

## Poems of the Decade Notes

Poem/Title Analysis	Themes	Language	Structure	Tone	Form
<p>Eat Me</p> <p>Imperative, command, sexually provocative, illustrative of consent, power dynamic of relationship</p>	<p>Aging/time</p> <p>Objectification</p> <p>Male view of women</p> <p>Power/control</p> <p>Foreignness</p> <p>Desire</p>	<ul style="list-style-type: none"> <li>• Opens with factual/direct, short sentences with subject, verb, object construction</li> <li>• 'didn't even taste it', removed agency, loss of identity</li> <li>• Use of tricolons, sense of excess/classification, 'big girls, soft girls, girls I can burrow inside'</li> <li>• Biblical allusion 'like forbidden fruit', female blame for sin, sexual imagery, objectifies, exoticism</li> <li>• 'craving a wave', assonance reinforces frustration</li> <li>• 'I rolled and he drowned/in my flesh', enjambment reinforcing action, clear action vs consequence</li> <li>• 'there was nothing else left in the house to eat', sinister ambiguity, adopts tone of the male (threat)</li> </ul>	<p>Chronological, follows trajectory of the narrative</p> <p>Use of direct quotations between tone shift</p> <p>Ends with the death of the man, acts to reinforce.</p>	<p>Factual</p> <p>'I ate, did what I was told'</p> <p>Mournful</p> <p>'only pleasure'</p> <p>Frustrated</p> <p>'too fat'</p> <p>Triumphant</p> <p>'I left him'</p>	<p>10 x stanzas</p> <p>3 x lines</p> <p>Isometric</p> <p>Dramatic monologue</p>
<p>Chainsaw vs Pampas</p> <p>Sense of conflict, juxtaposition of man vs nature</p>	<p>Conflict</p> <p>Power/control</p> <p>Man, vs nature</p> <p>Desire</p> <p>Time</p>	<ul style="list-style-type: none"> <li>• Personification of chainsaw, stereotypically masculine, suggesting aggression 'knocked back'</li> <li>• 'gunned the trigger', pun, violence is humourised</li> <li>• 'I let it flare' PV demonstrates sense of power</li> <li>• 'sunning itself/stealing the show' feminised, presented as arrogant, selfish, sibilance = sneer</li> <li>• 'the fringe [...] pipes and tubes', juxtaposition of natural and mechanical imagery, PV projection</li> <li>• 'into the patch and [...] in a match', rhyming, cohesion</li> <li>• 'the seamless urge to persist', futility of action, sadistic fulfilment from violence, inevitability of failure</li> </ul>	<p>Framed by time</p> <p>'all winter', 'left it a year'</p> <p>Descriptive of singular event</p> <p>Cyclical, return of the chainsaw to its place and acknowledgement of presence of pampas grass</p>	<p>Methodical</p> <p>'from there', 'then'</p> <p>Sadistic</p> <p>'bloody desire'</p> <p>'felt the [...] gargle'</p> <p>Frustrated</p> <p>'to try to forget'</p>	<p>8x stanzas</p> <p>Varying lines</p> <p>Heterometric</p>
<p>Material</p> <p>Physical presence, lack of article = sense of displacement, focus on what is tangible</p>	<p>Memory/nostalgia</p> <p>Generational differences</p> <p>Gender</p> <p>Youth/growth</p> <p>Parental responsibility</p>	<ul style="list-style-type: none"> <li>• 'a mum's embarrassment of lace' the physical associated with the intangible, emotional attachment to past</li> <li>• 'she always bought her own; I never did' fundamental differences between them highlighted</li> <li>• 'his dodgy foot', affectionate, idiosyncratic focus</li> <li>• 'the Annual Talent Show' capitalisation, sense of officiality/foregrounds importance</li> <li>• 'Nostalgia only makes me old' metaphorical and literal</li> <li>• 'their soft and hidden history' aspirant consonance, secrecy, delicacy in their association</li> <li>• 'should I complain of the scratchy and disposable' modern life seen as holding little value in comparison</li> </ul>	<p>Reflection on past</p> <p>Illustrates transfer of parental role</p> <p>'I raised neglected-looking kids'</p> <p>Ends with dialogue from mother, sense of intimacy</p>	<p>Reminiscent</p> <p>'she'd have one, always'</p> <p>Frank</p> <p>'if I'd commit to being home'</p> <p>Reflective</p> <p>'she would say'</p>	<p>9x stanzas</p> <p>2 x couplets</p>

