

Persepolis



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Introduction to the Revised Unit

This articulation of the PPS *Persepolis* curriculum guide focuses on understanding beliefs, both our own personal beliefs and the belief systems within cultures. Students will write a personal narrative about a time when a belief was challenged and changed, while participating in a unit that aims to be just such an experience. The activities and the resources of this unit promote a deeper understanding of Iran and its peoples. Students will also be asked to think critically about their own culture and representations of Iran in popular media.

PPS teachers have developed many different ways to teach *Persepolis*, and I've included the introductions to both the PPS *Persepolis* Curriculum Guide and the PPS *Persepolis* Addendum because many of the essential questions remain the same, but I have also included them so that new teachers approaching the text through this guide will be familiar with other directions for *Persepolis* in the classroom. My feeling is that this is a problematic text simply because there are so many priceless teaching opportunities. In the English departments at many of our schools, it is likely the only classroom experience with the graphic novel, Iranian culture, CIA covert operations and torture, and, in the context of our (2010) year long sophomore curriculum, the only unit focusing on narrative craft. This isn't a comprehensive list. There is simply too much to teach, and given some preconceptions about the literary merit of a graphic novel, allowing the unit to sprawl into a quarter long exploration of history, politics, and culture may not be wise. I've tried to address as many of these issues as possible while providing students with multiple opportunities to practice and demonstrate mastery of the priority standards chosen for the unit template. Anyone consulting this unit plan should be allowed the freedom to do the same, discarding and adding activities to meet the needs of a particular student population.

If you are teaching this text for the first time, you should review the supporting materials in the original curriculum guide before you begin. There you will find chapter summaries that include warnings about potentially objectionable material as well as helpful tips about challenging concepts and vocabulary.

By David Hillis

Introduction to Original Curriculum Guide

An Approach to Graphic Texts – a Rationale

For an English teacher, it may be difficult to consider graphic novels as appropriate for the classroom. After all, stories in traditional novels are longer and more complex. Also, reading a novel allows the reader to form his or her own images of the characters and the setting.

For some readers, however, not having to imagine what the characters and their surroundings look like might promote a quicker understanding of the plot and plot elements, such as irony and foreshadowing. And although there are obviously fewer words in a graphic text, vocabulary development can progress effectively, since a reader is given a visual as well as print context to help decipher difficult words.

One goal of reading literature is to allow us to move beyond ourselves, and learn to appreciate “the other.” At the same time, by knowing what it is like to be another character, in the end, we are better for the experience.

Because graphic texts are drawn in such a stripped-down way, the universality of these “cartoony” images allows us to abstract the faces we see into the possibility of many kinds of people. For instance, when we see Marji Satrapi console her friend, who had lost her father in the Iran-Iraq war, we recognize that such goodness could reside with anyone – even, as we empathize with Marji, ourselves. Thus, we may be moved to put ourselves into her shoes, just as we would do with any type of good literature, and imagine that experience for us.

Another goal of literature is to expand our imagination. When we enter the world of graphic texts, we look not at a realistic image of a face, such as that in a photograph, for example. Rather, we see a more abstract vision, one that allows for a wide interpretation of the character behind that face. In fact, if we knew precisely what a character looked like, we wouldn’t be able to explore that realm of our imagination which makes interpretation possible. In *Persepolis*, Ms. Satrapi has drawn the faces, and other images, simply enough that we may enjoy a feast of imagination. For her, as for us, telling her story as a graphic text isn’t just a way of drawing, it is a way of seeing.

A Preview to the Unit

This unit has three goals. One is to open students’ and teachers’ eyes to the possibility of using graphic texts in the classroom. The second is to break down stereotypes and allow students to gain a better understanding of Iranian culture – to see that Iranian people are not members of an Evil Empire. A final goal is to gain a clearer understanding of geographical, political, historical, and social aspects of Iranian life.

