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| *Essay ID* | *Student* | *Title* | *Primary texts* | *Essay date* |
| 1\_Wor\_EP\_91 | Worth, Jan | A Passionate Liaison: Architecture and Imagination in Elizabeth Bishop and Philip Larkin | Elizabeth Bishop, “The End of March”; Philip Larkin, “High Windows” | November 1991 |
| 3\_Haw\_EP\_94 | Hawkins, Gary | A Quiet Contending—Collapsing Distances: Poetic Restraint and Emotional Release | Philip Larkin, “High Windows”; Thomas Hardy, “The Voice”; James Wright, “The Old WPA Swimming Pool in Martins Ferry, Ohio” | December 1991 |
| 5\_Rou\_EP\_94 | Roughton, Becke | Stone and Star: Aspects of the Untenable in Rilke | Rainer Maria Rilke, “Autumn Day,” “Morgue,” “Evening,” “The Capital,” “The Panther” |  November 1994 |
| 6\_Imh\_EP\_93 | Imhof, Susan | Lyric Strategies of Indirection in the Poems of Louise Bogan | “Cassandra,” “Medusa,” “The Crows” | October 1993 |
| 8\_Vin\_EP\_94 | Vincent, John | “And gradually white buildings answer day”: Impactedness in Five Poems of Hart Crane | “Moment Fugue,” “Pastorale,” ”Chaplinesque,” “Legend,” “The Wine Menagerie” | October 1994 |
| 11\_Kri\_EP\_94 | Krim, Nancy | When Elegy Becomes Prophecy: The Elegaic Impulse in Robert Pinsky’s “At Pleasure Bay” | Robert Pinsky, “At Pleasure Bay” | November 1994 |
| 12\_Ber\_EP\_94 | Berland, Dinah | Juxtapositions: The Poem and the Photograph | Elizabeth Bishop, “Questions of Travel”; Susan Mitchell, “Wave” | November 1994 |
| 13\_She\_EP\_94 | Sherwood, Q. | Sound Effects | Dylan Thomas, “The force that through the green fuse drives the flower” and “Do Not Go Gentle into that Good Night”; John Donne, “Love’s Alchemy”; D.H. Lawrence, “The Ship of Death” | November 1994 |
| 14\_O’da\_EP\_94 | O’Dair, Barbara | The Radiant Node: Symbolic Transformations, or How Images Take Charge in Poems by James Wright and Others | Li Po, “Calling on a Taoist Priest”; William Carlos Williams, “Young Sycamore” and “Spring and All”; James Wright, “The Jewel” and “Three Sentences for a Dead Swan” | November 1994 |
| 15\_Bac\_EP\_94 | Bacon, Crystal | Saying the Unsayable: Narrative Expression of the Lyric Moment in Mark Doty’s “Lament- Heaven,” Susan Mitchell’s “Self Portrait With Two Faces,” and Debra Allbery’s “The Reservoir” | Mark Doty, “Lament- Heaven”; Susan Mitchell, “Self Portrait With Two Faces”; Debra Allbery, “The Reservoir” | November 1994 |
| 16\_Cas\_EP\_94 | Caston, Anne | The Resurrection of the Dead: Manipulation of Time in Three Poems by Jane Kenyon | Jane Kenyon, “Constance” | Fall1994 |
| 17\_Sne\_EP\_94 | Sneeden, Ralph | No Rootless Flower: Form, Departure and the Line in Seamus Heaney’s “Clearances” | Seamus Heaney, “Clearances” | October 1994 |
| 18\_Nos\_EP\_94 | Nosal, Gayle | Sound and Pattern in Robert Lowell’s “Skunk Hour” and John Berryman’s “Dream Song #1”  | Robert Lowell, “Skunk Hour”; John Berryman, “Dream Song #1” | November 1994 |
| 21\_Bal\_EP\_93 | Ball, Sally | From Their Windows: The Self- Presentation of Speakers in Poems by Philip Larkin and C.K Williams | Philip Larkin, “Going,” :To The Sea,” “Friday Night at the Royal Station Hotel,” “Sad Steps,” “The Old Fools”; C.K Williams, “From My Window,” “The Gas Station,” “On Learning of a Friend’s Illness” | May 1993 |
| 22\_Dye\_EP\_89 | Dyer, Linda | An Exploration of Some Poems of Parental Abandonment | Sylvia Plath, “Daddy”; Bill Knott, “The Closet”; Stanley Kunitz, “The Portrait”; Mary Oliver, “A Visitor”; Michael Ryan, “Switchblade |  November 1989 |
| 23\_Mar\_EP\_94 | Martelli, Jennifer | Paying Homage to the Sacred Being: Musicality and Disclosure in Poetic Language | Hart Crane, *“*Voyages,”; Mary Oliver, ”I don’t know exactly what a prayer is”; Wallace Stevens, “Postcards of the Volcano” | May 1994 |
| 28\_Pel\_EP\_91 | Pelletiere, Marcia | “Sense Knowledge”: Imagery in “The Ship of Death” by D.H Lawrence and Two Poems by Cesare Pavese | D.H Lawrence, “The Ship of Death”; Cesare Pavese, “People Who Don’t Understand” and “Women in Love” | November 1991 |
| 30\_Nag\_EP\_91 | Nagel, Clare A. | Art is Always Actually Personal: The Private Allegory in the Poetry of Marianne Moore | Marianne Moore, “The Steeple-Jack” | November 1991 |
| 31\_Kaf\_EP\_89 | Kafatou, Sarah | On Being in the Right Place: The Complex Unity of *The Odyssey* | Homer, *The Odyssey* | November 1989 |
| 33\_Lam\_EP\_90 | Lambert, Deborah | Tone in Philip Larkin’s “Coming” | Philip Larkin, “Coming” | 1990 |
| 34\_Bos\_EP\_93 | Bosselaar, Laure- Anne | Imagery and Tension in Six Short Lyric Poems | Herman de Coninck, “Visit” and “Juniper Tree Canyonlands”; Louis Simpson, “Birch”; David Ignatow, “Sunday at the State Hospital”; Allen Grossman, “*Quies*, Or Rest”; Philip Larkin, “Friday Night at the Royal Station Hotel” | Winter1993 |
| 35\_Cor\_EP\_94 | Corbus, Patricia | How a Poem Moves: Three Poems by Randall Jarrell | Randall Jarrell, “The Black Swan”; “99 North”; “The Truth”  | May 1994 |
| 36\_Nan\_EP\_93 | Nanes, Erika | “So many truths, each/one its own color”: Statement as an element of Drama in the Poetry of Philip Larkin and Jorie Graham  | Philip Larkin, “Talking in Bed,” “The Whitsun Weddings,” “Dockery & Son”; Jorie Graham, “Imperialism” | May 1993 |
| 37\_Mar\_EP\_93 | Marks, Corey | The Pleasures of Disruption: The Meditational Narratives of C.K Williams, William Olsen, and Susan Mitchell | C.K Williams, “My Mother’s Lips”; William Olsen*,* “The Hand of God and a Few Bright Flowers”; Susan Mitchell, “Havana Birth” | Fall1993 |
| 38\_Roz\_EP\_93 | Roze, Rachel | The Ineffable in “The Idea of Order at Key West” | Wallace Stevens, “The Idea of Order at Key West” | May 1993 |
| 39\_Ber\_EP\_94 | Bernard, Pam | Is anyone home? How a Poem’s Structure Offers Evidence, Through Voice, of the Poet’s Presence In Selected Works of Jon Anderson, Frank O’Hara, and Linda McCarriston | Jon Anderson, “Rosebud” and “The Face of Durer”; Frank O’Hara, “Ode”; Linda McCarriston, “Billy”; Emily Dickinson, #465; C.K. Williams, “The Gap” | May 1994 |
| 40\_Cul\_EP\_86 | Culver, Ralph | Praise for the Bloom, Damning the Means: Alan Dugan and the Burden of Poetry | Alan Dugan, “For Masturbation,”; “A Trial,” “On Visiting Central Park,” “Rising in Fall,” “Poem” | November 1986 |
| 41\_Jon\_EP\_94 | Jones, Arlene | Beyond the Didactic: Three Political Poems and Their Strategies | Robert Lowell, “For the Union Dead”; Stanley Kunitz, “The Lincoln Relics”; Zbigniew Herbert, “Elegy of Fortinbras” | April 1994 |
| 42\_Sta\_EP\_86 | Stahlecker, Beth | Roethke’s Jauntier Principle of Orde” | Theodore Roethke, “Meditation at Oyster River,” Journey to the Interior,” “Her Becoming,” “The Pike” | November 1986 |
| 43\_Car\_EP\_88 | Carlson- Bradley, Martha | Shifts in Perspective: A Look at Poems by Bishop, Follain, Hecht, and Wordsworth | Elizabeth Bishop, “Work”; Jean Follain, “Season, “ “Separation”; Anthony Hecht, “A Hill”; William Wordsworth*,*”A Slumber Did My Spirit Seal” | Fall1988 |
| 47\_McK\_EP\_78 | McKinney, Sandy | Cesar Vallejo’s Struggle for Transcendence  | Cesar Vallejo, “Piedra Negro Soba Una Piedra Blanca” | December 1978 |
| 50\_Bec\_EP\_90 | Becker, Therese | The Watcher Within the Double Spiral in C.K Williams’ “Tar” | C.K Williams, “Tar” | November 1990 |
| 51\_Dow\_EP\_91 | Downs, Stuart | The Process of Organic Structure in George Oppen’s “Of Being Numerous” | George Oppen, “Of Being Numerous” | Fall 1991 |
| 52\_Zet\_EP\_86 | Zettelmeyer, Carl | Closure and Distance in Some Poems by Philip Larkin | Philip Larkin, “Reasons for Attendance.” “An Arundel Tomb,” “At Brass,” “The Whitsun Weddings” | November 1986 |
| 53\_Wen\_EP\_92 | Wenderoth, Joe | “Poetry is of no particular importance”: A discussion of the poet’s use of a protagonist in the dramatic development of light | Wallace Stevens, “Man Carrying Things”; Robert Hass, “Meditation at Lagunitas” | November 1992 |
| 55\_Bat\_EP\_90 | Bathanti, Joseph | The Function of the Past and Present in Two Major Poems by Robert Lowell | Robert Lowell, “Or the Union Dead” and “Memories of West Street and Lepke” | May 1990 |
| 56\_Rho\_EP\_89 | Rhodes, Martha | Objective/Subjective Expression: A Discussion of Poems by Kunitz, Plath, and Lowell | Stanley Kunitz, “Quinnapoxet” and “The Abduction”; Sylvia Plath, “Tulips” and “The Eye- mote”; Robert Lowell, “Skunk Hour” and “Turtle” | November 1989 |
| 57\_Moo\_EP\_89 | Moore, Mary Jo | Four Memories and a Daydream: A Contrasting Study of Elizabeth Bishop’s Prose and Verse | Elizabeth Bishop, “The country Mouse,” “In the Waiting Room,” “First Death in Nova Scotia,” “Gwendolyn,” “Crusoe in England,” “The Sea and Its Shore” | November 1989 |
| 58\_Gra\_EP\_ND | Graff, E.J | “That’s What I Call Life!” Randell Jarrell’s Philosophical Stories | Randall Jarrell,  *“Seele Im Raum,” “*The Truth,” “Transient Barracks” | *No date* |
| 59\_Kij\_EP\_89 | Kijewski, Bruce | The Public Lyric | Sharon Olds, “Satan Says” and *The Gold Cell*; Sylvia Plath,”Edge,” “Witch Burning,” and others ; Anne Winters, “The Ruins,” “The Street”; Carolyn Forche, *The Angel of History* | November 1989 |
| 60\_Kau\_EP\_91 | Kaufman, Margaret | A Raft of Imagery: Bishop’s “Crusoe” | Elizabeth Bishop, “Crusoe in England” | October 1991 |
| 61\_Mit\_EP\_89 | Mitchell, Nancy | Robert Lowell: “Dancing Outside the Magic Circle” | Robert Lowell, *“*A Mad Negro Soldier Confined at Munich,” “Man and Wife” | November 1989 |
| 62\_Bre\_EP\_90 | Brennan, Lucy | Subterranean Streams: A Comparison of “The Wild Swans at Coole” and “Lapis Lozuli” by William Butler Yeats | William Butler Yeats, “The Wild Swans at Coole” and “Lapis Lazuli” | April 1990 |
| 67\_Fit\_EP\_91 | Fitz- Randolph, Meg Hill | Orpheus and Eurydice: “at the heart of things but true”. (Myth Interpreted in Modern Consciousness, Poems by Rilke and Jorie Graham) | Rainer Maria Rilke, “Orpheus. Euriydice. Hermes. ”; Jorie Graham,“Orpheus and Euridice,” “Self-Portrait as Both Parties” | Fall1991 |
| 68\_Ber\_EP\_92 | Berton, Melissa | “Spirits to enforce, art to enchant”: A Study of Bishop, Plath, and Auden’s Shakespeare | Elizabeth Bishop, “The Bight,” “In the Waiting Room.” “Sestina” *;* Sylvia Plath, “The Moon and the Yew Tree,””Lesbos” ; William Shakespeare, *The Tempest* | May 1992 |
| 69\_Apo\_EP\_88 | Aponick, Kathleen | Strategies of Argument in Three Poems by W.B Yeats- “No Second Troy,” “Leda and the Swan,” and “Easter, 1916”.  | W.B, Yeats, “No Second Troy,” “Leda and the Swan,” “Easter, 1916” | November 1988 |
| 70\_Che\_EP\_84 | Chevako, Mari Reitsma | Untitled Essay (Extracted From Thesis Volume: *Where There is Wind*) | W.B. Yeats, “The Wild Swans at Coole,” “A Prayer for My Daughter,” “Sailing to Byzantium” | December 1984 |
| 71\_Col\_EP\_90 | Colburn, Don | A Feeling for Light and Shade: John Keats and his Ode to a Nightingale | John Keats, “Ode to a Nightingale” | May 1990 |
| 72\_Bra\_EP\_94 | de Bravo, Brandel France  | Cultural and Linguistic Issues Involved in Translating from Spanish to English. The Case of Three Mexican Poets | Gloria Gervitz, “Pythia”; Silvia Tomasa Rivera, “Mother, I want to go to the sea”; David Huerta, “Bolero in Armageddon” | July 1994 |
| 74\_Gar\_EP\_93 | Garcia, Richard | The Fluidity of Time and Place in “Elegy for N.N.” by Czeslaw Milosz and “Court- martial” by Robert Penn Warren | Czeslaw Milosz, “Elegy for N.N”; Robert Penn Warren, “Court- martial” | May 1993 |
| 75\_Dow\_EP\_92 | Downing, Kim | Hidden Stories: Prose Poetry as a Subversive Form | Russell Edson,“The Description”; Zbigniew Herbert*,* “Conch,” “Fish”; Jamaica Kincaid*,* “Girl” | December 1992 |
| 76\_Fay\_EP\_93 | Fay, Steve | Landscape as Trope: The Metaphor of the Garden is in the Structure of Meaning in Elizabeth Bishop’s “The End of March,” Philip Levine’s “Making it New,” and Robert Penn Warren’s “Minnesota Recollection.” | Elizabeth Bishop, “The End of March”; Philip Levine, “Making it New”; Robert Penn Warren, “Minnesota Recollection” | May 1993 |
| 77\_Har\_EP\_86 | Harris, Peter | The Symbolic Understanding of Fact in Seamus Heaney’s Poems, 1965- 1975 | Seamus Heaney, “Stations,” “Death of a Naturalist” | 1986 |
| 81\_Lew\_EP\_86 | Lewis, Susan | Limitation and Illumination in the Poetry of Philip Larkin | Philip Larkin, “Going.” “Afternoons,” “Dublinesque,” “High Windows” | December 1986 |
| 82\_Ron\_EP\_90 | Roney-O’Brien, Susan | How They Get There from Here: The Roles of Metaphors and Similes in Two Poems by Mary Oliver and Charles Simic | Mary Oliver, “Pink Moon- The Pond” and “Blackberries”; Charles Simic, “Butcher Shop” and “Explorers” | April 1990 |
| 83\_Lle\_EP\_90 | Llewellyn, Chris | *The Book of the Dead*. A Poem Sequence by Muriel Rukeyser | Muriel Rukeyser, *The Book of the Dead* | May 1990 |
| 84\_Bal\_EP\_90 | Baldi, Cheryl | Order and Chaos in Stanley Kunitz’s “King of the River” | Stanley Kunitz, “King of the River” | November 1990 |
| 86\_Sol\_EP\_91 | Solomon, Mark | Give Way! Give Way! A Journal of Travel Through Gerald Stern Territory | Gerald Stern, “Sycamore” | February 1992 |
| 87\_Cul\_EP\_87 | Culleton, Terence M.  | Meaning, Voice, Tone, and the Emergence of Self in Four Poems by Randall Jarrell | Randall Jarrell, “Cinderella,” “The Woman at the Washington Zoo,” “The Elementary Scene,” “Windows” | November 1987 |
| 89\_Abs\_EP\_77 | Absher, Tom | Religion and Poetry: An Essay |  Emily Dickinson, #324, #764, many others  | November 1977 |
| 91\_McC\_EP\_94 | McCord, Katherine | The Art of Disclosure and Masking in the Poetry of Sharon Olds and Louise Glück | Sharon OIds, “The Race,” “Indictment of Senior Officers”; Louise Glñck, “Terminal Resemblance,” “Animals” | May 1994 |
| 92\_Sol\_EP\_93 | Solway, Arthur | White Horse Avenue. A Discussion on Narrative Disruption and Image in Three Poems by Charles Simic | Charles Simic, “Travelling,” “Classic Ballroom Dances,” “Prodigy” | November 1993 |