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<p>An Easy Passage Singular, 'passage' = sense of liminality as through/between, 'easy' = sense of pride(?)</p>	<p>Youth Journeying Development/growth The future as unknown Ambition</p>	<ul style="list-style-type: none"> <li>• Sense of intense focus 'she must keep her mind on'</li> <li>• Use of blazon, identity through physicality, 'tiny breasts', 'toes and fingertips'</li> <li>• Inevitability of acquiring knowledge through growth and action 'she will reach', 'the more we grow'</li> <li>• innocence/purity of youth 'seem lit, as if from within'</li> <li>• Distance of future in ambition: 'classes/she plans to take'</li> <li>• 'Shimmering-oyster-painted toenails' mythological connotations, idea of mermaid, innocence and idealism</li> <li>• 'flash of armaments' foregrounded, unusual link to violence/conflict, potential for transformation in growth</li> </ul>	<p>Begins in media res  Follows the route of the girl  Extension of concentration of poem to others 'flush-faced secretary'</p>	<p>Neutral/factual 'once', 'but first'  Forgiving 'what can she know of the way the world...'</p>	<p>1x effusive stanza  Narrative</p>
<p>The Deliverer Title, identity defined by occupation (perhaps perceived as a masculine role), anticipation of recipient/object</p>	<p>Places Objectification Cycles of life Gender</p>	<ul style="list-style-type: none"> <li>• Colonialism through place names, India and Native America 'Our Lady, 'Milwaukee'</li> <li>• Harsh past tense 'found', 'covered', 'abandoned'</li> <li>• 'the one' lack of identity, objectified</li> <li>• 'they know about ceremony', importance of conformity, view of Americans as more civilised/empathetic</li> <li>• 'the strangeness of her empty arms' loss of function</li> <li>• 'she's passed from woman to woman' commodification</li> <li>• 'outside village boundaries' othering, removed from view</li> <li>• 'feel for penis or no penis' binary decision of fate, lack of grammatical correctness suggests non-English speaker</li> </ul>	<p>Divided by location  Follows discovery and adoption  Final section returns original setting  Internal cyclical structure with repetition of process of women that 'trudge home to lie down for their men again'</p>	<p>Factual 'the sister here is telling my mother'  Shift to another PV with 'feel for penis or no penis'</p>	<p>No strict form  Limited regularity in stanza/lines  Final section, 2x 3-line stanza, 2x 2-line stanza, 1 line, breaking down, draw to closure</p>
<p>Please Hold 'please', polite, instruction towards subject, dynamic of relationship, 'hold', waiting, anticipation, used primarily during telephone calls</p>	<p>Time Appearance, vs reality Power /control Entrapment</p>	<ul style="list-style-type: none"> <li>• Direct, simple sentences create tension</li> <li>• Limited range of vocabulary</li> <li>• Expression through punctuation</li> <li>• Irony as the PV appears to be as robotic as the situation described</li> <li>• Lack of distinction of dialogue, fused in memory</li> <li>• 'wonderful', superlative, appears satirical</li> <li>• Tricolon of possessive pronoun</li> <li>• Use of present tense, direct, confrontational</li> <li>• Structural reversal of 'my wife says, this is the future'</li> <li>• 'he is giving me no options / in the guise of countless alternatives' sense of futility, appearance vs reality</li> <li>• Three syllable profanity, direct, aggressive sound</li> <li>• Detachment through 'translator', frustration as isolation</li> <li>• Rhyming of 'hold [...] old [...] cold [...]' gradual clarity</li> </ul>	<p>No strict structure  Focus on repetition  Combining of 'voices'  Deviation from repetition foregrounds  Internal cyclical structure through repetition</p>	<p>Factual 'she says [...] and I'm talking'  Angry 'fucking'  Futile 'the only way'</p>	<p>1x stanza  Continuous, building tension</p>

