**“Love Song” Assignment**

**American Literature**

**Miss Sloan**

“The Love Song of (your name goes here)”

*Your ‘mimic’ poem will begin with an appropriate epigraph – a song lyric, quote, meaningful scene from a movie or book – that gives a hint of the content of the poem.*

Line 1: “Let us go then, you and I,”

Lines 2 – 3: Use a simile (or metaphor) to set the tone/atmosphere for the reader, and prepare him for the ‘journey’

Lines 4 – 9: Repeat “Let us go,” then describe what will become Atmosphere #1. Your tone and diction should be consistent throughout this section, and imagery should make the scene easily visualized

Line 10: Explain why you are there, finishing with ellipses (…)

Lines 11-12: Let the reader know that he will not find out the REAL reason at this point. If you can make this a rhymed couplet, great, but don’t sacrifice intent/meaning. Rhyming is optional.

Lines 13-14: Create a contrasting image (this will be Atmosphere #2), suggestive but not greatly descriptive. This should rhyme…again, if you can’t, it’s okay, but the rhyme is haunting and adds to the mood of the piece.

Lines 15 – 22: You are back to Atmosphere #1. Create an extended metaphor that illuminates more of this atmosphere and gives a few more details.

Lines 23 – 34: This is the first time the reader will get a sense of YOU, as a character. You don’t want to get too descriptive here, but illustrate an aspect of your personality that is part of the situation you will describe. Repetition is a strategy the Eliot uses in the original, so if you use that, great.

Lines 35-36: Repeat lines 13/14.

Lines 37-48: You are adding more about yourself as a character. You can use some of the same repetition/concepts from lines 23/34, but add new information that will help the reader understand what this is all about (this is where we learn that Prufrock is cripplingly self-conscious, for example).

Lines 49-54: This is the first of three parallel stanzas. You will start with a sentence that you use almost exactly in each of the three (his is “for I have known them all already, known them all-“), with slight modifications. You need to find an image that represents you, the part of you that is being described in this poem (he used coffee spoons and cigarette butts…ick!! Yours doesn’t need to be negative).

Lines 55 – 61: This is the second parallel stanza. In this one, you will revisit an aspect of your personality that you mentioned in 37/48.

Lines 62-69: This is the third parallel stanza. In this one, you are actually getting to Atmosphere #2…! Take the reader there slowly; some image or character who is part of that second atmosphere should be quietly introduced here.

\*\*\*\*\*\* (there is a visual separation here, as well as stanza break)

Lines 70-72: This is where you interrupt yourself with a quick visual of where you either could end up, or did, based on the poem’s scenario. It can be evocative of Atmosphere #1, if that is helpful.

Lines 73-74: Use a metaphor that says what you should have been. It can be positive or negative, up to you.

\*\*\*\*\*\*\*(repeat the visual separation as you return to the poem)

Lines 75-86: You are there, finally, there in Atmosphere #2. You can be direct, if you wish, though Eliot wasn’t. This is where you essentially tell us where you are & what you’re doing there; your last line here will either announce your success or mistake (he says “And in short, I was afraid.”). In this stanza, you should allude to something famous (movie, book, tv show, song, character).

Lines 87-98: This is your justification. He decides that the rejection wouldn’t have been worth it, but he also paints a sad picture of the way things might have been. This is a particularly sad stanza, as is the next one. This should also include an allusion; probably to something/someone that you relate to.

Lines 99-110: This is also justification, and equally sad (in the original. Who knows, in yours it might be happy). It gives some different imagery, more specific, but is thematically similar to 87/98.

\*\*\*\*\*\*\*\* (visual separation)

Lines 111 – 119: You are back in present time. You are explaining why this happened, using an allusion to someone/something famous. You may either say who you ARE, or who you are NOT (he says he is Not Prince Hamlet). Explain how you are similar/different from the allusion you picked, highlighting how that difference caused the situation you are discussing.

Lines 120-121: This is you now. Give a couplet (preferably rhymed, but if not, okay) explaining something about who you are/have become.

Lines 122 – 124: This is still you now…more imagery, and a declaration of where you go from here. He uses questions (“Do I dare to eat a peach?”) but you do not have to, they can all be statements.

Line 125: A single line that shows (either optimistically or pessimistically) your future. You can mention something either attainable (a goal), or unattainable (he uses mermaids).

Lines 126-128: Go into greater detail about that attainable/unattainable thing.

Lines 129-131: Complete the poem. The ending of Prufrock feels abrupt and rather jarring…if this fits with the tone of your poem, then try for that. If not, you might want to resolve your poem in a more optimistic or uplifting way. A rhyme at the end would be nice, but as always, don’t sacrifice meaning or content for a desperation rhyme.