| 98\_Lea\_EP\_89 | Leader, Mary | Mimic with a Working Breast: Voices and Turmoil in the Poetry of T.S Eliot | T.S Eliot, “The Love Song of J. Alfred Prufrock” | Summer1989 |
| 100\_Tho\_EP\_89 | Thompson, Catherine | “Dawn Poems in Blood”: Imagery and Reality in Plath | Sylvia Plath, *Journals*, and “Moonrise,” “Three Women,” “Hardcastle Crags” | June 1989 |
| 101\_Ste\_EP\_90 | Sterle, Francine | Boundary Crossings: Roethke’s Exploration of the Unconscious | Theodore Roethke, “The Lost Son” | May 1990 |
| 103\_Whi\_EP\_88 | Whitehill, Karen | Language as a Barrier and Bridge in John Ashbery’s *April Galleons* | John Ashbery, *April Galleons* | May 1988 |
| 107\_Ayr\_EP\_92 | Ayres, Robert A.  | “Return my Book”: Whitman’s Revision of “Vigil Strange I Kept on the Field One Night” from Notebook Drafts through the Final Edition of *Leaves of Grass* | Walt Whitman, “Vigil Strange I Kept on the Field One Night” | November 1992 |
| 109\_Bro\_EP\_87 | Brox, Jane | Edward Thomas and Robert Frost: Confidences and Articulation | Edward Thomas, “The Rain”; Robert Frost, “Out, Out—” and “Home Burial” | November 1987 |
| 110\_Sha\_EP\_90 | Sharkey, Lee | Figures Shifting Around: A Study in the Work of Louise Glück, Gerald Stern, and Mary Oliver | Louise Gluck, “Late Snow,” “Descending Figure,” “The Sick Child,” “For My Sister”; Gerald Stern, “Rejoicing,” “Self- Portrait,” “The Expulsion”; Mary Oliver, “The Truro Bear,” “August,” “Honey at the Table,” “The Honey Tree,” “Humpbacks | April 1990 |
| 111\_And\_EP\_91 | Anderson, Ruth | A Voice in the Act of Discovery: Being and being in Randall Jarrell | Randall Jarrell, “Seele im Raum,” “The Truth,” “A Quilt Pattern,” “The Lost World” | November 1991 |
| 115\_Coo\_EP\_89 | Cooper, Jane Todd | Strands, Frays and Webs: Vision and the Work of Denise Levertov | Denise Levertov, *Early and Uncollected Poems* | November 1989 |
| 116\_McF\_EP\_87 | McFerren, Martha | Unreasonable Order: Suspension of Time in the Poetry of Robert Graves | Robert Graves, “But It Still Goes On,” “Collected Poems,” “Goodbye to All That,” “Watch the North Wind Rise” | October 1987 |
| 120\_Ben\_EP\_95 | Benet, Maria M.  | A Bravura of the Mind, A Courage of the Eye: Statement and Image in Poems by R.M Rilke, Robinson Jeffers, and Brenda Hillman | R.M Rilke, “Human Beings at Night,” “Pont du Carrousel," ; Robinson Jeffers, “Birds and Fishes,” Boats in a Fog” ; Brenda Hillman, “Recycling Center” | May 1995 |
| 121\_Wha\_EP\_95 | Whalley, Karen | Ordering the Outer World: Equality and Subordination in the Syntax of Walt Whitman and C.K Williams | Walt Whitman, “The Base of All Metaphysics,” “When I Heard the Learn’d Astronomer”; C.K Williams, “Hog Heaven, “Easter” | June 1995 |
| 122\_Win\_EP\_95 | Wing, Linda | In a World of Selves: How Noticed Are Others? | Anne Sexton, “Angel of Blizzards and Blackouts”; C.K Williams, “The Gas Station”; Robert Hass, “Paschal Lamb” | Spring 1995 |
| 124\_Arn\_EP\_95 | Arnold, Liz | Delight Deferred: Variations on Poetic Syntax | George Herbert, “Church Moments”; Basil Bunting, “Ode 15”; Ezra Pound, “Cantos”; Roy Fisher, “A Furnace”; Philip Larkin, “Church Going” | May 1995 |
| 127\_Nel\_EP\_95 | Nelson, Muriel | Do Some Poems Have Truly Musical Forms? | Emily Dickinson, “Through the Dark Sod—as Education”; Howard Nemerov, “Playing the Inventions”; Joseph Brodsky, “Lithuanian Nocturne” | April 1995 |
| 133\_Les\_EP\_ND | Leslie, Beth | A Study of Diction, Syntax, and Metaphor in a Poem by Anne Sexton and a Poems by Sylvia Plath | *Not Available* | *Not Available* |
| 138\_Arn\_EP\_91 | Arnett, Carlen | Flowering Out of the Dark: Vital Sentences in Three Poems of Theodore Roethke | Theodore Roethke, “My Papa’s Waltz,” “The Root Cellar,” “The Far Field” | November 1991 |
| 139\_Orr\_EP\_92 | Orr, Priscila | Imagery and Narration in Elizabeth Bishop’s “At the Fishhouses” | Elizabeth Bishop, “At the Fishhouses” | October 1992 |
| 140\_Orl\_EP\_90 | Orlowsky, Davinia | Imagery and Organic Structure in the Poems of James Wright | James Wright, “A Blessing,” “Autumn Begins in Martin’s Ferry,” “Lightening Bugs Asleep in the Afternoon” | April 1990 |
| 144\_Cra\_EP\_91 | Cramer, Elinor | Techniques of Transformation in the Poetry of Emily Dickinson | Emily Dickinson, #268, #754, #510, #830, #549 | December 1991 |
| 149\_Jon\_EP\_91 | Jones, Paul | Yeats’ 1913, 1916, 1919 | W.B Yeats, “September 1913,” “Easter 1916,” “Nineteen Hundred and Nineteen” | November 1991 |
| 150\_Ell\_EP\_93 | Ellis, Mary Lynn H. | What a Light it Becomes: Compression as a Mechanism of Release as Seen in W.S Merwin’s *End of Summer* and Four Poems by Mary Oliver | W.S Merwin, *End of Summer*; Mary Oliver, “Dream Work,” “Crows,” “Lightening,” “The Night Traveler” | November 1993 |
| 154\_Abr\_EP\_90 | Abraham, Susan | The Appearance of the Poet: Strategies of Representing the Self in Elizabeth Bishop, Sylvia Plath, and Gerald Stern | Elizabeth Bishop, “Insomnia” and “Five Flights Up”; Gerald Stern, “At Bickford’s” and “I Am In Love”; Sylvia Plath, “Daddy,” “Lady Lazarus” | November 1990 |
| 155\_Car\_EP\_93 | Carter, Michaela | Sylvia Plath: Meaning Behind the Masks | Sylvia Plath, “Full Fathom Five,” “The Colossus,” ”Stings”  | October 1993 |
| 156\_Zor\_EP\_92 | Zorgdrager, Jody | Syntax, Timing, and the Movement of the Mind in Elizabeth Bishop’s “The Fish” | Elizabeth Bishop, “The Fish” | Spring1992 |
| 157\_Kol\_EP\_92 | Kolodny, Susan | Strategies for Closure in Four Poems: A Study of Glück’s “Pomegranate”, Kunitz’s “Quinnapoxet”, Auden’s “Musee Des Beaux Arts”, and Hass’s “Meditation at Lagunitas” | Louise Glück, “Pomegranate”; Stanley Kunitz, “Quinnapoxet”; W.H Auden, “Musee Des Beaux Arts”; Robert Hass, “Meditation at Lagunitas”` | Fall1992 |
| 158\_New\_EP\_93 | Newberry, Laura | Red Horse: The Dream Songs of John Berryman and the Art of Making Personal Matter Matter | John Berryman, Dream Song 28, 241, Sharon Olds, “The Lifting” | November1993 |
| 160\_Loi\_EP\_90 | Loizzo, Joe | Image and Intimacy: Three Poems, Three Approaches | James Wright, “A Blessing”; Sylvia Plath, “The Moon and the Yew Tree”; Elizabeth Bishop, “The Moose” | November 1990 |
| 162\_Wyr\_EP\_90 | Wyrebek, M. | A Familiar Chaos: A Study of Ordering Principles Used in Three Poems | Randall Jarrell, “The X- ray Waiting Room in the Hospital”; Anne Sexton, “To a Friend Whose Work Has Come to Triumph”; W.B Yeats, “To a Friend Whose Work Has Come to Nothing”; W.H Auden, “Musee des Beaux Arts”; Maxine Kumin, “The Widow” | November 1990 |
| 166\_Unk\_EP\_ND | Unknown | Untitled- On James Wright | James Wright, “A Blessing,” “Before a Cashier’s Window in a Department Store,” “To the Saguaro Cactus Tree in the Desert Rain” | *No date* |
| 171\_Win\_EP\_95 | Wing, Linda | Transforming the Autobiographical: Three Poems by Anne Sexton | Anne Sexton, “Dancing the Jig,” “Jesus Raises Up the Harlot,” “Angel of Blizzards and Blackouts” | 1995 |
| 173\_Str\_EP\_95 | Mundy, Laura-Gray Street | Encountering the Poem: The Image as Window | C.K Williams, “From My Window”; George Oppen, “Image of the Engine”; Charles Simic, “The Partial Explanation”; Jean Valentine, “Night Lake”; Susan Mitchell, “Havana Birth” | November 1995 |
| 176\_Edi\_EP\_95 | Edinger, Fran | How to Swing an Argument: Revealing Structures of Subtle Poems | Elizabeth Bishop, “One Art”; George Oppen, “Street”; Louise Glück, “Gretel in Darkness” | November 1995 |
| 179\_Key\_EP\_95 | Keyworth, Suzanne | Structural Surprise in Wright and Prado | James Wright, “The Branch Will Not Break”; William Shakespeare, “Sonnet 73”; Adelia Prado, “The Alphabet in the Park” | November 1995 |
| 180\_Mah\_EP\_95 | Mahoney, Jody | Authority of Voice in Three Contemporary Elegies: Philip Levine, Czeslaw Milosz, and Jean Valentine | Philip Levine, “My Father with Cigarette Twelve Years Before the Nazis Could Break His Heart”; Czeslaw Milosz, “On Parting with My Wife, Janina”; Jean Valentine, “Willie, Home” | November 1995 |
| 182\_Bre\_EP\_95 | Breen, Rofiah | Syntax and the Lyric Moment | Rainer Maria Rilke, “Archaic Torso of Apollo”; Elizabeth Bishop, “The Moose” | December 1995 |
| 184\_Sch\_EP\_95 | Schuler, Foley | Of Being Oppen | George Oppen, “Of Being Numerous” | December 1995 |
| 185\_Van\_EP\_95 | Van Every, Bill | Meaning | Bill Knott, “The Closet” | December 1995 |
| 189\_Ada\_EP\_96 | Adair, Tracy May | Three Strategies of Development in Poems: Narration, Accretion, Association | Anthony Hecht, “A Hill”; C.K Williams, “From My Window”; Mary Ruefle, “Cul-de-sac” | May 1996 |
|  190\_Mat\_EP\_96 | Matthews, Christopher | Modest and Authority: Marianne Moore’s “So- Called Poems” | Marianne Moore, “The Steeple-Jack,” “The Fish,” “New York,” “Virginia Britannia,” and others | May 1996 |
| 192\_Pie\_EP\_96 | Pierce, E. Alex | “*unmoored in her*”: Structural Considerations in C.K Williams’s “*Helen*” | C.K Williams, “Helen” | May 1996 |
| 193\_Kam\_EP\_96 | Kamel, Babo | Leaps, Bridges, and Fragments: The Associative Process in Three Poems by Doty, Neruda, and Prado | Mark Doty, “Lament Heaven”; Pablo Neruda, “Nothing But Death”; Adelia Prado, “Passion” | May 1996 |
| 198\_Cas\_EP\_96 | Cassidy, Jennifer Collia | Conventions and Counter- Conventions in a Modern Elegy: Stanley Kunitz’s “Father and Son” | Stanley Kunitz, “Father and Son” | May 1996 |
| 199\_Kem\_EP\_96 | Kemp, Robin | Keeping the Figurative in the Forefront: Examples in Translation from Spain and Latin America | Luis Cernuda, “At the Bottom of the Sea”; Pablo Neruda, “Fully Empowered”; Octavio Paz, “A Tree Within” | October 1996 |
| 201\_Ori\_EP\_96 | Oringel, Susan E. | Let Us Be Bells: Approaches to the Ecstatic Impulse in Neruda, Stern, and Gregg | Pablo Neruda, “Entrance Into Wood”; Gerald Stern, “Another Insane Devotion”; Linda Gregg, “There Is a Sweetness in It” | October 1996 |
| 204\_Leh\_EP\_96 | Lehnert, Richard | Strategies of Time in Three Modern Elegies | Larry Levis, “Though His Name is Infinite, My Father is Asleep”; Sharon Olds, “Cambridge Elegy”; C.K Williams, “Le Petit Salvie” | Summer1996 |
| 206\_Adi\_EP\_96 | Adinolfi, Carol | Authenticity and Artifice: Dictional Effects in Two Poems by John Berryman and Virginia Hamilton Adair  | Virginia Hamilton Adair, “One Ordinary Evening”; John Berryman, Dream Song #14 | November 1996 |
| 207\_Gil\_EP\_96 | Gilchrist- Young, Dawn | Consciousness of Class: Tone in Three Poems by Philip Levine, Anne Winters, and Larry Levis | Philip Levine, “Uncle”; Anne Winters, “The Street”; Larry Levis, “Picking Grapes in an Abandoned Vineyard” | November 1996 |
| 208\_Gab\_EP\_97 | Gabriel, Richard P. | Memory and Landscape in the Works of James Wright | James Wright, “A Poem About George Doty in the Death House,” “At the Executed Murderer’s Grave,” “Autumn Begins in Martin’s Ferry, Ohio,” “The Old WPA Swimming Pool in Martin’s Ferry, Ohio” | December 1997 |
| 209\_Eis\_EP\_96 | Eisenberg, Susan | God Help Us: An essay exploring the use of Biblical imagery in politically- engaged twentieth century poetry | Wilfred Owen, “The Parable of the Old Man and the Young”; Lucille Clifton, “naomi watches as ruth sleeps,” “samson predicts from the gaza the philadephia fire”; Wislawa Szymborska, “Into the Ark” | October 1996 |
| 210\_Bur\_EF\_96 | Buri, Hillary Mosher | Unbroken, Plain: How Imagined Landscape Knits the Fissure Between Internal and External Worlds | George Oppen, “The Building of a Skyscraper”; Elizabeth Bishop, “The Imaginary Iceberg,” Brobrowski, “In Memory Of BL,” “The Bird’s Nest” | October 1996 |
| 211\_Roc\_EP\_96 | Rochelle, Tania | The Work of Larry Levis, Early to Late, As Traced Through Its Imagery, Diction, and Syntax | Larry Levis, “The Wrecking Crew” and “The Afterlife” | October 1996 |
| 212\_Wes\_EP\_96 | West, Carolyn | To Speak of This: Some Forms of Meaning in George Oppen’s Poetry | George Oppen, “Route,” “Of Being Numerous” | October 1996 |
| 214\_Mah\_EP\_96 | Mahone, Michael | A Hub for the Wheeled Universe: The Image and Creative Meaning in Poems by Rilke, Whitman and Frost | Robert Frost, “The Woodpile”; Rainer Maria Rilke, “Spanish Dancer”;  Walt Whitman,  *Leaves of Grass* section 6 | November 1996 |
| 216\_Bar\_EP\_97 | Barham, Katherine A.  | Untitled | Larry Levis, “Family Romance,” “Linnets”; Susan Mitchell, “Havana Birth”; Dylan Thomas, “Twenty Four Years” | April 1997 |
| 220\_Gri\_EP\_97 | Gribble, John | Energizing Moments In Four Contemporary Poems | Susan Mitchell, “The Dead”; Sharon Olds, “Late Speech with My Brother”; Elizabeth Bishop, “Poem”; James Merrill, “Family Week at Oracle Ranch” | April 1997 |
| 221\_Har\_EP\_97 | Hart, Kenneth | Coming Into Consciousness: How Two Poems Balance Narration and Abstraction | D.H Lawrence, “Snake”; C.K Williams, “The Gas Station” | Spring1997 |
| 222\_Hil\_EP\_97 | Hillard, Jeffrey | Hayden Carruth and James Wright: The Illumination of Place in Three Formal Poems | Hayden Carruth, “Plain Song”; James Wright, “With the Gift of an Alabaster Tortoise,” “Your Name in Arezzo” | April 1997 |
| 223\_Hop\_EP\_97 | Hope- Gill, Laura | Paradox Lost: Tangled Hierarchies in D.H Lawrence’s “Piano,” Larry Levis’ “There are Two Worlds,” and Randall Jarrell’s “Field and Forest” | D.H Lawrence, “Piano”; Larry Levis, “There are Two Worlds”; Randall Jarrell, “Field and Forest” | April 1997 |
| 224\_Hot\_EP\_97 | Hotchkiss, Melissa A.  | Severe and Accumulative Imagery in the Work of James Wright and Elizabeth Bishop | Elizabeth Bishop, “The Moose,” “In the Waiting Room”; James Wright, “From a Bus Window in Central Ohio, Just Before a Thunder Shower,” “Beginning” | April 1997 |
| 227\_Zwe\_EP\_97 | Zweig, Martha  | The Edge Some Inductions in the Craft of the Uncanny in Poetry | Elizabeth Bishop, “Sestina”; E.E Cummings, “Doll’s Boy’s Asleep”; Robert Frost, “Stopping by Woods on a Snowy Evening”; Donald Justice, “Lethargy”; W.S Merwin, “Snake” | April 1997 |