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<p>Grayson Perry Urn Mimics 'Ode on a Grecian Urn' by Keats, ideas of high culture and intellectualism, 'Grayson Perry', associated with freedom of expression, unconventional</p>	<p>Cultural heritage Materialism The past Beauty/aesthetics</p>	<ul style="list-style-type: none"> <li>• Contrast within lexical style and register 'delineating' vs 'crap', more 'educated' appearance vs specific dialect</li> <li>• Tricolon of places, monotony/pride</li> <li>• 'can, somehow' addressee defies prediction through art</li> <li>• Iambic pentameter, 'can bring to mind...to breaking point' regulation, clarification</li> <li>• Juxtaposition of 'UK' and 'the continent'</li> <li>• Idea of naivety to be admired 'too young to'</li> <li>• Double of entendre of 'ecstasy'</li> <li>• Anaphoric repetition of 'each', delight in detail</li> <li>• Activity of youth as artistic expression 'as signature'</li> <li>• Differences between 'pensioners and parents' and youth</li> <li>• Deviation from idiom with 'gift'</li> </ul>	<p>Begins and ends with personal reflection</p> <p>Intense focus on imagery</p>	<p>Colloquial 'Hello!'</p> <p>Admiring 'can, somehow'</p> <p>Humorous 'chlamydia roulette'</p>	<p>5x stanzas 10x lines</p> <p>Isometric</p>
<p>Look We Have Coming! 'have', incorrect verb form, non-native speaker, 'Dover' as a site of immigration</p>	<p>Conflict Hope Identity Society/culture</p>	<ul style="list-style-type: none"> <li>• Use of loan words 'alfresco' 'camouflage'</li> <li>• Power structures, sense of control 'ministered'</li> <li>• Rhetoric of newspapers towards immigrants 'swarms'</li> <li>• Use of alliteration 'huddled [...] scummed'</li> <li>• 'National eye' as a synecdoche for society</li> <li>• Fusion of natural and mechanical imagery</li> <li>• Immigrant experience 'passport'</li> <li>• Shift in register, becomes more formal/grammatically correct 'imagine my love and I'</li> <li>• 'unparasoled' reversing of action</li> <li>• References to popular culture</li> </ul>	<p>Use of epigraph</p> <p>No clear structure</p> <p>Dictated by imagery</p>	<p>Neutral</p>	<p>4x stanzas</p> <p>Increasing line length</p> <p>No rhyme scheme</p>
<p>From the Journal Private writing, sense of intimacy/reflection, 'disappointed', intrigue into causes, 'man', identity founded in gender</p>	<p>Masculinity Power/control Society, vs individual Work/function</p>	<ul style="list-style-type: none"> <li>• Listing plurals, sense of excess/pride 'chains, pulleys...'</li> <li>• Significance through physicality, obsession with quantification 'massive', 'very', 'powerful'</li> <li>• Dehumanisation of men 'one', 'monsters'</li> <li>• Alliteration of n, sense of aggression</li> <li>• PV defines the men in relation to himself</li> <li>• Metaphor for life? 'gradually slackened and finally ceased'</li> <li>• 'like a mystic' only simile, feminine reference (?)</li> <li>• Vulgar, visceral masculinity 'spit'</li> <li>• Theme of silence/inability to deal with issues individually = reference to mental health/societal expectation</li> <li>• Idea of authority 'majesty'</li> <li>• 'me of course' return to PV, perhaps insecurity in his self</li> </ul>	<p>Focus dictated by PV</p> <p>Cyclical</p> <p>Views men as a collective, specifies, then draws back out again</p>	<p>Proud 'I discovered'</p> <p>Self-aware 'I should say'</p>	<p>11x quatrains</p> <p>Isometric stanzas</p>

