 | Goldman, Pam | A Study of Throughlines: Three Stories by Edward P. Jones | Edward P. Jones, “First Day,” “The First Day,” and “Aunt Hagar’s Children” | April  2020 |
| 928\_Kil\_EF\_20 | Killian, Karin | The Shaping Force of Time: Retrospective First Person Narration and Story Structure in ‘The Red Convertible’ by Louise Erdrich and ‘Family Furnishings’ by Alice Munro | Louise Erdrich, “The Red Convertible”; Alice Munro, “Family Furnishings” | April  2020 |
| 929\_Kum\_EF\_20 | Kumar, Holiday | The Heroine, Prioritized: Manipulations in Omniscient Narration in Jane Austen’s *Pride and Prejudice* | *Jane Austen, Pride and Prejudice* | April  2020 |
| 932\_Pet\_EF\_20 | Peterson, Jeff | True or False: Narrative Tension and the Divided Self in Sherwood Anderson’s “The Egg” and Mavis Gallant’s “The Ice Wagon Going Down the Street” | Sherwood Anderson, “The Egg”; Mavis Gallant, “The Ice Wagon Going Down the Street” | April  2020 |
| 934\_Vog\_EF\_20 | Vogt, Heidi | The Velocity of Personality: Using Interiority to Drive Action | Elizabeth Strout, "A Little Burst"; Chimamanda Ngozi Adichie, "Apollo" | April  2020 |