| 228\_Jor\_EP\_98 | Jordan, A. Van | You Gotta Earn It: The Iconography of the Blues as a Literary Device in the Poetry of Langston Hughes, Etheridge Knight, and Cornelius Eady | Langston Hughes, “Morning After”; Etheridge Knight, “Con/tin/u/way/shun Blues”; Cornelius Eady, “Dead,” “King Snake” | January 1998 |
| 229\_Lev\_EP\_97 | Levine, Jeffrey | Movement and Music, Courting Danger in Two Poems by Brigit Pegeen Kelly  | Brigit Pegeen Kelly, “Song,” “Three Crows and the Moon” | October 1997 |
| 230\_McC\_EP\_97 | McClintock, Kimberly | Untitled examination of Rich’s “After Dark” | Adrienne Rich, “After Dark”; Cixous*, Three Steps on the Ladder of Writing* | October 1997 |
| 231\_Tho\_EP\_97 | Thomas, Cammy | Closure: On Grand Endings in Tennyson, Lowell, Bishop, and Hass | Alfred Lord Tennyson, “The Passing of Arthur”; Robert Lowell, “Memories of West Street and Lepke”; Elizabeth Bishop, “At the Fishhouses”; Robert Hass, “Layover” | October 1997 |
| 232\_Bla\_EP\_97 | Blanchfield, Brian | Transfixing: Clarity, Concentration and Lyric Structure in Anne Carson’s “Just for the Thrill” and “The Glass Essay” | Anne Carson, “Just for the Thrill,” “The Glass Essay” | November 1997 |
| 236\_Gut\_EP\_97 | Guthrie, Anne | The floating head…\*: 4 disembodied poets and their simultaneous truths.  | Sylvia Plath, “Tulips”; Jorie Graham, “Vertigo”; John Berryman, Dream Song #8” Michael Palmer, “H” | November 1997 |
| 239\_Kra\_EP\_97 | Krause, Judith | Journey and Destination: Strategies of Closure in Jorie Graham’s “What the End Is For” and Elizabeth Bishop’s “At the Fishhouses” | Jorie Graham, “What the End Is For”; Elizabeth Bishop, “At the Fishhouses” | November 1997 |
| 242\_Zug\_EP\_97 | Zugay, Shelly | Image: The Drama of Existence | Elizabeth Bishop, “The Fish”; Hans Jaffe, “Picasso”; Theodore Roethke, “Big Wind” | October 1997 |
| 245\_Jen\_EP\_98 | Jennings, Edison | Carving Into the Grain: An Examination of Poetic Evolution in Sylvia Plath, James Wright, and Robert Lowell | Sylvia Plath, “The Beekeeper’s Daughter,” “Wintering”; James Wright, “The Greenwall,” “Witches Waken the Natural World of Spring”; Robert Lowell, “The Drunken Fisherman,” “For Sale” | May 1998 |
| 246\_Ste\_EP\_98 | Stepp, Diane Williams | Eruptions of the Ineffable: James Wright’s, “A Blessing,” Philip Larkin’s “The Explosion,” and Seamus Heaney’s, “Mossbawn” | James Wright, “A Blessing”; Philip Larkin, “The Explosion”; Seamus Heaney, “Mossbawn” | Winter 1998 |
| 255\_Ker\_EP\_97 | Kerr, Diane | Robert Penn Warren’s *Audubon, A Vision* | Robert Penn Warren, *Audubon*, *A Vision* | Fall1997 |
| 259\_Bot\_EP\_98 | Bottke, Amy | That Figured Veil: The Meditative Poem: C.K Williams’ “Still Life” and Theodore Roethke’s “Meditation at Oyster River” | C.K Williams, “Still Life”; Theodore Roethke, “Meditation at Oyster River” | October 1998 |
| 260\_Jac\_EP\_98 | Jack, Rodney | The Rooted Thing: How Imagery from the Natural World Embodies Complex Emotions in Poems by Theodore Roethke, Sylvia Plath and Jane Kenyon | Theodore Roethke, “Long Live the Weeds”; Sylvia Plath, “Poppies in July”; Jane Kenyon, “Three Songs at the End of Summer” | October 1998 |
| 261\_Hum\_EP\_00 | Humphreys, Ann | “You Might Give Some Thought to that Mouth”: Speakers, Voices, and Undermining the Known in Four Poems by Louise Glück | Louise Glück, “The Garden,” “Marathon,” “Witchgrass,” “Purple Bathing Suit” | January 2000 |
| 263\_D’Al\_EP\_98 | D’Alessio, David K.  | The Chiasmatic Shape of Ranier Maria Rilke’s Poetry | Rainer Maria Rilke, “The Coat of Arms,” “The Sisters,” “Tanagra,” “The Swan,” “Buddha in Glory | October 1998 |
| 264\_Cra\_EP\_98 | Crannell, Sue | Again and Again: Visions of the Line as Articulation | Robert Duncan, “Everything Speaks to Me”; Muriel Rukeyser, “Kathe Kollwitz”; Frank Bidart, “The First Hour of the Night” | October 1998 |
| 265\_Pra\_EP\_98 | Prather, David B.  | Stitches: Poetic Techniques to Achieve Coherence and Unity in Associative Poems by Jorie Graham and Larry Levis | Jorie Graham, “Self- Portrait as Apollo and Daphne”; Larry Levis, “Slow Child with a Book of Birds” | October 1998 |
| 266\_Smi\_EP\_98 | Smith, Shari T. | Appraising the Art of Structure | Ranier Maria Rilke, “Washing the Corpse”; Louise Gluck, “World Breaking Apart,” “Abishag” | Fall1998 |
| 267\_Lau\_EP\_98 | Lau, Barbara D. | The Journey To, and After, Closure: A Study of Post- Modern Closure in Three Sample Poems by Robert Hass, Mary Ruefle, and Jorie Graham | Robert Hass, “Heroic Simile”; Mary Ruefle, “Candid in May”; Jorie Graham, “Self- Portrait as Hurry and Delay (Penelope at Her Loom” | Fall1998 |
| 270\_Sch\_EP\_98 | Schaeffer, Emily | (almost unsaid) 10 Modes of Silence in the Poetry of Paul Celan | Paul Celan, “Aspen Tree,” “Count Up,” “With a Variable Key,” “Below,” “… Plashes the Fountain,” “Psalm,” “Shroud,” “The Travelling Companion,” “Eligibility,” “How You” | October 1998 |
| 272\_Sim\_EP\_98 | Simon, Michael | Drowned Men and Drowned Cats: The Creation of Tone in the Works of George Herbert, James Wright and Seamus Heaney | George Herbert, “Jordan”; James Wright, “To a Defeated Savior,” “The River Down Home”; Seamus Heaney, “The Early Purges” | October 1998 |
| 273\_Rap\_EP\_99 | Rappleye, Greg | Walking the Wire: Transitions Between Narratives in the Extended Lyric Poem | Brigit Pegeen Kelly, “The White Pilgrim: Old Christian Cemetery”; Robert Pinsky, “The Volume”; Larry Levis, “Sow Child with a Book of Birds” | April 1999 |
| 274\_Moo\_EP\_99 | Moore, J.B. | Mimesis of perceptual experience in 3 poems by Gary Snyder (how poetic craft instructs us in the possibility of being at home in the world) | Gary Snyder, “The Canyon Wren,” “We Wash Our Bowls in This Water,” “Straight Creek- Great Burn” | July 1999 |
| 275\_Jes\_EP\_99 | Jesme, Kathleen | Through Paradox: The Way of Emily Dickinson | Emily Dickinson, “Missing All,” “I tie my Hat,” “At the White Heat,” “Like Eyes that Looked on Wastes,” “I Cannot Live Without You-,” “I Live With Him- I See His Face” | April 1999 |
| 276\_Mel\_EP\_99 | Melancon, Gretchen | Setting the Scales in Motion: How Tension Propels the Poems of Jane Kenyon | Jane Kenyon, “Twilight: After Haying,” “Let Evening Come,” “Having it Out With Melancholy” | April 1999 |
| 277\_Pri\_EP\_99 | Pritts, Nathan | The Dance Itself: Line Structure and Perception in Poems of William Matthews, Marie How and Robert Creeley | William Matthews, “Scalpel”; Marie Howe, “Apology”; Robert Creeley, “The Lion and the Dog” | April 1999 |
| 278\_Whe\_EP\_99 | Wheeler, Emily | Rhythm and the Line in Four Poems by Philip Levine and Seamus Heaney | Philip Levine, “Salami,” “The Poem of Chalk”; Seamus Heaney, “Casualty,” “The Underground” | April 1999 |
| 284\_Wil\_EP\_99 | Vander Wilt, Kristin  | Yellow Sky, Yellow Goose, Sky, Gorse: The Expedient New World in Graham and Celan | Jorie Graham, “The Guardian Angel of the Little Utopia”; Paul Celan, “Matiere de Bretagne” | March 1999 |
| 286\_Ten\_EP\_99 | ten Haken, Kate  | A Question of Motion: Departure and Movement in Elizabeth Bishop’s “The Moose” | Elizabeth Bishop, “The Moose” | May 1999 |
| 287\_Bar\_EP\_99 | Barnette, Catherine | Changing Places in a Canoe: Elizabeth Bishop’s Revisions | Elizabeth Bishop, “North Haven,” “One Art,” “At the Fishhouses” and others | Fall1999 |
| 288\_Cro\_EP\_99 | Croneberg, Lisa | Paradox and Perspicacity: The Uses of Voice in *The Wild Iris* | Louise Glück, “Matins,” “The Garden” | October 1999 |
| 291\_Hay\_EP\_99 | Hayhurst, Joanne | Too Subtle for Speech: Poetics of Presentational Logic | Sylvia Plath, “Eye-Mote,” “Ariel”; Ted Hughes, “The Horses,” “Night-Ride on Ariel” | October 1999 |
| 292\_Jac\_EP\_99 | Jacobstein, Roy | Dispersion and Cohesion: Associative Techniques in Poems of Andre Breton, Mary Ruefle and Larry Levis | Andre Breton, “Free Union”; Mary Ruefle, “Rising Bodies”; Larry Levis, “Elegy for Whatever Had a Pattern in It” | September 1999 |
| 293\_Lee\_EP\_99 | Lee, Analisa | Keats’ “To Autumn” | John Keats, “To Autumn” | October 1999 |
| 295\_Mer\_EP\_99 | Merritt, Constance | The Bread of Faithful Speech: Figurative Language, Theory and Practice in the Poems of Wallace Stevens | Wallace Stevens, “Six Significant Landscapes,” “The Motive for Metaphor,” “Prologues to What is Possible” | September 1999 |
| 296\_Pat\_EP\_99 | Patterson, Veronica | Louise Bogan and Elizabeth Bishop: The Refined Voice, the Long Reality | Louise Bogan, “After the Persian”; Elizabeth Bishop, “The Moose” | October 1999 |
| 298\_Smi\_EP\_99 | Smith, Justin | Cracked Hands, Black Beards, and Hanging Breasts: The Shifting Composition of Child and Adult Voices in Elizabeth Bishop’s “In the Waiting Room,” Randall Jarrell’s “90 North,” and Robert Hayden’s “Those Winter Sundays” | Elizabeth Bishop, “In the Waiting Room”; Randall Jarrell, “90 North”; Robert Hayden, “Those Winter Sundays” | October 1999 |
| 299\_Ste\_EP\_99 | Steidlmayer, Heidy | Seeing at the Violet Hour: Etymology and Poetic Diction | Robert Duncan, “At the Loom”; Louise Bogan, “Cassandra”; Dylan Thomas, “I See the Boys of Summer” | October 1999 |
| 300\_Tau\_EP\_99 | Taub, Rasheena | Compression: Poetic Surgery by Dr. William Carlos Williams | William Carlos Williams, “Last Words of My English Grandmother,” “The Last Words of My Grandmother” | October 1999 |
| 303\_Elk\_EP\_99 | Elkin, Linda | Moving from the Visible to the Invisible: The Use of Metaphor in Three Poems by William Matthews, Jack Gilbert and Linda Gregg | Jack Gilbert, “Dante Dancing”; William Matthews, “Blue Notes”; Linda Gregg, “The Enormous Engine” | October1999 |
| 305\_Fis\_EP\_00 | Fisher, Diane | Open My Eyes and Shine: Clarifying and Transforming Metaphors in the Poetic Evolution of James Wright | James Wright, “Lament for My Brother on a Hayrack,” “Listening to the Mourners,” “Lightning Bugs Asleep in the Afternoon” | April 2000 |
| 307\_Tho\_EP\_00 | Thomas, Beth | Holy Cows and Little Mortals: Stabilities, Tensions and Transformations in Brigit Pegeen Kelly’s “Three Cows and the Moon” | Brigit Pegeen Kelly, “Three Cows and the Moon” | April 2000 |
| 309\_Sha\_EP\_00 | Shannon, Angela | Spiritual and Selective Realism in Rita Dove’s “Cameos” | Rita Dove, “Cameos” | April 2000 |
| 311\_Nea\_EP\_00 | Nealon, Mary Jane | Skeletal Remains: Meditative Structure in the Narrative—Brigit Pegeen Kelly’s “Song” and Seamus Heaney’s “Station Island” | Brigit Pegeen Kelly, “Song”; Seamus Heaney, “Station Island” | January 2000 |
| 312\_Mye\_EP\_00 | Myer, Joe | Expansion Through Sound and Imagery in Two Poems by Louise Gluck | Louise Glück, “Poem,” “The School Children” | April 2000 |
| 317\_Hig\_EP\_00 | Highfill, Jannett | Shifts in Register: Stratagems for the Emotion in Five Poems by Philip Larkin | Philip Larkin, “Dublinesque,” “Sad Steps,” “Reference Back,” “Friday Night in the Royal Station Hotel,” “High Windows” | April 2000 |
| 319\_Con\_EP\_00 | Contreni-Flynn, Rachel | Ringing True: Wise Claims and Wise Voices in Contemporary Poetry | Emily Dickinson, “Tis Not That Dying”; Charles Wright, “Thinking of David Summers at the Beginning of Winter”; Louise Glück, “Matins” | April 2000 |
| 321\_Hol\_EP\_00 | Holland, Diane | Focusing the Dream: Image, Sequence and Pattern in Poems by Charles Wright | Charles Wright, “Indian Summer,” “After Reading Wang Wei, I Go Outside to the Full Moon,” “Easter 1989,” “Umbrian Dreams” | October 2000 |
| 322\_Whe\_EP\_00 | Wheeler, William Vandoren | The Distance Between- Landscape in Elizabeth Bishop’s Poetry | Elizabeth Bishop, “The Moose,” “Arrival at Santos,” “At the Fishhouses,” “Large Bad Picture” | October 2000 |
| 323\_Shi\_EP\_00 | Shinn, Leslie | Apart Together: A Few Segmented Lyrics by Stanley Plumly and Stanley Kunitz | Stanley Plumly, “A Late Summer Storm Come to Southern Ohio,” “Out-of-the-Body-Travel”; Stanley Kunitz, “The Lincoln Relics,” “Signs and Portents” | October 2000 |
| 324\_Sch\_EP\_00 | Schaffer, Amanda | Patterning in the Poems of Medbh McGuckian | Medbh McGuckian, “The Snow Speaker”; “The Dream Language of Fergus,” “On Her Second Birthday,” “The Most Emily of All” | October 2000 |
| 325\_Mir\_EP\_00 | Miranda, Elizabeth | The Ambition and Limitation of John Keats’s “Ode to Psyche” | John Keats, “Ode to Psyche” | October 2000 |
| 326\_Han\_EP\_00 | Hannibal, Shauna | A New Bewilderment: On Juxtaposition in Ezra Pound’s Canto LXXX | Ezra Pound, “Canto LXXX” | October 2000 |
| ~~327\_Not Available~~ | ~~Cherry, Laura~~ | ~~Strategies of Distance: Dramatic Stance in Wright, Plath, and Dobyns~~ | ~~Not Available~~ | ~~Not Available~~ |
| 328\_Wil\_EP\_00 | Wilson, Ian Randall | Improvident Collision: Strategies of Expression and Formal Containment in the Works of Three Spanish/ Spanish American Poets: Federico Garcia Lorca, Cesar Vallejo and Antonio Machado | Federico Garcia Lorca, “True Poem”; Cesar Vallejo, “Critical Mass”; Antonio Machado, “Dream” | September 2000 |
| 336\_Hig\_EP\_01 | Higgins, George A.  | Charlie Parker’s Graver is All Overgrown with Weeds in Kansas City: Elegy and Improvisation in Larry Levis’s “The Poet at Seventeen” and “Anastasia and Sandman” | Larry Levis, “The Poet at Seventeen,” “Anastasia and Sandman” | April 2001 |
| 340\_Sho\_EP\_01 | Shoberg, Frances | The Orchestration of White Space in Poems by C.D Wright, Jorie Graham, and Frank Bidart | C.D Wright, “On the Beach”; Jorie Graham, “Underneath(1)”; Frank Bidart, “A Coin for Joe, with the Image of a Horse” | April 2001 |
| 341\_Bow\_EP\_01 | Bowen, Barbara | The Mind that Mulls the Sap: Metaphoric Strategies in Two Poems by Brigit Pegeen Kelly | Brigit Pegeen Kelly, “Pipistrelles,” “Wild Turkeys: The Dignity of the Damned” | April 2001 |