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<p>Genetics Scientific terminology, idea of inheritance, continuation of lineage</p>	<p>Parental relationships Division Inheritance Past, vs the present</p>	<ul style="list-style-type: none"> <li>Balanced phrase 'my father's [...] in my palms'</li> <li>Use of 'may' creates a sense of denial, obvious truth</li> <li>Detachment, unemotional, 'quarry'</li> <li>'Their' becomes appropriated by the speaker as a way of uniting parents through their thoughts</li> <li>'I shape a chapel' physical metaphor, bisects poem, imagination parallels frustrations</li> <li>'my body is' physical manifestation</li> <li>'the skin's demands' = the church/personal desires</li> <li>Conditional relationship, mutual sacrifice</li> <li>'we know' development from opening</li> </ul>	<p>Villanelle</p> <p>Focus on the hands and palms</p> <p>Extended metaphor for parents' relationship</p>	<p>Assured 'I know'</p> <p>Hopeful 'but in me'</p> <p>Earnest 'take me with you'</p>	<p>5x tercets 1 x quatrain</p> <p>Alternation of palms and hands</p>
<p>Giuseppe Singular name, no contextualisation in terms of status, PV's relationship, Italian = theme of foreignness(?)</p>	<p>Gender Power/authority Hypocrisy Responsibility Transgression</p>	<ul style="list-style-type: none"> <li>Clear time setting 'World War Two'</li> <li>Brutal imagery 'butchered'</li> <li>Anonymity with 'certain others' 'they said'</li> <li>Use of alliteration 'dry and dusty'</li> <li>Dehumanisation through pronouns 'she, it'</li> <li>Exposing hypocrisy of Church 'but refused'</li> <li>Contrasting of colours 'golden' to blood</li> <li>Symbolism of wedding ring as a sign of civilisation</li> <li>Repetition of 'they said' separation and retelling</li> <li>Clarification of Giuseppe's role, meant to shock?</li> <li>Hypocrisy of the PV through 'I thank God'</li> </ul>	<p>Cyclical structure</p> <p>Framed by PV, then Uncle</p> <p>Use of other speakers</p>	<p>Direct 'my uncle'</p> <p>Horrified 'for which I thank God'</p>	<p>5x stanzas</p> <p>1x couplet</p>
<p>The Gun Two monosyllables = harsh/direct, 'gun' linked to violence, death, or the potential to harm, 'the' = specific, of importance</p>	<p>Power Potential Desire Death</p>	<ul style="list-style-type: none"> <li>Opens with active verb 'bringing'</li> <li>Focus on spatial relationship 'into'</li> <li>Direct address, present tense, confronting 'you lay'</li> <li>Use of caesura, enjoyment of moment ':'</li> <li>Colour contrasts to reflect earthy/visceral nature 'green'</li> <li>Simile, sense of life/primal instinct 'when sex was fresh'</li> <li>Detachment from specific animal 'creatures', 'fur and feathers', 'entrails'</li> <li>Masculine power, phallic symbol and 'King'</li> <li>Introduction of PV in final stanza 'I join in'</li> <li>Non-realistic imagery, power of carnal desire 'golden'</li> </ul>	<p>Mostly complex sentences</p> <p>Contrasted with short sentences</p> <p>Repetition of idea of gun changing a house</p> <p>Increasingly macabre, unrealistic</p>	<p>Direct 'a gun [...] changes it'</p> <p>Sadistic 'and entrails'</p>	<p>Opening line</p> <p>4x stanzas</p> <p>Irregular lengths</p>
<p>The Furthest Distances 'furthest', sense of challenge, desire for the remote, 'I've', clearly retrospective. Focus on PV with 'I'</p>	<p>Experience Identity Journeys Past, vs the present Society/culture</p>	<ul style="list-style-type: none"> <li>Detail of bag against spine appears to reflect pleasure</li> <li>Foreign place names, variety, distance</li> <li>'cells of scattered airports' imprisonment of civilisation</li> <li>'some kind of destiny' the unknown as a place of interest</li> <li>Use of parenthesis to add more detail, create a personal tone</li> <li>Alliteration, sense of cohesion/satisfaction from travelling 'Madison to Milwaukee'</li> <li>Use of present tense, implicit involvement of reader as scene is created instantaneously 'I discover'</li> <li>'Holidaying' creation of vocabulary, importance to PV</li> </ul>	<p>Lineation reinforces sentiment</p> <p>Structure focused on experience</p> <p>Journeys create structure</p>	<p>Reminiscent 'like many folk'</p>	<p>8x stanzas</p> <p>Heterometric</p>