| 345\_Szu\_EP\_ND | Szuchman, Paula | Tracing Tonal Shifts in Philip Larkin’s “Church Going” and Randall Jarrell’s “Field and Forest” | Philip Larkin, “Church Going”; Randall Jarrell, “Field and Forest” | *No date* |
| 348\_Har\_EP\_ND | Hart, Matt | Giant Traumatism: Reading Coherence in the Collage Poems of Guillaume Apollinaire, Tristin Tzara and Ted Berrigan | Guillaume Apollinaire, “Windows”; Ted Berrigan, *The Sonnets*; Tristan Tzara, “To Make a Dadaist Poem” | *No date* |
| ~~352\_Not Available~~ | ~~Ferris, Beth~~ | ~~The Worst Abrasions of History: Larry Levis and Eavan Boland: How Myth and History Become a Metaphor~~ | ~~Not Available~~ | ~~Not Available~~ |
| 358\_Riv\_EP\_01 | Rivera, Sara | Forever Joined, Forever Apart: Images of Landscape in Poems of Charles Wright and Kathryn Stripling Byer | Charles Wright, “Dog Day Vespers,” “Easter 1989”; Stripling Byer, “At Kanati Fork,” “Empty Glass,” “River Bed | October 2001 |
| 359\_Cou\_EP\_01 | Couch, Randall | Talking with the Dead: Strategies of Rhetorical Positioning in the Elegy | Dante Alighieri, “Vita Nuova”; W.B Yeats, “In Memory of Major Robert Gregory”; W.H Auden, “In Memory of W.B Yeats” Seamus Heaney, “Station Island”; Marie Howe, “The Promise” | September 2001 |
| 361\_Col\_EP\_ND | Collins, Michael | Who’s the Object Now? The Relationship Between Speakers and Objects in Rilke and Pavese | Rainer Maria Rilke, “Archaic Torso of Apollo,” “Corpse-Washing”; Cesare Pavese, “Landscape VI,” “Sultry Lands”  | *No date* |
| 362\_Ban\_EP\_01 | Bandura, Valerie | Before Ignition, Bury Fireworks Firmly in Soil: Vertical Lift Off from the Horizontal in Poems by Elizabeth Bishop, Michael Ryan, and Robert Pinsky | Elizabeth Bishop, “At The Fishhouses”; Michael Ryan, “Switchblade”; Robert Pinsky, “At Pleasure Bay” | October 2001 |
| 364\_Ble\_EP\_01 | Blevins, Adrian | Some Notes on Plenty: Robert Hass and the Inclusive Mode | Robert Hass, “Song,” “Museum,” “January,” “Privilege of Being,” “Dragonflies Mating” | October 2001 |
| 365\_Mar\_EP\_01 | Martin, Patrick | Feign in Verse: The Uses of Argument in Sonnets by Sidney, Spenser, Cummings, Cullen, and Brooks | Philip Sidney, “Sonnet #1”; Edmund Spenser, “Sonnet #65”; e.e cummings, “lady will you come”; Countee Cullen, “Counter Mood”; Gwendolyn Brooks, “First Fight” | October 2001 |
| 366\_Lil\_EP\_01 | Lilley, Gary | The Ragged Source of Memory: The Influence of the Oral Tradition in Contemporary African American Poems by Patricia Smith, Marilyn Nelson, and Yusef Komunyakaa | Patricia Smith, “Heat and Sweetness, for Mike Tyson and Desiree Washington”; Marilyn Nelson, “The House on Moscow Street”; Yusef Komunyakaa, “History Lessons” | December 2001 |
| 368\_Bur\_EP\_02 | Bursky, Rick | “The Black Rainbow” The Struggle of Duende in the Work of Federico Garcia Lorca, Galway Kinnell, and Sylvia Plath | Federico Garcia Lorca, “The Cry”; Sylvia Plath, “Lady Lazarus”; Galway Kinnell, “The Dead Shall BE Raised Incorruptible” | May 2002 |
| 369\_Con\_EP\_02 | Donnelly, Patrick | Poems that Move From Distance to Intimacy: An Analysis of Shifts in Tone in Poems by O’Hara, Bishop, and Merrill | Frank O’Hara, “The Day Lady Died”; Elizabeth Bishop, “At the Fishhouses”; James Merrill, “Family Week at Oracle Ranch”; W.B Yeats, “In Memory of Major Robert Gregory” | April 2002 |
| 370\_Fin\_EP\_02 | Finch, Zack | The Poem that Survives its Plum: The Dilemma of Figurative Language in Wallace Stevens and Robert Hass | Wallace Stevens, “Six Significant Landscapes,” “Thirteen Ways of Looking at a Blackbird,” “Man on the Dump”; Robert Hass, “Santa Lucia,” “So-And-So Reclining On Her Couch,” “Happiness,” “Apples Trees at Olena” | April 2002 |
| 371\_Gre\_EP\_02 | Greider, Katharine | Ordinary Wonder: Infusing the Everyday with Emotional Intensity | C.K Williams, “The Telephone”; Jane Kenyon, “Work”; Philip Larkin, “Sad Steps”; Lisel Mueller, “Figure for a Landscape” | April 2002 |
| 372\_Hyl\_EP\_ND | Hyland, Tracy | A Credible Lie: Creation of Believable Personae in Three Poems by Louise Glück | Louise Glück, “Pomegranate,” “Penelope’s Stubbornness,” “The Wild Iris” | *No date* |
| 373\_McN\_EP\_02 | McNamara, Amy | At Liberty with Constraint: Louise Gluck and the Development of Tone | Louise Gluck, “Portland, 1968,” “Summer,” “Midnight” | April 2002 |
| 375\_Sab\_EP\_02 | Sabot, Diana | “The History of the Tribe”: Lyric Strategies of Inclusion in Three Poems by Stanley Kunitz | Stanley Kunitz, “Halley’s Comet,” “The Lincoln Relics,” “The Wellfleet Whale” | April 2002 |
| 378\_Wil\_EP\_02 | Williams, Rynn | Neither Here Nor There: Tonal Shifts in Donne and Larkin | Philip Larkin, “High Windows”; John Donne, “Holy Sonnet XIV” | April 2002 |
| 380\_Bec\_EP\_02 | Becker, Daniel | Frank O’Hara and Robert Lowell: Conversation, Confession, Action and Thought | Frank O’Hara, “A Step Away From Them,” “Adieu to Norman, Bon Jour to Joan and Jean- Paul”; Robert Lowell, “Walking in the Blue” | December 2002 |
| 384\_Fei\_EP\_02 | Fein, Karen S. | The Musical Terrain of Poems: Pacing in Denise Levertov’s “Six Variations” and James Wright’s “The Old WPA Swimming Pool in Martins Ferry, Ohio” | Denise Levertov, “Six Variations”; James Wright, “The Old WPA Swimming Pool in Martins Ferry, Ohio” | October 2002 |
| 386\_Hal\_EP\_02 | Halbur, Adam | Bearing Witness: Muriel Rukeyser’s *The Book of the Dead* | Muriel Rukeyser, *The Book of the Dead* | October 2002 |
| 387\_Joh\_EP\_02 | Johnson, Daniel | The Expressive Syntax of Long Sentences in Psalm 31 and Poems by Larry Levis and W.B Yeats | *Pslam 31*; Larry Levis, “In 1967”; W.B. Yeats, “The Fisherman” | October 2002 |
| 388\_Ryd\_EP\_02 | Rydell, Angela | Remembrance of Things Past: Memory and Associative Imagery in Poems by Simic, Glück and Hass | Charles Simic, “Note Slipped Under a Door”; Louise Glück, “World Breaking Apart”; Robert Hass, “Old Dominion” | October 2002 |
| 394\_Hes\_EP\_03 | Hess, Sonya K. | An Electric Company: Charge in Three Anecdotal Poems | Stanley Kunitz, “Quinnapoxet”; James Wright, “A Blessing”; Elizabeth Bishop, At the Fishhouses” | April 2003 |
| 395\_Lic\_EP\_03 | Lichtenstein, Jesse | Sense of Line: An Essay About Lines and Sentences in Poetry | Bob Perelman, “Chronic Meanings”; Gustaf Sobin, “Third Ode: Saint Ursula, Venice”; A.R Ammons, “Glass” | April 2003 |
| 397\_Mol\_EP\_03 | Molini, Sally | Image as Figure of Meaning | Louise Glück, “The Wild Iris”; Williams Carlos Williams, “Nantucket”; Wallace Stevens, “Disillusionment of Ten O’Clock”; T.S. Eliot, “Preludes” | April 2003 |
| 399\_Rea\_EP\_03 | Reader, Colleen | How a Poem Propels Us Down the Page: An Analysis of Dramatic Structure in Poems by Anthony Hecht and Stanley Kunitz | Stanley Kunitz, “Quinnapoxet”; Anthony Hecht, “A Hill” | April 2003 |
| 400\_Ruc\_EP\_03 | Ruckerberg, David | Broken Motion: A Strife as Form in Kelly and Jarrell | Brigit Pegeen Kelly, “Courting the Famous Figures at the Grotto of Improbable”; Randall Jarrell, “The Truth” | April 2003 |
| 402\_Web\_EP\_03 | Webster, Rachel J.  | Weave, Weft: Texture in Poems by Elizabeth Bishop and Robert Hass | Elizabeth Bishop, “At the Fishhouses,” “Cape Breton”; Robert Hass, “Songs to Survive the Summer | Spring 2003 |
| 403\_Abe\_EP\_03 | Abel, Colleen Robertson | To See What it Was I Was: Psychic Fusion and Psychic Distance in Plath and Bishop | Sylvia Plath, “Tulips,” “Poppies in July”; Elizabeth Bishop, “At the Fishhouses” | October 2003 |
| 404\_Bus\_EP\_03 | Buschi, Mary Lou | What an Image Contains: From Cool to Hot | Ezra Pound, “In a Station of the Metro”; William Carlos Williams, “The Red Wheelbarrow”; Anne Carson, “XXIV”; Sylvia Plath, “Tulips” | October 2003 |
| 407\_McK\_EP\_03 | McKiernen, Ethna | Tell the Truth But Tell It Slant: Direction and Indirection in the Passionate Poem: Louise Bogan’s “Medusa,” “Elizabeth Bishop’s “One Art,” and Michael Ryan’s “Switchblade” | Louise Bogan, “Medusa”; Elizabeth Bishop, “One Art”; Michael Ryan’s “Switchblade” | November 2003 |
| 408\_Mor\_EP\_03 | Morehead, Bliss | Modes of Ellipsis in Michael Palmer’s “The Promises of Glass” | Michael Palmer, “The Promises of Glass” | October 2003 |
| 410\_Wal\_EP\_03 | Walker, Jim | Essay on the Free Verse Line | William Carlos Williams, “The Red Wheelbarrow,” “To a Poor Old Woman”; Marianne Moore, “The Mind is an Enchanting Thing”; e.e. cummings, “Buffalo Bill’s”; James Wright, “A Blessing | Winter 2003 |
| 412\_And\_EP\_04 | Anderton, Lucy | The Silk of Image, the spine of Narrative: Supportive and Subversive Roles of Imagery in the Poetry of Wallace Stevens and Sylvia Plath | Wallace Stevens, “The Emperor of Ice- Cream,” “The Apostrophe to Vincentian”; Sylvia Plath, “Daddy,” “Tulips” | April 2004 |
| 414\_Bra\_EP\_04  | Brahic, Beverley Bie | Looking and Thinking | Robinson Jeffers, “Boats in a Fog”; Marianne Moore, “The Fish”; Elizabeth Bishop, “Cape Breton | April 2004 |
| 417\_Gar\_EP\_04 | Gardiner, Justin | Structuring the Discursive Aspects of Poems- Larry Levis’s “The Poet at Seventeen,” Robert Hass’s “Interrupted Meditation,” and Susan Mitchell’s “Leaves that Grow Inward” | Larry Levis, “The Poet at Seventeen”; Robert Hass, “Interrupted Meditation”; Susan Mitchell, “Leaves that Grow Inward” | Spring2004 |
| 418\_Gil\_EP\_04 | Gillespie, Megan | Of Winding, Scenic Backroads: Travels Through the Discursive Narrative with Robert Pinsky, Larry Levis, and Susan Mitchell | Robert Pinsky, “At Pleasure Bay”; Larry Levis, “Sensationalism”; Susan Mitchell, “Leaves that Grow Inward” | April 2004 |
| 419\_Gre\_EP\_04 | Greenaway, Twilight | Stopping, Turning, and Suspending Time: Asides in the Work of Elizabeth Bishop | Elizabeth Bishop, “Poem,” “One Art” | April 2004 |
| 420\_Haw\_EP\_04 | Hawken, Wendell | An Examination of Layered Narrative in Anne Carson’s “The Glass Essay” | Anne Carson, “The Glass Essay” | July 2004 |
| 424\_O’Ro\_EP\_04  | O’Rourke, Meghan | The Thinking Voice: Anne Carson’s “The Glass Essay” and Frank Bidart’s “The Second Hour of the Night” | Anne Carson, “The Glass Essay”; Frank Bidart, “The Second Hour of the Night” | April 2004 |
| 426\_Sin\_EP\_04 | Sindall, Susan | Structural Intentions: Emotional Resonance in Poems by Lorine Niedecker and Theodore Roethke | Lorine Niedecker, “Lake Superior”; Theodore Roethke, “Cuttings,” “Cuttings(Later),” “Orchids” | April 2004 |
| 428\_Tsa\_EP\_04  | Tsai, Addie | “The World Is Too Much with Us”: Landscape and Wholeness in Robert Frost’s “Directive” and Derek Walcott’s “Sainte Lucie”  | Robert Frost, “Directive”; Derek Walcott, “Sainte Lucie” | April 2004 |
| 430\_Wil\_EP\_04 | Willis, Mary- Sherman | Changing of Course: Shifting Devices in the Poetry of Eleanor Ross Taylor, Frank Bidart and David Rivard | Eleanor Ross Taylor, “New Dust”; Frank Bidart, “To the Dead”; David Rivard, “God the Broken Lock” | April 2004 |
| 431\_Zuk\_EP\_04 | Zukowski, Jim | Crafting Loss and Longing Lyrical Strategies in Three Poems by Louise Glück | Louise Glück, “For Jane Myers,” “A Fantasy,” “Trillium” | April 2004 |
| 432\_And\_EP\_04 | Anderson, Idris | Ekphrastic Poems of Elizabeth Bishop, Charles Wright, and Jorie Graham | Elizabeth Bishop, “Seascape,” “Roosters,” “Large Bad Picture,” “Poem”; Charles Wright, “Edward Munch,” “Homage to Claude Lorraine,” “Sitting at Dusk in the Backyard after the Mondrian Retrospective,” “Homage to Mark Rothko,” “Homage to George Morandi,” “Landscape with Missing Undertones,” “In Praise of Han Shan”; Jorie Graham, “Masaccio’s Expulsion,” “The Taken- Down God” | October 2004 |
| 436\_Cha\_EP\_04 | Chang, Victoria | Achieving Lyrical Intensity: John Keats: “Ode to Nightingale” Elizabeth Bishop: “At the Fishhouses” C.K Williams: “This Happened” | John Keats, “Ode to Nightingale”; Elizabeth Bishop, “At the Fishhouses”; C.K Williams, “This Happened” | October 2004 |
| 437\_Fal\_EP\_04 | Faller, Heather Roote | Polyphony in Poems for Religious Experience | T.S Eliot, “Four Quartets”; Louise Glück, “The Wild Iris” | October 2004 |
| ~~438\_Not Available~~ | ~~Garmus, Bonnie~~ | ~~The Ball Room: A Study of Story Arc~~ | ~~Not Available~~ | ~~Not Available~~ |
| 440\_Glu\_EP\_04 | Gluskin, Lisa Stonestreet | Movement Toward Ending: Time, Tense | Sylvia Plath, “Wintering”; C.K Williams, “Combat”; Jorie Graham, “Fission” | October 2004 |
| 441\_Gree\_EP\_04 | Green, Elizabeth | “It Pains Me to Record This”: Movement Toward and Away from Direct Expression of Emotion in Anne Carson’s *The Glass Essay* | Anne Carson, “The Glass Essay” | October 2004 |
| 443\_Jac\_EP\_04 | Jackson, Benjamin | Repetition in Frank Bidart’s “The Second Hour of the Night” and T.S Eliot’s “Burnt Norton” | Frank Bidart, “The Second Hour of the Night”; T.S Eliot, “Burnt Norton” | October 2004 |
| 444\_Joh\_EP\_04 | Johnson, Eric | Intention, Development, and Closure in Three Poems by W.B Yeats | W.B Yeats, “The Wild Swans at Coole,” “Sailing to Byzantium,” “Under Ben Bulben” | October 2004 |
| 446\_Nad\_EP\_04 | Nadazdin, Sandra | Syntax as a Conduit of Tone in Sylvia Plath’s and Louise Glück’s Re- Presentation of Self | Sylvia Plath, “Ariel”; Louise Glück, “Happiness” | October 2004 |
| 453\_Cob\_EP\_05 | Cobbs, Marnie | A Larger World: The Expansion of Tone and Image in Poems by Emily Dickenson, Charles Simic, and Jane Hirshfield | Emily Dickinson, “I Felt a Funeral, in my Brain”; Charles Simic, “Pain”; Jane Hirshfield, “The Bell Zygmunt” | April 2005 |
| 456\_Hen\_EP\_05 | Henderson, Donna | Concentration and Propulsion in the Extended Lyric Sequence: A Consideration of “Le Petit Salvie” by C.K. Williams and “Apologia Vita Sua” by Charles Wright | C.K Williams, “Le Petit Salvie”; Charles Wright, “Apologia Vita Sua” | April 2005 |
| 457\_Jan\_EP\_05 | Janson, Marsha | All Who Wander Are Not Lost: Transitions and Returns in Digressive Poetry | Gerald Stern, “Hanging Scross”; Susan Mitchell, “Leaves That Grow Inward”; Larry Levis, “In 1967” | April 2005 |