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<p>The Lammas Hireling  <b>First day of August, harvest festival, pastoral idea, lack of identity of hireling</b></p>	<p>Responsibility          Morality          Spiritual belief          Death</p>	<ul style="list-style-type: none"> <li>Begins in media res</li> <li>Use of juxtaposition 'light/heavy' 'light/dark' 'day/night'</li> <li>Agricultural semantic field 'heifers' 'yields' 'cattle'</li> <li>Use of alliteration 'disturbed from dreams of my dear'</li> <li>Compound adjectives 'stock-still', 'stark-naked' repeated structures, attempt to verbalise</li> <li>'Poetic' language within direct story-telling 'small hour'</li> <li>Use of simile 'like a stone' 'like bread' attempts to understand the physical change of the hireling</li> <li>Extended metaphor of death – death of wife, death of hireling, death of the dreams that haunt him</li> </ul>	<p>Story is told before it is contextualised</p> <p>Chronological</p>	<p>Reflective          'I'd still a light heart / and a heavy purse'</p> <p>Confessional          'I have sinned'</p>	<p>4x stanzas          6x lines</p> <p>Isometric</p>
<p>To My 9-Year-Old Self  <b>Dedicational, evocative of a letter, sense of reflection on the past</b></p>	<p>Responsibility          Innocence          The past          Experience/growth</p>	<ul style="list-style-type: none"> <li>Use of imperative 'must' 'don't'</li> <li>Use of anaphora 'rather' freedom of choice children have</li> <li>Sense of shared experience, fondness 'we'd jump'</li> <li>Use of rhetorical question, unanswered</li> <li>Use of pronouns to distance/become closer 'you' 'I' 'we'</li> <li>Use of future conditional, creation of a mutual time</li> <li>'men in cars after girl-children' garish, reality of growth</li> <li>Contrast between reality and innocence, uncompromised</li> <li>Sense of inevitability, omniscient position of PV</li> <li>Hyperbole, 'ecstasy of concentration', wish to be returned to naivety of youth</li> </ul>	<p>Opens as an address, confession, reflection, agreement of distance, image of past self</p>	<p>Dominant          'must' 'don't'</p> <p>Confessional          'I have spoiled this body'</p> <p>Considerate          'I shan't'</p>	<p>5x stanza</p> <p>6-8 lines in length</p> <p>Heterometric</p> <p>Attempt at control</p>
<p>A Minor Role  <b>'minor' = idea of subservience, function within a wider structure is the focus</b></p>	<p>Power          Identity          Personal purpose          Appearance, vs reality</p>	<ul style="list-style-type: none"> <li>Use of alliteration throughout, cohesive imagery, foregrounds certain elements to give a sense of pride /particular importance</li> <li>Sibilance and guttural alliteration 'shrinks to unwanted sniggers', discomfort of scenario</li> <li>Use of asyndetic present participles, sense of endless energy 'asking, checking, getting'</li> <li>Use of compound adjectives, attempt to verbalise/clarify</li> <li>Tricolon parallels formula of asyndetic present participles, revelation of reality</li> <li>Medical semantic field</li> </ul>	<p>Cyclical through symbolism of the spear</p> <p>No strict formula, dictated by internal feelings of the PV</p> <p>Use of tricolons</p>	<p>Considerate          'if I get these [...] wrong'</p> <p>Explanatory          'you may see me'</p> <p>Frank          'genres of misery'</p>	<p>5x stanzas          1x line</p> <p>Heterometric</p>
<p>History  <b>Academic study, reference to past(?), unclear yet obvious focus</b></p>	<p>Innocence          Nature          Reflection          Conflict          Identity</p>	<ul style="list-style-type: none"> <li>Use of contrast within imagery 'gravity and light'</li> <li>Use of parenthesis, detachment, internal, vs the external</li> <li>Reflective statements, restore a sense of logic to the poem 'I think what makes us who we are'</li> <li>Use of alliteration throughout 'carp in public parks'</li> <li>Ominous sense through 'warplanes' 'bodies'</li> <li>Lineation seems to reflect the movement of waves</li> <li>Implicit link between human experience and nature local forms of history'</li> <li>Idea of futility/inability to enact change 'attentive to the irredeemable'</li> </ul>	<p>Framed by historical connotations of Sept 2001</p> <p>No clear structure, follows the thought process of the PV</p> <p>Use of imagery</p> <p>Use of enjambment</p>	<p>Melancholic          'the news in my mind, and the muffled dread'</p> <p>Contemplative          'at times I think'</p> <p>Detached          'his parents'</p>	<p>Free verse</p> <p>No clear stanzas</p> <p>Relies on graphology</p>