| 458\_Mar\_EP\_05 | Martin, Jynne Dilling | Tone as a Focusing Device: Philip Larkin, “This Be The Verse”, Robert Penn Warren, “Masts at Dawn”; Marianne Moore, “Critics and Connoisseurs” | Philip Larkin, “This Be The Verse”; Robert Penn Warren, “Masts at Dawn”; Marianne Moore, “Critics and Connoisseurs” | April 2005 |
| 460\_Rem\_EP\_05 | Rembold, Kristen Staby | Spiritual Journey: Lyric Progression and Lyric Intensity in Poems by Keats, Bishop, and Williams | John Keats, “Ode to a Nightingale”; Elizabeth Bishop, “The Moose”; C.K Williams, “Night” | April 2005 |
| 461\_Dia\_EP\_05 | Vas Dias, Rosalynde  | The Technical Expression of Forward Motion in Louise Glück’s “V” from *October*, Brenda Hillman’s “Two Rivers” and Anne Carson’s “Town of the Man in the Mind at Night” and “Town of My Farewell to You” | Louise Glück, “V”; Brenda Hillman, “Two Rivers”; Anne Carson, “Town of the Man in the Mind at Night,” “Town of My Farewell to You” | April 2005 |
| 468\_Fay\_EP\_05 | Fay, Sarah | Sense Matters: The Physics of Poems  | John Donne, “Triple Fool”; Emily Dickinson, “#640”; Wallace Stevens, “The Noble Rider” | October 2005 |
| 469\_Gai\_EP\_05 | Gains, Peter | Image and the Work of Expression | Robert Frost, “After Apple- Picking”; Theodore Roethke, “Elegy for Jane”; Donald Justice, “Psalm and Lament” | October 2005 |
| 470\_Hau\_EP\_05 | Haukaas, Elizabeth | The Terrible Unsaid In the Poetry of Emily Dickenson, James Wright, and Robert Lowell | Emily Dickenson, “The First Day’s Night Has Come,” “The Soul has Bandaged Moments”; James Wright, “The Muse”; Robert Lowell, “Home” | November 2005 |
| 472\_Log\_EP\_05 | Logan, Thad | Writing from Memory: Intimacy and Distance in Elizabeth Bishop’s “Sestina” and James Merrill’s “The Broken Home” | Elizabeth Bishop, “Sestina”; James Merrill, “Broken Home” | October 2005 |
| 473\_Mak\_EP\_05 | Maki, Heather | Absent Centers: Poems of Displacement and Evasion | Frank Bidart, “Adolescence”; John Ashbery, “My Name is Dimitri”; Carl Phillips, “Interlude” | October 2005 |
| 476\_Ros\_EP\_05 | Rose, Jillena | Poems at the Ends of Our Minds: How Sound Expands Associative Fields of Meaning in Poems by Wallace Stevens and Louise Niedecker | Wallace Stevens, “The Snow Man,” “Of Mere Being”; Louise Niedecker, “Hear,” “I Rose From Marsh Mud | October 2005 |
| 477\_Sto\_EP\_05 | Stone, Jeneva | Never the Same Place Twice: The Pathways and Pleasures of Non- Linear Structure in Stevens, Williams, and McGrath | Wallace Stevens, “Thirteen Ways of Looking at a Blackbird”; William Carlos Williams, *Spring and All*; Campbell McGrath, “The Bob Hope Poem” | October 2005 |
| 479\_Wil\_EP\_05 | Williamson, Catherine | Ambivalence as Grace: How Political Poetry can Succeed in Spite of Itself | Pablo Neruda, “En Las Minas de Arriba”; Carolyn Forche, “Return”; George Oppen, “Of Being Numerous” | November 2005 |
| 480\_Por\_EP\_93 | Porter, Browning | Syntax of the Language We Should Speak: A Close Reading of C.K Williams’ Poem “My Mother’s Lips” | C.K Williams, “My Mother’s Lips” | May 1993 |
| 481\_Lan\_EP\_92 | Lanier, David | I See What Sings: Dissonance and Consonance in Theodore Roethke’s Music | Theodore Roethke, “The Shape of the Fire,” The Lost Son” | October 1992 |
| 485\_Bal\_EP\_91 | Ballard, Sandra R.  | Between Sense and Incantation: Stanley Kunitz and “The Wellfleet Whale” | Stanley Kunitz, “The Wellfleet Whale” | November 1991 |
| 487\_Cha\_EP\_06 | Challener, Scott | The Drama of Contradiction: An Analysis of Two Sonnets and a Song | John Keats, “When I Have Fears”; John Donne, “Holy Sonnet 10 (“Batter My Heart”); John Berryman, “Dream Song 14 (“Life, Friends, Is Boring”) | April 2006 |
| 488\_Clo\_EP\_06 | Cloud, Amy | Going Farther: An Examination of Speaker in Elizabeth Bishop’s “Santarem” | Elizabeth Bishop, “Santarem” | April 2006 |
| 489\_Cro\_EP\_06THIS IS FICTION | 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 |
| 490\_Hal\_EP\_06 | Hallingstad, Elizabeth | The Metaphoric Image: “At the Fishhouses” by Elizabeth Bishop | Elizabeth Bishop, “At the Fishhouses” | April 2006 |
| 491\_Lla\_EP\_06 | Llagas, Karen | Rhythm and Revision: The Use of Repetition in the Poems of Walt Whitman, Larry Levis and Elizabeth Bishop | Walt Whitman, “Song of Myself”; Larry Levis, “Though His Name is Infinite, My Father is Asleep”; Elizabeth Bishop, “Questions of Travel” | April 2006 |
| 493\_Pet\_EP\_06 | Peterson, Kathy Alma | Line as Carrier of Meaning in Poems by James Schuyler and Marianne Moore | James Schuyler, “Haze,” “Freely Espousing”; Marianne Moore, “A Grave” | April 2006 |
| 495\_Shi\_EP\_06 | Shipman, Leslie | Between Worlds: Tone as Navigator in Elizabeth Bishop, Jorie Graham and Donald Justice | Elizabeth Bishop, “The Bight”; Jorie Graham, “Still Life With Window and Fish”; Donald Justice “For the Suicides of 1962” | April 2006 |
| 496\_Stan\_EP\_06 | Stanford, Ann Folwell | Poems that Perform: Syntax in Hopkin’s “Carrion Comfort,” “C.K Williams’ “Fragment,” and Marianne Moore’s “A Grave” | Gerard Manley Hopkins, “Carrion Comfort”; C.K Williams, “Fragment”; Marianne Moore, “A Grave” | April 2006 |
| 498\_Bau\_EP\_06 | Baur, Sara | Modulating Emotional Intensity in Plain- Spoken Poetry | Frank O’Hara, “The Day Lady Died”; Anne Carson, “The Watcher”; Louise Gluck, “Parable of the Beast” | October 2006 |
| 499\_Big\_EP\_06 | Bigos, Justin | Diction and Point of View in the Poems of Raymond Carver, Hayden Carruth, and Yusef Komunyakaa | Raymond Carver, “What the Doctor Said”; Hayden Carruth, “August First”; Yusef Komunyakaa, “Venus Flytraps” | November 2006 |
| 500\_Bow\_EP\_06 | Bowler, Katie | Shifts of Perspective in “The Moose” by Elizabeth Bishop | Elizabeth Bishop, “The Moose” | Fall2006 |
| 503\_Har\_EP\_06 | Harris, Dan | Undermining Authorities: Ashbery, O’Hara, and Stevens Unbemused | John Ashbery, “… By an Earthquake”; Frank O’Hara, “Poem”; Wallace Stevens, “Domination of Black” | October 2006 |
| 504\_Kin\_EP\_06 | Kinkead, Maeve | Disclosure and Lyric Intensity: Footprints at the Door | William Shakespeare, “Ariel’s Song”; Louise Bogan, “A Tale,” “Night”; Robert Lowell, “Skunk Hour”; Theodore Roethke, “The Lost Son” | October 2006 |
| 513\_Coo\_EP\_07 | Cook, Timothy | Repetition, Ritual, and Ceremony | Larry Levis, “Though His Name Is Infinite, My Father is Asleep”; Randall Jarrell, “Field and Forest” | April 2007 |
| 515\_Kea\_EP\_07 | Kearney, Henry | Getting the World into Words: How Music and Meaning Coincide in Two Poems by Seamus Heaney | Seamus Heaney, “Alphabets, “Death of a Naturalist” | April 2007 |
| 519\_Pav\_EP\_07 | Pavlicek-Wehrli, Marie | The Sound of Sense: An Examination of the Complex Relation Between Sound and Meaning in Two Poems by Richard Wilbur and Susan Stewart | Richard Wilber, “Advice to a Prophet”; Susan Stewart, “Let Me Tell You About My Marvelous God” | April 2007 |
| 520\_Pen\_EP\_07 | Penna, J.J. | Conspiracies of Thought and Action: Syntax, Tone, AND Lyrical Intensity in Poems by Louise Glück, Robert Hass, and William Matthews | Robert Hass, “Faint Music”; Louise Glück, “The Wild Iris”; William Matthews, “Nabokov’s Blues” | April 2007 |
| 521\_Pru\_EP\_07 | Prudowsky, Mark | Say Again: Repetitive Gestures in Rita Dove’s “Parsley” and Brigit Pegeen Kelly’s “Song” | Rita Dove, “Parsley”; Brigit Pegeen Kelly, “Song” | March 2007 |
| 523\_Tor\_EP\_07 | Torres, Angela Narciso | Questioning Motives: The Use of the Interrogative in Poems by Herbert, Bishop, and Glück | George Herbert, “The Collar”; Elizabeth Bishop, “Filling Station”; Louise Glück, “Field Flowers” | March 2007 |
| 324\_Wen\_EP\_07 | Wender, Abigail | Lyric Strategies of Enrichment and Transformation in Narrative: D.H Lawrence’s “Snake,” Susan Mitchell’s “Feeding the Ducks at the Howard Johnson Motel,” and Jean Follain’s “Father and Daughter” | D.H Lawrence, “Snake”; Susan Mitchell, “Feeding the Ducks at the Howard Johnson Motel”; Jean Follain, “Father and Daughter” | May 2007 |
| 525\_Ahm\_EP\_07 | Ahmed, Dilruba | Using Tonal Shifts to Thwart a Reader’s Expectations | Elizabeth Bishop, “Filling Station”; Robert Lowell, “Skunk Hour”; Donald Justice, “Psalm and Lament” | October 2007 |
| 527\_Cap\_EP\_07 | Capps, Laurie | The Equation of Alchemy: The Connection of Surprise and Stylistic Manipulation | James Wright, “Lying in a Hammock at William Duffy’s Farm in Pine Island, Minnesota”; Rainer Maria Rilke, “Archaic Torso of Apollo”; Philip Larkin, “High Windows” | December 2007 |
| 528\_Car\_EP\_07 | Carroll, Layla | Emperor and Clown: Passionate Ambivalence in Keats’ “Ode to a Nightingale” | John Keats, “Ode to a Nightingale” | October 2007 |
| 529\_Dri\_EP\_07 | Driskell, Maudelle | Geography as Internal Landscape in “Crusoe in England” and “The Moon and the Yew Tree” | Elizabeth Bishop, “Crusoe in England”; Sylvia Plath, “The Moon and the Yew Tree” | Fall2007 |
| 535\_Mur\_EP\_07 | Murray, Victoria Bosch | The Triumph of the Trivial in a Tremendous “Trifle”: How the Quotidian Gains Resonance in Elizabeth Bishop’s “The Fish” | Elizabeth Bishop, “The Fish” | October 2007 |
| 536\_Par\_EP\_07 | Parish, Soraya Lolita | The Tonal Effects of Image in John Keats’s “To Autumn” and in Louise Gluck’s “October” | John Keats, “To Autumn”; Louise Glück, “October” | Fall2007 |
| 539\_Tob\_EP\_07 | Tobin, Lucy | Let Me Tell You a Story About Myself: Heightened Narrative and Subverted “I” in “The Widening Spell of the Leaves” and “The Glass Essay” | Anne Carson, “The Glass Essay”; Larry Levis, “The Widening Spell of the Leaves” | October 2007 |
| 541\_Wes\_EP\_07 | Westly, Judith | Turning Points: Emotional Movement in Wyatt, Boland, and Komunyakaa | Thomas Wyatt, “Whoso List to Hunt”; Eavan Boland, “Atlantis- A Lost Sonnet”; Yusef Komunyakaa, “Facing It” | October 2007 |
| 542\_Whi\_EP\_07 | White, Ross | Repetitive Stasis, Repetitive Motion: Spellbinding Structural Forces in Poems by Merwin, Justice, and Kees | W.S. Merwin, “Paul”; Donald Justice, “Psalm and Lament”; Weldon Kees, “The Beach in August” | October 2007 |
| 545\_Dwy\_EP\_08 | Dwyer, Joanne | The Music of Memory: Pattern and Repetition in the Associative and Divergent Narrative | Larry Levis, “Elegy for Whatever Had a Pattern in It” | April 2008 |
| 547\_Gra\_EP\_08 | Gray Jr., Elizabeth T | Through the Worm Hole with T.S Eliot and Jorie Graham | T.S Eliot*, The Waste Land*; Jorie Graham, “Praying (Attempt of June 14 ’03)” | April 2008 |
| 549\_Has\_EP\_08 | Hashmi, Shadab Zeest | “I feel like I’m down there with him”: Crawling along the Poet’s Tunnel: Immediacy and Synchrony in Yusef Komunyakaa’s Poems from *Dien Cai Dau* | Yusef Komunyakaa, *Dien Cai Dau* | April 2008 |
| 550\_Kim\_EP\_08 | Kim, Annie | Pattern and Drama: The Shaping Force of Imagery in Two Poems by Charles Wright and Larry Levis | Charles Wright, “Remembering Spello, Sitting Outside in Prampolini’s Garden”; Larry Levis, “The Two Trees” | April 2008 |
| 551\_Mar\_EP\_08 | Martinez, Chloe | Yeats Revised | W.B Yeats, “The Wild Swans at Coole,” “The Song of the Old Mother,” “Maid Quiet,” “Leda and the Swan” | April 2008 |
| 554\_Mur\_EP\_08 | Murchison, Ginger | All the Time There Is: Larry Levis’ Use of Sound, Syntax, and Grammar as a Means of Manipulating Time | Larry Levis, “Oaxaca, 1983,” “Caravaggio: Swirl and Vortex,” “Coney Island Baby,” “The Widening Spell of the Leaves,” “Elegy with a Thimbleful of Water in the Cage,” “Elegy in the Sound of a Skipping Rope” | April 2008 |
| 556\_Rab\_EP\_08 | Rabins, Alicia Jo | How Whitman Uses Tone and Structure to Reflect Multiple, Evolving Perspectives on Death in “When Lilacs Last by the Dooryard Bloom’d” | Walt Whitman, “When Lilacs Last by the Dooryard Bloom’d” | April 2008 |
| 559\_Tho\_EP\_08 | Thompson, Mary Jo | Moving Pictures | Philip Levine, “Coming Close”; Anthony Hecht, “ A Hill”; Robert Pinsky, “At Pleasure Bay” | March 2008 |
| 560\_Var\_EP\_08 | Varner, Hilary | Diction, Sytax, and the Ecstatic Moment in Bishop’s “At the Fishhouses” | Elizabeth Bishop, “At the Fishhouses” | June 2008 |
| 561\_Wil\_EP\_08 | Williams, Cathleen A. | The Coiling of the Spring: Sources of Tension in Two Poems, “Denouncement” by Adelia Prado and “Looking at Pittsburg from Paris” by Jack Gilbert | Adelia Prado, “Denouncement”; Jack Gilbert, “Looking at Pittsburg from Paris” | April 2008 |
| 563\_Cha\_EP\_08 | Chadhuri, Tua | The Poem as Threshold: Achieving Transcendence Through Transitions of Focus in Larry Levis’s “Sensationalism,” Brigit Pegeen Kelly’s “Dead Doe,” and Alberto Rios’s “Nani” | Larry Levis, “Sensationalism”; Brigit Pegeen Kelly, “Dead Doe”; Alberto Rios, “Nani”` | October 2008 |
| 566\_Ell\_EP\_08 | Elliott, Chiyuma | Foregrounding the Speaker: An Examination of How Tone is Established and Shifted Via Diction and Syntax in Charles Wright’s “Sitting at Dusk in the Back Yard After the Mondrian Retrospective” | Charles Wright, “Sitting at Dusk in the Back Yard After the Mondrian Retrospective” | December 2008 |
| 568\_Huf\_EP\_08 | Huff, Regan | The Drama of the Literal: James McMichael’s “Itinerary” | James McMichael, “Itinerary” | October 2008 |
| 570\_McC\_EP\_08 | McCreight, Elaine | Voice Entangled in the Words: Diction and Syntax in Frank Bidart’s “California Plush” and Eleanor Ross Taylor’s “A Few Days in the South in February” | Frank Bidart, “California Plush”; Eleanor Ross Taylor, “A Few Days in the South in February” | October 2008 |
| 572\_Olz\_EP\_08 | Olzmann, Matthew | Love in a Time of Metaphor: Metaphor in Poems by John Donne, Alan Dugan, and Anne Sexton | John Donne, “The Flea”; Alan Dugan, “Love Song: I and Thou”; Anne Sexton, “The Touch” | October 2008 |
| 573\_Pui\_EP\_09 | Puican, Michael | Syntax in the Long Lines of Walt Whitman and C.K Williams | Walt Whitman, “A Child Said”; C.K Williams, “The Dog” | July 2009 |
| 578\_Tri\_EP\_08 | Trigg, Nicole | Space is the Place: Reversals of Perspective in Emily Dickinson | Emily Dickinson, “It Sifts from Leaden Sieves,” “Crisis is a Hair,” “I heard a Fly buzz- when I died-,” “Expanse cannot be lost-“ | November 2008 |
| 580\_Cor\_EP\_09 | Corley, Elizabeth Lewis | Ideas of Order and Closure in “Sunday Morning” by Wallace Stevens | Wallace Stevens, “Sunday Morning” | April 2009 |
| 582\_Fou\_EP\_09 | Foust, Rebecca | Patterns of Repetition in “One Art,” “Acquainted with the Night,” and “Psalm and Lament” | Elizabeth Bishop, “One Art”; Robert Frost, “Acquainted with the Night”; Donald Justice, “Psalm and Lament” | March 2009 |
| 583\_Joh\_EP\_09 | Johnson, Jenny | Let’s Get Lost: Syntax as a Tool for Disorientation in Discursive Poems | Sylvia Plath, “Parliament Hill Fields”; Mark Doty, “Lament- Heaven”; Larry Levis, “At the Graveyard of My Guardian Angel: St. Louis Cemetery, New Orleans” | April 2009 |
| 585\_McL\_EP\_09 | McLarney, Rose | Landscape as a Representation of the Speaker’s Relationship to the World: Statement, Image, and Description in “October” by Louise Gluck, “Fern Hill” by Dylan Thomas, and “On Learning of a Friends’ Illness” by C.K Williams | Louise Gluck, “October”; Dylan Thomas, “Fern Hill”; C.K Williams, “On Learning of a Friends’ Illness” | April 2009 |
| 591\_She\_EP\_09 | Shepard, Nora Hutton | The Figure a Poem Makes: How Setting, Dialogue, and Narration Provide Structure in Robert Frost’s “Home Burial” | Robert Frost, “Home Burial” | April 2009 |
| 592\_Ayr\_EP\_09 | Ayres, Kellam | The Breaking of Style: Diction, Syntax, and Punctuation as Elements of a Shifting Style in W.S Merwin’s “The Drunk in the Furnace,” “The Widow,” and “White Morning” | W.S. Merwin, “The Drunk in the Furnace,” “The Widow,” “White Morning” | October 2009 |
| 593\_Bas\_EP\_09 | Bass, Jeremy | Intent and Discovery: Line and Diction in the Revisions of Robert Lowell’s “Holy Matrimony”/ “Man and Wife” and Marianne Moore’s “When I Buy Pictures” | Robert Lowell, “Holy Matrimony,” “Man and Wife”; Marianne Moore, “When I Buy Pictures” | October 2009 |
| 594\_Bet\_EP\_09 | Betts, Reginald Dwayne | Not a Protest: How Poets Use Juxtaposition and Other Rhetorical Effects to Heighten Our Awareness of the Historic through the Lens of the Private | Yusef Komunyakaa, “How I See Things”; Derek Walcott, “A Far Cry of Africa”; Dale Ritterbusch, “A Thousand Cranes” | October 2009 |
| 595\_Bom\_EP\_09 | Bonilla, Jonathan Bennett | The Power of Exclusions | Charles Simic, *The World Doesn’t End*; William Carlos Williams, *Kora in Hell: Improvisations*; Michael Palmer, “Idem 4” | November 2009 |
| 597\_Des\_EP\_09 | Desmangles, Tiffanie | Use of Prosodic Devices to Create Pattern, Surprise, Emphasis, and Nuance in Larry Levis’ “Winter Stars,” Donald Justice’s “Men at Forty,” and Philip Levine’s “Starlight” | Larry Levis, “Winter Stars”; Donald Justice, “Men at Forty”; Philip Levine, “Starlight” | October 2009 |
| 599\_Fri\_EP\_09 | Fries, Hannah | Yearning Toward the Unsaid: Syntax, Line, and Associative Movement in Two Poems by Susan Mitchell | Susan Mitchell, “Night Music,” “Leaves That Grow Inward” | Fall2009 |
| 600\_Gul\_EP\_09 | Gullette, Christian | Emotional Intensification Generated by the Interplay of Image and Assertion in Poems by Sylvia Plath and Frank Bidart | Frank Bidart, “Song of the Mortar and Pestle,” “A Coin for Joe, with the Image of a Horse”; Sylvia Plath, “The Moon and the Yew Tree,” “Berck-Plage” | October 2009 |
| 604\_Roe\_EP\_11 | Roeckers, Tulora | Imagery in the Poetry of James Wright | James Wright, “Sparrows in a Hillside Drift,” “Autumn Begins in Martins Ferry, Ohio” | June 2011 |
| 606\_Sna\_EP\_09 | Snavely, Kascha | “My language which proves I am not alone”: The Recursive Structure of George Oppen’s “Of Being Numerous” | George Oppen, “Of Being Numerous” | October 2011 |
| 609\_Pro\_EP\_09 | Prooyen, Laura Van | The Effect of Syntactic, Lexical, and Sonic Repetition in Poems by Brigit Pegeen Kelly, Andrew Hudgins, and Louise Glück | Brigit Pegeen Kelly, “Botticelli’s St. Sebastian”; Andrew Hudgins, “The Lake Sings to the Sleepless Child”; Louise Glück, “October (Section 1)” | October 2009 |
| 610\_And\_EP\_10 | Anderson, Sarah | “Flowing, Flown”: A Study of Narrative Time in Elizabeth Bishop’s “The Moose” and “At the Fishhouses” | Elizabeth Bishop, “The Moose,” “At the Fishhouses” | April 2010 |
| 612\_Fra\_EP\_10 | Franco, James | The Growing Difficulty of Hart Crane: The Complication of Mechanics from Early to Late Crane | Hart Crane, “My Grandmother’s Love Letters,” “North Labrador,” “Voyages 1,” “Voyages 5” |  April 2010 |
| 613\_Gar\_EP\_10 | Gareau, Michael | Hierarchal Triple- Stitching: Image in Poems by Louise Glück, Sylvia Plath, and Robert Pinsky | Louise Gluck, “Summer”; Sylvia Plath, “The Rival”; Robert Pinsky, “Shirt” | April 2010 |
| 614\_Gib\_EP\_10 | Gibson, RJ | Arranging the Worldly World: Paratactic Organizations in Three Poems by Robert Pinsky | Robert Pinsky, “Stupid Meditation on Peace,” “Poem with Lines in Any Order,” “Poem of Disconnected Parts” | May 2010 |
| 616\_Kan\_EP\_10 | Kang, Nina | Narrative and Lyric Impulses on Anne Carson, Jorie Graham, and W.B Yeats | W.B. Yeats, “Among School Children”; Anne Carson, “New Rule”; Jorie Graham, “Recovered from the Storm” | April 2010 |
| 619\_Lue\_EP\_10 | Lueptow, Diana | Directness, Mystery, and Disclosure: Deflected Emotional Narratives in Szymborska and Bishop | Wislawa Szymborska, “Cat in an Empty Apartment,” “In Broad Daylight”; Elizabeth Bishop, “Crusoe in England” | April 2010 |
| 622\_Red\_EP\_10 | Redmond, Glenis | Locating Dramatic Markers and Subtle Threads of Dissonance in *Sonata Mulattica* | Rita Dove, “Black Pearl,” “Black Billy Waters, at His Pitch,” “Intermezzo,” “Pretty Boy,” “We Wear the Mask” | May 2010 |
| 623\_Sch\_EP\_10 | Schwartz, Leslie Contreras | Trauma and Distance: How Poets Avoid Sentimentality  | Sylvia Plath, “The Arrival of the Bee Box”; Brigit Pegeen Kelly, “Song”; Charles Simic, “Prodogy”; Jane Kenyon, “The Sick Wife” | April 2010 |
| 625\_Sla\_EP\_10 | Slaughter, Sara Jayne | Tonal Transformation, Emotional Translation: Masks of Greek Tragedy as a Metaphor for Tonal Shifts in Anne Carson’s “The Glass Essay” | Anne Carson, “The Glass Essay” | April 2010 |
| 626\_You\_EP\_10 | Young, Andy | “Not the Word, the Thing”: Lyric Objects and How They Work in Poems | Weldon Kees, “1926”; Adelia Prado, “Window”; Elizabeth Bishop, “Poem”; Kathleen Peirce, “Object Tension” | April 2010 |
| 627\_Ben\_EP\_10 | Bender, Jan | Drama in the Distance: How the Distance Between Narrator and Character Builds Dramatic Tension and Conflict in Poems by Kenneth Fields, Louise Glück, and Edwin Arlington Robinson | Kenneth Fields, “In Another Country”; Louise Glück, “The Garden”; Edwin Arlington Robinson, “Eros Turannos” | November 2010 |
| 631\_Lle\_EP\_10 | Lleshanaku, Luljeta | Object and Idea in Poems by Charles Simic: A Study in Juxtaposition of Concrete Detail and Grand Abstraction  | Charles Simic, “Nursery Rhyme,” “Prodigy,” “Paradise Motel” | December 2010 |
| 633\_May\_EP\_10 | May, Jamaal | Sonic Authority: Repetition as Rhetorical Device in an Excerpt from John Milton’s “Samson Agonistes,” Donald Justice’s “Sadness” and Thorn Gunn’s “In Time of Plague” | John Milton, “Samson Agonistes”; Donald Justice, “Sadness”; Thorn Gunn, “In Time of Plague” | October 2010 |
| 638\_Avi\_EP\_11 | Avila, Francisco | Imagery to Evoke the Self in its Interaction with the World: The Physical and the Metaphysical in Sections 2, 11, 5, 14, 26, and 29 of Walt Whitman’s *Leaves of Grass* | Walt Whitman, *Leaves of Grass* | April 2011 |
| 641\_Cas\_EP\_11 | Castrillon, Veronica | How Image Impacts and Develops Narrative in Elizabeth Bishop’s “At the Fishhouses,” Sylvia Plath’s “The Arrival of the Bee Box,” and Robert Hass’ “Meditation at Lagunitas” | Elizabeth Bishop, “At the Fishhouses”; Sylvia Plath, “The Arrival of the Bee Box”; Robert Hass, “Meditation at Langunitas” | May 2011 |
| 643\_Eki\_EP\_11 | Ekiss, Keith | “At the Fishhouses”: Lyric Structure and Tonal Modulation | Elizabeth Bishop, “At the Fishhouses” | April 2011 |
| 647\_Lit\_EP\_11 | Little, Margaree | The Trouble Behind It: Structuring Simutaneity in Tom Andrew’s “Codeine Diary” | Tom Andrews, “Codeine Diary” | April 2011  |
| 648\_Lun\_EP\_11 | Lund, Rebecca | How Form, Point of View, and Temporal Management Serve to Reveal the Relation of Historical Violence to Intimacy in Yusef Komunyakaa’s “Love in the Time of War” | Yusef Komunyakaa, “Love in the Time of War” | April 2011 |
| 650\_Rob\_EP\_11 | Roberts- Fishman, Melissa | Voice and the Dramatic Inscape in Louise Glück’s “Fugue” and “Blue Rotunda” | Louise Glück, “Fugue,” “Blue Rotunda” | April 2011 |
| 658\_Ben\_EP\_11 | Benjulian, Jayne | Progression and Sequence in Sylvia Plath’s Bee Poems | Sylvia Plath, “The Bee Meeting,” “The Arrival of the Bee Box,” “Stings,” “The Swarm,” “Wintering” | October 2011 |
| 659\_Cha\_EP\_11 | Chamberlain, Allen B. | Chambers for a Memory Place: Architecture of the Sonnet in James Merrill’s “Broken Home” | James Merrill, “Broken Home” | October 2011 |
| 660\_Coz\_EP\_11 | Cozell, Justine | The Expression of Powerful Emotion in Poetic Form Through the Female Voice | Louise Glück, “Hesitate to Call,” “Hawk’s Shadow”; Sylvia Plath, “Daddy,” “Lady Lazarus”; Ai, “Woman to Man,” “Forty Three Year Old Woman, Masturbating” | October 2011 |
| 663\_Gra\_EP\_11 | Grady, Brendan | A Spiral, a Snow Globe, and a Theatre Stage: How Resonant Imagery Replaces Narrative in Poems by Seamus Heaney, Franz Wright, and Sylvia Plath | Seamus Heaney, “Two Lorries”; Franz Wright, “Slip”; Sylvia Plath, “The Munich Mannequins” | November 2011 |
| 665\_Lev\_EP\_11 | Levinson- LaBrosse, Alana Marie | Epiphany Rises from the Quotidian: A Study of Bishop and Tranströmer | Elizabeth Bishop, “At the Fishhouses”; Tomas Tranströmer, “Streets in Shanghai” | October 2011  |
| 666\_Luz\_EP\_11 | Luzitano, Matthew J  | Images as a Structural Element | Mark Doty, “A Green Crab’s Shell”; Louise Glück, “Mock Orange | October 2011 |
| 668\_McC\_EP\_11 | McCulloch-Lovell, Ellen | The Power of the Public Poem: Robert Lowell’s “For the Union Dead” and C.D. Wright’s *One With Others* | Robert Lowell, “For the Union Dead”; C.D Wright, *One with Others* | October 2011 |
| 669\_Mye\_EP\_11 | Myers, Lenore | Abrupt Shifts in Three Long Poems that Include the Kitchen Sink  | Elizabeth Bishop, “Over 2,000 Illustrations and a Complete Concordance”; Ezra Pound*, The Cantos;* Frank Bidart, The First Hour of the Night” | October 2011 |
| 670\_Pil\_EP\_11 | Piller, Erick | “More Than a Breath, But Less Than the Wind”: Function Words and Tone in Poems by Marvell, St. George Comer, and Stevens | Andrew Marvell, “The Mower Against Gardens”; St. George Comer, “Long Goodbye”; Wallace Stevens, “The Man on the Dump” | October 2011 |
| 672\_Buc\_EP\_12 | Buchi, Jennifer Leah | “Whisperings from the Reefs”: Tensions Between Form and Structure in Lyric Poems | Gerard Manley Hopkins, “The Sea and the Skylark”; Wallace Stevens, “Farewell to Florida”; Elizabeth Bishop, “Crusoe in England” | April 2012 |
| 674\_Car\_EP\_12 | Carter, Alexandra | “The Mind in Action”: Intersections in Tense, Aspect, and Mood as a Lyric Structure | Elizabeth Bishop, “Crusoe in England”; Mark Doty, “Turtle, Swan”; Louise Glück, “Before the Storm” | April 2012 |
| 675\_Chr\_EP\_12 | Christenson, Kelli J | A Brief Study of Anaphora | Walt Whitman, “When I Heard the Learn’d Astronomer,” “When I Hear at the Close of the Day,” “Out of the Cradle Endlessly Rocking”; T.S Eliot, “Gerontion” | April 2012 |
| 676\_Fox\_EP\_12 | Fox, Cheryl | Beginnings and Poetic Structure in Yeats, Cavafy, and Lowell | W.B Yeats, “The Second Coming”; C.P. Cavafy, “Tomb of Evrion”; Robert Lowell, “For the Union Dead” | May 2012 |
| 677\_Hea\_EP\_12 | Heartz, Cody | Surveyors of the Place: The Composition and Perception of Landscape in Robert Frost’s “Directive” and Robert Penn Warren’s *Audubon: A Vision* | Robert Frost, “Directive”; Robert Penn Warren, *Audubon: A Vision* | April 2012 |
| 678\_Kit\_EP\_12 | Kitchen, Rosemary | The Persuasive Power of Paradox: Syntax in Emily Dickinson | Emily Dickinson, “Hope is the Thing with Feathers,” “Success is Counted Sweetest,” “The Largest Fire Ever Known” | April 2012 |
| 679\_Mac\_EP\_12 | MacArthur, Marit | Uses of Persona and Personification | Franz Kafka, “The Judgement,” “The Burrow,” “A Report to an Academy” | March 2012 |
| 681\_Mas\_EP\_12 | Mason, Jenny Gillespie | Rhyme as Possible Space: Tonal Effects of Rhyme in Seidel, Maxwell, and Schnackenberg | Fredrick Seidel, “The Lighting of the Candles”; Glyn Maxwell, “EC3,” “We Billion Cheered”; Gjertrud Schnackenberg, “The Light Gray Soil” | May 2012 |
| 682\_Ols\_EP\_12 | Olson, Kara | Lyric Intensity: Imagery in Jane Kenyon’s “Rain in January,” “Robert Frost’s “The Wood Pile” and Adrienne Rich’s “The Trees” | Jane Kenyon, “Rain in January”; Robert Frost, “The Wood Pile”; Adrienne Rich, “The Trees” | April 2012 |
| 683\_O’Ne\_EP\_12 | O’Neal, Cathleen | A Vehicle for Emotion: An Examination of Diction in Levis’ “Family Romance,” Larkin’s “The Old Fools,” and Wright’s “The Only Animal” | Larry Levis, “Family Romance”; Philip Larkin, “The Old Fools”; Richard Wright, “The Only Animal” | April 2012 |
| 678\_Ahl\_EP\_12 | Ahl, Lindsay | The Permeable Moment: When One Reality Becomes Another Reality: A Discussion of T.S Eliot’s “The Waste Land” andThomas Tranströmer’s “Baltics” | T.S Eliot, “The Waste Land”; Thomas Tranströmer, “Baltics” | October 2012 |
| 690\_Blo\_EP\_12 | Blount, Tommye | Syntactic Momentum: Managing the Pacing in Order of Information through Sentence Construction | Marilyn Hacker, “Le Depart”; Carl Phillips, “Mastery”; Theodore Roethke, “Transplanting,” “Child on Top of a Greenhouse” | October 2012 |