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<p>Effects Plural noun, result of an action, presenting the aftermath, no article, displaced/isolated</p>	<p>Identity Physical degradation Memory/nostalgia Change – social/physical</p>	<ul style="list-style-type: none"> <li>• Use of personification ‘the knives that lay in wait’</li> <li>• Transactional nature of relationships ‘giving love’</li> <li>• Use of parenthesis ‘(scent-sprays...)’ as means of clarification and separation from main narrative</li> <li>• Medial caesura with final word ‘dead.’, abrupt</li> <li>• Fricative alliteration ‘familiar flavours’ positive imagery</li> <li>• Internal cyclical structure/thematic repetition ‘unseeing’</li> <li>• Polysyndeton ‘and gulped and stared’ monotonous</li> <li>• Collective noun, sense of anonymity ‘others’</li> <li>• Colour contrast ‘reddened gold’ ‘black’</li> <li>• Reference back to her degradation ‘or turn her face’</li> </ul>	<p>Follows degradation of physical body</p> <p>Listing of memories, drawn together into the bag of belongings</p> <p>Drawn together by PV holding her hand</p>	<p>Reflective ‘I held her hand’</p>	<p>2x hypotactic sentences</p> <p>Stichic (1x stanza)</p> <p>Dramatic monologue</p>
<p>Out of the Bag Idiomatic, revelation of secret information, themes of concealment, surprise etc. (?)</p>	<p>Childhood Family Past, vs the present Knowledge</p>	<ul style="list-style-type: none"> <li>• References to animals ‘spaniel’ ‘camel’ unnatural/well-travelled, sense of exoticism</li> <li>• Yonic imagery ‘gaping wide’ women as vessels of children</li> <li>• Use of simile ‘like a hypnotist’ foregrounds charisma</li> <li>• Methodical/indicative ‘that was next’ academic tone</li> <li>• Use of blazon ‘hands’ ‘a toe, a foot and shin’</li> <li>• Use of colours ‘camel’ ‘pink’ ‘blood’</li> <li>• Repetition creates structural cohesion, obsession</li> <li>• References to high culture ‘ancient Greece’ ‘Hygeia’</li> <li>• Register shifts ‘say I’ ‘I pulled I posted off’</li> <li>• Idolisation of primary figure ‘his name’ ‘the god’</li> <li>• Use of internal contrast in imagery ‘light’ ‘undarkening’</li> <li>• Cyclical nature ‘again and again, bridal and usual and useful at births and at deaths’</li> </ul>	<p>Use of enjambment</p> <p>End stopped lines</p> <p>Sectioning marks shift in register</p>	<p>Fascinated ‘he’d arrive, disappear and reappear’</p> <p>Academic ‘sanatorium’</p>	<p>Numbered sections</p> <p>Roughly 3x lines per stanza</p>
<p>On Her Blindness ‘on’, clear focus, no attempt to avoid confronting reality, ‘her’, external perspective, distinction between, ‘blindness’, literal or figurative</p>	<p>Physical deterioration Death Detachment Memory</p>	<ul style="list-style-type: none"> <li>• Use of pronoun to demonstrate detachment ‘one’</li> <li>• Alliteration ‘handicaps are hell; one tends to hear’</li> <li>• Use of simile ‘like a Roman’ ‘like a dodgem’ associates her condition with other images, sense of pride/humour</li> <li>• Semantic field of conflict ‘fight, Roman, catastrophic’</li> <li>• Contrast between reality and appearance ‘saw things she couldn’t see’ use of paradox to heighten pathos</li> <li>• Tricolon, listing of her activities ‘visit, admire, sink’ foregrounds losses in her experiences</li> <li>• Use of colour contrasts ‘black’ ‘gold’</li> </ul>	<p>Structure supports plot</p> <p>Use of enjambment</p> <p>Narrative poem</p> <p>Couplets do not hold a traditional function</p>	<p>Reflective ‘of course,’</p>	<p>Couplets</p>