| 691\_Con\_EP\_12 | Conley- Scott, Francine | A Study of Lineation in Samuel Taylor Coleridge’s “Frost at Midnight,” W.H Auden’s “In Praise of Limestone,” and Robert Hass, “My Mother’s Nipples” | Samuel Taylor Coleridge, “Frost at Midnight”; W.H Auden, “In Praise of Limestone”; Robert Hass, “My Mother’s Nipples” | November 2012 |
| 692\_Cro\_EP\_12 | Crow, Cheney | Finding Another Voice, with Wallace Stevens | Wallace Stevens, Domination of Black,” “The Snow Man,” “Of Mere Being” | November 2012 |
| 694\_Edy\_EP\_12 | Edy, Kaisa | A Room With a View: How Stanza Affects Our Experience of Imagery | Richard Wilbur, “Love Calls Us to the Things of This World”; Philip Larkin, “High Windows”; William Carlos Williams, “Poem (As the Cat)” | October 2012 |
| 695\_Gre\_EP\_12 | Greenwell, Lia | “Image is the crucifixion, metaphor is the ascension”: The Structural Possibilities of Image Across the Spectrum | William Carlos Williams, “Spring and All”; Brigit Pegeen Kelly, “Dead Doe” | September 2012 |
| 697\_Hil\_EP\_12 | Hill, Sean Patrick | Transformative Image in D.H Lawrence’s “Fish,” Tomas Tranströmer’s “Tracks,” and Charles Wright’s “Meditation on Song and Structure” | D.H Lawrence, “Fish”; Tomas Tranströmer, “Tracks”; Charles Wright, “Meditation on Song and Structure” | September 2012 |
| 699\_Mar\_EP\_12 | Mar, Caroline M.  | “I had the language, girls”: Imagined Colloquial Voice in Dramatic Monologues | Carol Ann Duffy, “Mrs. Beast”; Edwin Arlington Robinson, “Mr. Flood’s Party”; Muriel Rukeyser, “Absalom” | October 2012 |
| 700\_McC\_EP\_12 | McClain, Nathan | To Click or Not to Click: On Poetic Closure | Elizabeth Bishop, “The Bight”; Rainer Maria Rilke, “Archaic Torso of Apollo”; Larry Levis, “Caravaggio: Swirl and Vortex” | November 2012 |
| 704\_Bre\_EP\_13 | Brekke, Luke | Rhetorical Authority and the Irrational: Syntax as a Grounding Element in Poems with Difficult or Ambiguous Material | William Butler Yeats, “The Second Coming”; Wallace Stevens, “Domination of Black”; John Ashbery, “A Man of Words” | April 2013 |
| 705\_Bro\_EP\_13 | Brownson, Rachel | Perichoresis: A Study of Figure in Poems by Rainer Maria Rilke, R.S Thomas, and David Ferry | Rainer Maria Rilke, “The Swan”; R.S. Thomas, “Sea Watching”; David Ferry, “Lake Water” | April 2013 |
| 707\_Kru\_EP\_13 | Kruge, Kimberly | Patterning and Destabilization in Elizabeth Bishop’s “In the Waiting Room” | Elizabeth Bishop, “In the Waiting Room” | April 2013 |
| 709\_Oki\_EP\_13 | Okie, Susan | Tracking “The Moose,” or How Bishop’s Narrative Turns Lyric | Elizabeth Bishop, “The Moose” | April 2013 |
| 710\_Phi\_EP\_13 | Phillippo, Daye D | The Dynamics of Image in B.H Fairchild’s “The Potato Eaters,” Brigit Pegeen Kelly’s “Iskandariya,” and Elizabeth Bishop’s “The Moose” | B.H Fairchild, “The Potato Eaters”; Brigit Pegeen Kelly, “Iskandariya”; Elizabeth Bishop, “The Moose” | April 2013 |
| 715\_Mar\_EP\_12 | Marks, Brandi | Image and Figure in Poems by Andrew Marvell and Sylvia Plath | Andrew Marvell, “The Nymph Complaining for the Death of Her Fawn”; Sylvia Plath, “Morning Song” | April 2012 |
| 716\_Arm\_EP\_13 | Armbrust, Hannah | Writing From Life: Dramatic Address as a Bridge Between the Personal and the Universal | C.K. Williams, “The Train”; Brigit Pegeen Kelly, “Dead Doe”; James Wright, “To the Muse”; Jean Valentine, “Juliana” | October 2013 |
| 718\_Che\_EP\_13 | Cherry, David | Making Time/ Telling Time: Temporal Shifts in Robert Hayden’s “Those Winter Sundays” and Larry Levis’ “My Story in a Late Style of Fire” | Robert Hayden, “Those Winter Sundays”; Larry Levis, “My Story in a Late Style of Fire” | October 2013 |
| 719\_Dil\_EP\_13 | Dillof, Fay | The Use of Rhetorical Shifts to Create Tension Between Images, Between Dictions, Within Lyrical Progression | Carl Phillips, “Speak Low”; Louise Glück, “October”; Muriel Rukeyser, “A Charm for Cantiflas” | October 2013 |
| 720\_Gro\_EP\_13 | Grossman, Catherine | Movement in Time in the Work of Randall Jarrell, Eleanor Taylor Ross, and Elizabeth Bishop | Elizabeth Bishop, “In the Village”; Randall Jarrell, “The Lost World”; Eleanor Taylor Ross, “The Ribbon to Norwood” | October 2013 |
| 722\_How\_EP\_13 | Howe, Paul | Giving Sight to the Blind: Spatiality in the Poetry of Giuseppe Ungaretti, William Carlos Williams, and Charles Wright  | Giuseppe Ungaretti, “Vigil,” “Vanity”; William Carlos Williams, “Flowers By the Sea,” “The Term”; Charles Wright, “After Reading Tu Fu, I Go Outside to the Dwarf Orchard” | October 2013 |
| 723\_Mah\_EP\_13 | Maher, Laura Elizabeth | Moon Fever: A Study of Lyric Modulation | Jack Gilbert, “The Forgotten Dialect of The Heart”; Robert Hass, “Tall Windows”; Louise Glück, “A Summer Garden” | October 2013 |
| 724\_McC\_EP\_13 | McCadden, Kerrin | Closing the Deal: Anchoring Dreams Through Moments of Focus | Matthew Arnold, “Dover Beach”; David Baker, “Never- Ending Birds”; Louise Gluck, “Mock Orange”; Brigit Pegeen Kelly, “Iskandariya” | October 2013 |
| 729\_Qui\_EP\_13 | Quinones, Cynthia Saunders | Compelling Voices: A Close Study of Syntax, Line Breaks, and Other Formal Elements in Poems by R. S. Thomas and Hayden Carruth | R, S. Thomas, “Barn Owl,” “Islandmen”; Hayden Carruth, “The Joy and Agony of Improvisation,” “Moon” | October 2013 |
| 732\_Ste\_EP\_13 | Stetzer, Noah | Repetition in Gunn, Doty, and Pinsky | Thom Gunn, “Sweet Things”; Mark Doty, “Homo Will Not Inherit”; Robert Pinsky, “At Pleasure Bay” | October 2013 |
| 733\_Swe\_EP\_13  | Swearingen- Steadwell, Laura | Echo Chambers: Tonal Complexities and Appropriated Text in Works by Doty, Perillo, and Eliot | Mark Doty, “Mercy on Broadway”; Lucia Perillo, “Languedoc”; T.S Eliot, “The Love Song of J. Alfred Prufrock” | October 2013 |
| 737\_Giv\_EP\_14 | Givhan, Jennifer | Strategies for Restraint, Strategies for Release: Achieving Emotional Resonance While Avoiding Sentimentality in Robert Frost’s “Home Burial,” Gwendolyn Brooks, “A Bronzeville Mother Burns Bacon,” and Sharon Olds, “Last Look” | Robert Frost, “Home Burial”; Gwendolyn Brooks, “A Bronzeville Mother Burns Bacon”; Sharon Olds, “Last Look” | April 2014 |
| 739\_Lov\_EP\_14 | Lovett, Ann | Syntax as a Pathway of Thought in Poems by Carl Phillips, W.S Merwin, and Laura Kasischke | Carl Phillips, “Spoils, Dividing”; W.S Merwin, “The Sound of Light”; Laura Kasischke, “The Knot” | April 2014 |
| 742\_Ste\_EP\_14 | Steinorth, Jennifer Sperry | The Right road Lost: Atmospheric Narrative in C.D Wright’s *One With the Others* | C.D Wright, *One With the Others* | April 2014 |
| 746\_Aus\_EP\_14 | Auslander, Rose | “Seen Twice it Seemed a Truth Was Being Told”: Rewinding Poems by David Ferry, Louise Glück, and Seamus Heaney | Louise Glück, “Hawk’s Shadow”; Seamus Heaney, “Punishment”; David Ferry, “Lake Water” | September 2014 |
| 747\_Egg\_EP\_14 | Egger, Lara | The Ambiguous Image | Carl Phillips, “As a Blow, From the West”; Charles Wright, “Tennessee Line” | September 2014 |
| 748\_Fri\_EP\_14 | Friedman, Noah | The Whole Pointless Night Seeps Out of the Heart: Emotional Manipulation Through Syntax and Diction in Anne Carson’s *Nox* | Anne Carson, *Nox* | October 2014 |
| 753\_Nis\_EP\_14 | Nissler, Ashley McIlwain | The Structure of Personal/ History: A Consideration of Robert Lowell’s “For the Union Dead” and C.K.William’s “Combat” | Robert Lowell, “For the Union Dead”; C.K. Williams, “Combat”  | October 2014 |
| 755­\_Str\_EP\_14 | Strong, Sarah Pemberton | “But the sound keeps coming”: A Study of Closure in Three Poems by Walcott, Hass, and Kasischke | Derek Walcott, “Hurucan”; Robert Hass, “The World as Will and Representation”; Laura Kasischke, “Kitchen Song” | October 2014 |
| 756\_Val\_EP\_14 | Valdes, Lesley | *Everything Only Connected by “and” and “and”:* Dynamic Structure in Elizabeth Bishop’s “Over 2,000 Illustrations and a Complete Concordance” and “Santarem” | Elizabeth Bishop, “Over 2,000 Illustrations and a Complete Concordance,” “Santarem” | October 2014 |
| 758\_Cap\_EP\_15 | Capista, Joseph J. | Beautiful Audacity, Cosmic Staccato: Tonal Structure in Philip Larkin’s “An Arundel Tomb” and Robert Pinsky’s “Gulf Music” | Philip Larkin, “An Arundel Tomb”; Robert Pinsky, “Gulf Music” | April 2015 |
| 759\_Dra\_EP\_15 | Draft, Margaret | “Like an Echo from the Water”: Repetition in Brigit Pegeen Kelly’s “All Wild Animals Were Once Called Deer” | Brigit Pegeen Kelly, “All Wild Animals Were Once Called Deer” | April 2015 |
| 760\_Fun\_EP\_15 | Funk, Jennifer | We Never Saw It Coming, We Knew It All Along: Statements as Poetic Closure | Louise Glück, “Nostros”; Anne Carson, “New Rule”; Frank Bidart, “*THE ENTERPRISE IS ABANDONED*” | April 2015 |
| 763\_Ham\_EP\_15 | Hamilton, Kim | Holding Patterns: Formal Strategies of Connection in Poems of Jorie Graham and Charles Wright | Jorie Graham, “Noli Me Tangere”; Charles Wright, “A Short History of the Shadow”  | April 2015 |
| 764\_Kle\_EP\_15 | Klein, Jill | Safe and Warm: Handling Strong Sentiment Without Getting Burned or Dousing the Fire | C.K Williams, “Tar”; Louise Gluck, “A Slip of Paper” | April 2015 |
| 765\_Mil\_EP\_15 | Mills, David | Diction in Gwendolyn Brooks’ “Negro Hero” and Robert Hayden’s “Night, Death, Mississippi” | Gwendolyn Brooks, “Negro Hero”; Robert Haydon, “Night, Death, Mississippi” | April 2015 |
| 766\_Mur\_EP\_15 | Murr, Kate | The Old Redactor Suckles Trash, Moves Readers: Tracking Discursive Instability and Motion | Robert Hass, “A Swarm of Dawns, a Flock of Restless Noons”; Brigit Pegeen Kelly, “The Wolf”; A. R. Ammons, *Garbage*  | April 2015 |
| 781\_Ree\_EP\_15 | Reemtsma, Blake | Surprise Me Inevitably: How Open- Ended Poems Close | Wallace Stevens, “Crude Foyer”; Robert Pinsky, “Shirt”; Dean Young, “How I Get My Ideas” | December 2015 |
| 784\_Sch\_EP\_15 | Schwerin, Leslie | Thought in Motion: Line and Syntax in Poems by Wallace Stevens, Frank O’Hara, and Robyn Schiff | Wallace Stevens, “The Motive for Metaphor”; Frank O’Hara, “A Step Away from Them”; Robyn Schiff, “H1N1” | October 2015 |
| 786\_Alb\_EP\_16 | Alberswerth, Matthew | Pattern and Variation in “Sonnet 29,” and James Wright’s “Saint Judas” and “Autumn Begins in Martin’s Ferry, Ohio” | William Shakespeare, “Sonnet 29”; James Wright, “Saint Judas,” “Autumn Begins in Martin’s Ferry, Ohio” | Spring 2016 |
| 787\_Cas\_EP\_16 | Castleton, Shannon | Turn, Turn, Turn, Turn: Syntactical Transitioning in Coleridge’s “Frost at Midnight,” Bishop’s “In the Waiting Room,” and Glück’s “A Myth of Devotion” | Samuel Taylor Coleridge, “Frost at Midnight”; Elizabeth Bishop, “In the Waiting Room”; Louise Glück, “A Myth of Devotion” | April 2016 |
| 792\_Mar\_EP\_16 | Marshall, Trish | Presentational Language in the “Descent of Winter” by William Carlos Williams, “Sailing Home from Rapallo” by Robert Lowell, and “At the Fishhouses” by Elizabeth Bishop | William Carlos Williams, “Descent of Winter”; Robert Lowell, “Sailing Home from Rapallo”; Elizabeth Bishop, “At the Fishhouses” | May 2016 |
| 794\_Rus\_EP\_16 | Russell, Susan Jo | The Ecstatic Vision in the Contemporary World: Kelly’s Use of Extended Figuration in “Three Cows and the Moon” | Brigit Pegeen Kelly, “Three Cows and the Moon” | April 2016 |
| 796\_Sch\_EP\_16 | Schireson, Peter | There the Dance Is: An Analysis of the Relationship Between the Abstract and the Concrete in Three Poems: “The Plain Sense of Things,” “The Idea of Order at Key West,” and “Burnt Norton” | Wallace Stevens, “The Plain Sense of Things,” “The Idea of Order at Key West”; T.S Eliot, “Burnt Norton” | April 2016 |
| 797\_Sto\_EP\_16 | Stone, Nomi | Producing Awe and Terror in the Poem: Trembling Awake in the Works of Gerald Manley Hopkins, Jorie Graham, and Paul Celan | Gerald Manley Hopkins, “The Windhover”; Jorie Graham, “Mother and Child (The Read at the Edge of Field)”; Paul Celan, “Psalm” | April 2016 |
| 799\_Cha\_EP\_16 | Chang, Robin Rosen | Rendering the Unseen: The Use of Exterior Detail to Create and Convey Interiority in Elizabeth Bishop’s “The Bight” and Robert Frost’s “Birches” | Elizabeth Bishop, “The Bight”; Robert Frost, “Birches” | October 2016 |
| 800\_Elb\_EP\_16 | Elber, Mark | The Breath and the Breadth of the Expansive Line: Its Uses in Walt Whitman’s “When Lilacs Last in the Dooryard Bloom’d” and C.K.Williams’ “Jew on Bridge” | Walt Whitman, “When Lilacs in the Dooryard Bloom’d”; C.K. Williams, “Jew on Bridge” | October 2016 |
| 801\_Fra\_EP\_16 | Franklin, Esme E. | The List as Literary Instrument | Wallace Stevens, “Thirteen Ways of Looking at a Blackbird”; Theodore Roethke, “Dolor”; George Herbert, “Prayer (1)” | October 2016 |
| 802\_Luc\_EP\_16 | Lucas, Leigh | Detachment as a Strategy in Poems of Grief: A Study of Louise Glück’s “Fugue” and Anne Carson’s *Nox* |  Louise Glück, “Fugue”; Anne Carson, *Nox* | October 2016 |
| 805\_New\_EP\_16 | Newell, Amanda | Fucking, Writing, and Killing Time: Patterns of Erotic Obsession in Maggie Nelson’s *Bluets* | Maggie Nelson, *Bluets* | October 2016 |
| 806\_Nie\_EP\_16 | Nieboer, Leah | Seeing the Self: Formal and Metaphysical Dimensions in Gustaf Sobin’s “Caesurae: Midsummer” | Gustaf Sobin, “Caesurae: Midsummer” | October 2016 |
| 807\_Nob\_EP\_16 | Nobile, Tiana | Haunted by History: An Essay on the Poetics of Erasure | Tom Philips, “A Humument”; Srikanth Reddy, “Voyager” | September 2016 |
| 809\_Phi\_EP\_16 | Phillips, Maya | Suspense, Speed, and Challenged Expectations: Syntax as a Means to Create Dramatic Tension and Control Pacing in Poetry | Stanley Kunitz, “King of the River”; Carl Phillips, “As from a Quiver of Arrows” | August 2016 |
| 813\_Bat\_EP\_17 | Bates-Gómez, Carlos Andres | Voicing the Unsayable: How Variations in Diction Modulate Tone and Convey Meaning | Carolyn Forche, “The Colonel”; W.H Auden, “In Memory of W.B Yeats” | April 2017 |
| 814\_But\_EP\_17 | Burnside, William | The Plain Style: Richness Painted on a Canvas of Simplicity | James McMichael, “She wants more time to herself,”; David Ferry, “October,” “Willoughby Spit” | April 2017 |
| 815\_Chi\_EP\_17 | Chiu-Watson, Lily | I, Too, Digress: An Analysis of Digression in Three Poems: “Poetry,” “Birches,” and “Facing It” | Marianne Moore, “Poetry”; Robert Frost, “Birches”; Yusef Komunyakaa, “Facing It” | May 2017 |
| 817\_Fin\_EP\_17 | Fink, Rebecca | Beyond Words: Images and Contrast | Philip Larkin, “High Windows”; Wallace Stevens, “Of Mere Being” | May 2017 |
| 819\_Hew\_EP\_17 | Hewitt, Kristen | Claiming Wild Similarities: Resistance to Metaphor in William Carlos Williams’s “Portrait of a Lady” and Brian Teare’s “Star Thistle” | William Carlos Williams, “Portrait of a Lady”; Brian Teare, “Star Thistle” | April 2017 |
| 824\_McG\_EP\_17 | McGoff, Claire | Spacewalking: Sonic Repetition and Pacing in Elizabeth Bishop’s “At the Fishhouses” | Elizabeth Bishop, “At the Fishhouses” | April 2017 |
| 827\_Pee\_EP\_17 | Peet, Hannah Torres | The Function of Spatial and Temporal Devices in Sharon Old’s “I Go Back to May 1937” and Elizabeth Bishop’s “At the Fishhouses” | Sharon Olds, “I Go Back to May 1937”; Elizabeth Bishop, “At the Fishhouses” | July 2017 |
| 828\_Pin\_EP\_17 | Pinto, Megan | Poetic Closure: Three Strategies | Larry Levis, “The Oldest Living Thing in LA”; Jack Gilbert, “The Forgotten Dialect of the Heart”; Elizabeth Bishop, “One Art” | April 2017 |
| 830\_Win\_EP\_17 | Winston, Shannon K. | Circling Back, Moving Forward: Poetic Closure as a Remaking and Reconfiguring of Motifs | Robert Pinsky, “History of My Heart”; Louise Gluck,  *Faithful and Virtuous Night* | April 2017 |
| 831\_Aud\_EP\_17 | Audsley, Sarah | Controlling the Telescope: Lyric Expansiveness in “Directive” by Robert Frost and “Caravaggio: Swirl and Vortex” by Larry Levis | Robert Frost, “Directive”; Larry Levis, “Caravaggio: Swirl and Vortex” | October 2017 |
| 836\_Jen\_EP\_17 | Jenkins, Daniel | Going Right to Take a Left: Syntax and Paradox in “Another Dream of Burial” by W.S Merwin, “The Wolf” by Brigit Pegeen Kelly, and “Opus Posthumous” by Charles Wright | W.S. Merwin, “Another Dream of Burial”; Brigit Pegeen Kelly, “The Wolf”; Charles Wright, “Opus Posthumous” | November 2017 |
| 839\_Kor\_EP\_17 | Korth, Victoria | Description, Image, and Tone in Three Ekphrastic Poems | W.H Auden, “Musee des Beaux Arts”; William Carlos Williams, “Landscape with the Fall of Icarus,” “Children’s Games”  | October 2017 |
| 840\_Lut\_EP\_17 | Luthun, Tariq | Syntactical Subversion: Managing the Pacing and Release of Information Through Delay | James Wright, “Northern Pike”; C.K Williams, “Hooks”; Rainer Maria Rilke, “The Death of the Beloved” | October 2017 |
| 841\_Mai\_EP\_17 | Mainwaring, Madison | Imagery and the Subjective Object | Wallace Stevens, “Evening Without Angels”; Brigit Pegeen Kelly, “The Dragon”; Amy Clampitt, “The Horned Rampion” | October 2017 |
| 843\_Naf\_EP\_17 | Nafis, Angel | Turning Tradition: How Variations in Lineation, Diction, and Syntax Facilitate Surprising Voltas | Gwendolyn Brooks, “The Rites for Cousin Vit”; Robert Hayden, “Those Winter Sundays” | November 2017 |
| 844\_Ols\_EP\_17 | Olson, Olivia | Hard to Render and Bustin to Talk: Indirect Expressions of Emotion in Robert Hass’s “The World as Will and Representation” and Les Murray’s “The Last Hellos” | Robert Hass, “The World as Will and Representation”; Les Murray, “The Last Hellos” | October 2017 |
| 850\_Chv\_EP\_18  | Chvatal, Nicole | Going 3D: Extended Metaphor for Delay, Disorientation, and Distraction in Poems by Sharon Olds, William Carlos Williams, and Edward Hirsch | Sharon Olds, “Unspeakable”; William Carlos Williams, “Queen-Anne’s-Lace”; Edward Hirsch, “Execution”  | April 2018 |
| 851\_Dou\_EP\_18 | Douthat, Charles | “Passages Toward Wholeness”: Turn, Image, and Structure in Robert Frost’s “Directive” and A.R Ammons’ “Easter Morning” | Robert Frost, “Directive”; A.R Ammons, “Easter Morning” | April 2018 |
| 854\_Cla\_EP\_18 | Clark, Faith Gómez | Figuring the Figurative: Simile and Metaphor in “My Son the Man” by Sharon Olds and “Morning Song” by Sylvia Plath | Sharon Olds, “My Son the Man”; Sylvia Plath, “Morning Song” | April 2018 |
| 858\_Mar\_EP\_18 | Marcato, Cecille | Waking Up With Quandariness: An Exploration of Narrative Complication as Craft Technique  | Frank O’Hara, “The Day Lady Died”; Frank Stanford, “The Picture Show Next Door to the Stamp Store in Downtown Memphis”; C.K Williams, “From My Window” | May 2018 |
| 858\_Ngu\_EP\_18 | Nguyen, Hieu Minh | Resisting Melodrama: Earning High Emotions Through the Strategic Organization of Details in Sylvia Plath’s “Tulips” and Frank O’Hara’s “Having a Coke with You” | Sylvia Plath, “Tulips”; Frank O’Hara, “Having a Coke with You” | April 2018 |
| 859\_Sha\_EP\_18 | Shaw, Amanda | Seeking the Poem in the Pain: Countering Sentimentality through Form and Tonal Modulation in Poems by Louise Glück and Emily Dickinson | Emily Dickinson, “After great pain, a formal feeling comes”; Louise Glück, “The Wild Iris” | April 2018 |
| 863\_Bec\_EP\_18 | Beck, Elizabeth | The Mollusk, the Train, Macbeth, the Baby and Me: Metaphor and Complexity in Poems by Marianne Moore and Philip Larkin | Marianne Moore, “The Paper Nautilus”; Philip Larkin, “The Whitsun Weddings” | October 2018 |
| 866\_deA\_EP\_18 | de Armas, Michael Anna | Stolen Apple, Deciphered Song: Clarity, Difficulty, and the Imagination in Poems by Jorie Graham, Larry Levis, and Li Po  | Jorie Graham, “Self Portrait as the Gesture Between Them”; Larry Levis, “Elegy Ending in the Sound of a Skipping Rope”; Li Po, “Drinking Alone Beneath the Moon” | October 2018 |
| 867\_Hug\_EP\_18 | Hughes, Samuel | The Real Machinery of Woe: The Double Personal in John Berryman’s *77 Dream Songs* | John Berryman, Dream songs 4, 14, 29; “Homage to Mistress Bradstreet” | October 2018 |
| 868\_Jan\_EP\_18 | Janes, Perry | Who’s Speaking, Please: How Tension Between Narratorial Diction and Narrative Content Shift Tonal Registers to Reveal the Poetic Speaker | Anthony Hecht, “The Feast of Stephen”; D.A Powell, “Boonie”; Elizabeth Bishop, “Filling Station”; Louis Simpson, “On the Lawn of the Villa” | October 2018 |
| 870\_Lop\_EP\_18 | Lopez, Joshua | The Imagination’s Indictment: Ethical Engagement in Metaphor | W.B Yeats, “The Wild Swans at Coole,” “Nineteen Hundred and Nineteen”; Brigit Pegeen Kelly, “Black Swan” | October 2018 |
| 871\_Man\_EP\_18 | Manice, Emily | A Consideration of Structure in Brigit Pegeen Kelly’s “The Orchard” | Brigit Pegeen Kelly, “The Orchard” | October 2018 |
| 874\_Oka\_EP\_18 | Oka, Cynthia | Managing Lyric Impulse and Narrative Intent: Syntax and Line in Frank Bidart’s “The War of Vaslav Nijinsky” | Frank Bidart, “The War of Vaslav Nijinsky” | October 2018 |
| 875\_Rai\_EP\_18 | Rainville, Gay Parks | Conveying Metaphor through Shape, Space, and Sound: The Poet’s Use of Non- Figurative Craft Elements to Enact s Poem’s Central Metaphor | Claudia Emerson, “Bird Ephemera”; Galway Kinnell, “The Hen Flower”; A.R Ammons, “Easter Morning” | October 2018 |
| 878\_Bec\_EP\_19 | Bechtel, Lilly | Metaphor’s Mouth: Voice and Figuration in Marie Howe’s “The Attic” and C.K. Williams’s “My Mother’s Lips” | Marie Howe, “The Attic” and C.K. Williams, “My Mother’s Lips” | April 2019 |
| 880\_Joh\_EP\_19 | Johanson, Sonja | Closeness without Arrival: Developing Complexity and Ambiguity through the Use of Specificity, Figuration, and Form in Poems by Kooser, Bogan, & Heaney | Ted Kooser, “Abandoned Farmhouse”; Seamus Heaney, “The Haw Lantern”; Louise Bogan, “Elders” | April 2019 |
| 883\_Ray\_EP\_19 | Ray, Margaret | Keeping Their Difficult Imbalance: How Do Poems Earn their Endings While Resisting Closure? | Frank O’Hara, “The Day Lady Died”; Philip Larkin, “Home is So Sad”; Diane Seuss, “Still Life with Turkey” | April 2019 |
| 884\_Ros\_EP\_19 | Rosenblatt, Laurie | Structural Devices in C.D. Wright’s *One Big Self*: Counts, Titles, Epistles, Space, Register, and Repetition | C.D. Wright, *One Big Self* | April 2019 |
| 886\_Sto\_EP\_19 | Stout, Margaret | Nature as Metaphor in Elizabeth Bishop’s “The Moose” and Brigit Pegeen Kelly’s “All Wild Animals were Once Called Deer” | Elizabeth Bishop, “The Moose”; Brigit Pegeen Kelly, “All Wild Animals were Once Called Deer” | April 2019 |
| 888\_Tay\_EP\_19 | Taylor, Robert Matt | Mind of Matter: Landscape as Flexible Metaphor in Dylan Thomas’s “Fern Hill” and Wordsworth’s “Tintern Abbey” | Dylan Thomas, “Fern Hill” and William Wordsworth, “Tintern Abbey” | April 2019 |
| 889\_Blu\_EP\_93 | Blunk, Jonathan | The Subversive Image in Poems by Tomas Tranströmer and Jean Valentine | Tomas Tranströmer, “Balakirev’s Dream (1905)” and “Carillon”; Jean Valentine, “Silences: A Dream of Governments” and “The Power Table” | November 1993 |
| 891\_Bra\_EP\_92 | Brayfield, Douglas | Diction and the Crisis of Speech in Hayden Carruth’s Poem, “Mother” | Hayden Carruth, “Mother” | May 1992 |
| 893\_Gor\_EP\_88 | Gordon, Patricia | *I Try to Waken and Greet the World Once Again*: Transfigurations through time and space in the Poetry of James Wright | James Wright, “Stages on a Journey Westward”; “Two Hangovers”; “Poems to a Brown Cricket”; “A Winter Daybreak above Vence”; “To the Cicada” | October 1988 |
| 894\_How\_EP\_93 | Howell, Abigail | Cohering Elements in Poems that Mimic the Motion of the Mind | C.K. Williams, “Still Life”; Jorie Graham, “What the End is For” | November 1993 |
| 896\_Kow\_EP\_90 | Kowit, Steve | Whitman and the Awakened Life | Walt Whitman, “Song of Myself,” “Reconciliation,” ”The Sleepers,” “Crossing Brooklyn Ferry” | November 1990 |
| 897\_Lan\_EP\_89 | Lantz, Sarah | Silence in Poems by Follain and Oppen | Jean Follain, “Death of a Ferret,” “Dusk”; George Oppen, “Forms of Love,” “32” | November 1989 |
| 901\_Smi\_EP\_98 | Smith, Shari | Appraising the Art of Structure | Rainier Maria Rilke, “Washing the Corpse,” Stephen Mitchell & Randall Jarrell translations; “The Panther,” translation by M.D. Herter Norton; Louise Glück,” World Breaking Apart,” “Abishag”  | November1998 |
| 902\_Str\_EP\_93 | Strong, Beret | Unreliability in Poetic Speakers | Frank Bidart, “Herbert White”; Wislawa Szymborska, “The Terrorist, He Watches”; Louise Glück, “The Untrustworthy Speaker” | December 1993 |
| 904\_Sab\_EP\_90 | Sabin, Janice | Theodore Roethke and John Berryman: Escaping or Transcending Death | Theodore Roethke, “Old Florist,” “First Meditation”; John Berryman, “Dream Song 18,” “Dream Song 26,” “Dream Song 76,” “Dream Song 235” | April 1990 |
| 906\_Cru\_EP\_19 | Cruz, Eric | Necessary Entanglements: Metaphor's Individual, Social, and Cultural Drives in poems by David Tomas Martinez and Philip Levine | Philip Levine, “Saturday Sweeping"; David Tomas Martinez, "Consider Oedipus' Father"  | October2019 |
| 910\_Gar\_EP\_19 | Garrett, James | Structure, Metaphor, and Figurative Resonance | Ada Limón, “Downhearted”; Lucille Clifton, “sorrows”; Jack Gilbert, “Failing and Flying” | October2019 |
| 911\_Hoy\_EP\_19 | Hoyle, Kate | “Be Humble, Sit Down”: POV, Race, and Complicity in “On the Subway” by Sharon Olds and “The Black Maria’ by Aracelis Girmay” | Aracelis Girmay, “The Black Maria”; Sharon Olds, “On the Subway” | October2019 |
| 912\_Lan\_EP\_19 | Langlois, Suzanne | Crafting Intimacy in Elizabeth Bishop's “One Art,” Louise Glück's “Happiness,” and Ross Gay's “Bringing the Shovel Down” | Elizabeth Bishop, “One Art”;Louise Glück, “Happiness”;Ross Gay, “Bringing the Shovel Down” | October2019 |
| 914\_Mer\_EP\_19 | Merrill, Sebastian | The Woundless Air: Punctuation. Lineation, and Space in Sylvia Plath, Frank Bidart, and Jos Charles | Frank Bidart, “To the Dead”; Jos Charles, “Poem I” and “Poem XXIV”; Sylvia Plath, “The Moon and the Yew Tree” | October 2019 |
| 915\_Mol\_EP\_19 | Molnar, Daniela  | The Presence of Absence: Poetic Space in Jody Gladding, Emily Dickinson, and Metta Samá  | Jody Gladding, “wind another draft”; Emily Dickinson, “A252”; Metta Sáma, “An open history of saltwater” | October2019 |
| 916\_Onk\_EP\_19 | Onken, Jen | Managing Time to Build and Collapse Distance and Memory: Verbs and Adjectives in Robert Hayden's “Those Winter Sundays,” Marie Howe's “From My Father's Side of the Bed,” and Seamus Heaney's “Casualty” | Robert Hayden, “Those Winter Sundays”; Marie Howe, “From My Father’s Side of the Bed”; Seamus Heaney, “Casualty” | October2019 |
| 920\_Slu\_EP\_19 | Slutzky, Dane | To Each Their Own, Perhaps: Syntax and Wonder in “Luck” by Carl Phillips and “Instead” by Rae Armantrout | Rae Armantrout, “Instead”; Carl Phillips, “Luck”  | October2019 |
| 923\_Aly\_EP\_20 | Alyse, Megan | Say It Again: Repetition and Narrative Movement in Sharon Olds’s ‘Satan Says’ and Rachel Zucker’s ‘Confessional’ | Sharon Olds, “Satan Says”; Rachel Zucker, “Confessional” | April2020 |
| 925\_Car\_EP\_20 | Carlson, Lauren | Lyric Movement in the COVID Era: Syntax, Sound and Repetition in Lorine Niedecker’s “Paean to Place” and Jorie Graham’s “Noli Me Tangere” | Lorine Niedecker, “Paean to Place”; Jorie Graham, “Noli Me Tangere” | April2020 |
| 930\_Moo\_EP\_20 | Moore, N.O. | “The Hidden I” | Kaminsky, *Deaf Republic*; Athena Farrokhzad, *White Blight*; Gwendolyn Brooks, *Annie Allen* | April2020 |
| 931\_Mor\_EP\_20 | Mornin, Elizabeth | Framed View, Big Picture: Visionary Expansion in Seamus Heaney’s “Field of Vision” and Elizabeth Bishop’s “At the Fishhouses” | Elizabeth Bishop, “At the Fishhouses”; Seamus Heaney, “Field of Vision”  | April2020 |
| 933\_Rod\_EP\_20 | Rodenberg, Mallory | More than a Feeling: Transcendence and Poetic Closure | Laura Jensen, “Pony Farm"; Stephen Dobyns, “Cemetery Nights"; Larry Levis ,“My Story in a Late Style of Fire" | April2020 |