In this Unit, we have tried to present a range of options that also offer flexibility. The Essential Readings are placed early in the packet because the teacher will want to reference these first. We offer three Opening Acts which will familiarize students with appropriate context for the rest of the unit. Note that the Carousel activity may be part of a sequence that includes the Dialogue Journals and the Group Project. Likewise, the Tea Party connects well with the Graphic Story activity. The Mainstage Activities provide daily lessons that form a bridge to the Closing Acts. The Closing Acts allow for a demonstration of knowledge gained in earlier activities. Finally, a section entitled Supplementary Resources add background information and may be used at the teacher's discretion.

Please be aware that certain provocative images found on pages 51 and 52, as well as swear words noted in the Chapter Summaries, may be offensive to some students.

Introduction to Addendum

INTRODUCTION

In this Addendum to the original *Persepolis* curriculum, we have chosen to focus on change that may occur in an individual that affects his/her personal, social, and/or political beliefs. These changes can occur due to interaction with influential people, books, or events--or they can occur because a shoelace breaks. They may radicalize a person and lead him/her to social and political activism, or they may do the opposite, turning a radical into a cranky, conservative couch potato.

In *Persepolis*, social and political restrictions radicalize the Satrapis. Oh, Marji's family is educated, free-thinking, and progressive to begin with. Her parents are committed Marxists and her great grandfather was one of Iran's last emperors, but the events that occur in Iran during the Islamic Revolution further radicalize all of their beliefs. Marji, only 6 years old when the book begins, goes through 8 years of inner turmoil and self-questioning (typical of an adolescent, regardless of his/her country's political situation), emerging, at the end of the book, as an activist as she prepares to leave her family and her country and move to Austria for the sake of her personal safety.

We are asking students in two new pieces of writing to (1) reflect on their own lives and events that may have caused personal beliefs to change, as well as (2) to research a female revolutionary/activist from around the globe who has fought against political fascism and/or other restrictive political/social systems to effect personal freedom, even though this activism has led to imprisonment.

Afterall, we are the world.

PERSEPOLIS Unit Template

Stage 1 – Desired Results	
<p>Priority Standards (4-5 only): <i>Number and brief summary</i></p> <p>Reading 10.07 – Draw conclusions about reasons for actions/beliefs and support assertions.</p> <p>Literature 10.11 – Describe the function and effect upon a literary work of common literary devices.</p> <p>Writing 10.16.4 – Variation in sentence structure, length, and beginnings adds interest to the text. 10.18.11 – Reveal the significance of the subject and events. 10.18.12 -- Develop a common place specific occasion as the basis for the reflection.</p> <p>Speaking 10.23 – Compare and Contrast ideas and points of view in media.</p>	
<p>Understandings <i>Students will understand that...</i></p> <ul style="list-style-type: none"> • Iran is not part of an “Evil Empire,” but rather an ancient and complex society. • There are nuances to literary features and devices in Graphic Novels that make them worthy of study. • This graphic novel provides an opportunity to imagine other ways of seeing and living. In this sense, it is great literature with the power to influence politics and real human events as it prompts the individual to re-evaluate their worldview. 	<p>Essential Questions</p> <ul style="list-style-type: none"> • What are the benefits and boundaries of a culture? • How is our understanding of society and culture constructed? • How are stereotypes constructed and deconstructed? • How are children and young adults affected by a cultural revolution? • How do cultures radicalize people? • Are graphic novels literature worthy of study in the classroom?
<p><i>Students will know(facts and knowledge)</i></p> <ul style="list-style-type: none"> • Geographical, political, historical as well as social aspects of Iranian life and Iran's relationship with America. • Human rights abuses perpetrated by the CIA, Shah, and members of the Islamic Revolution. • Literary features and devices present in the novel. 	<p><i>Students will be able to(apply skills)</i></p> <ul style="list-style-type: none"> • Break down stereotypes to gain a better understanding of Iranian culture. • Compare and contrast media for bias, beliefs, reasoning. • Use a writing process to compose a narrative. • Write a narrative and reflect on its significance. • Vary sentence structure • Identify literary features and devices, describe their use, and apply them to their own work. • Respond to injustice with action.

Stage 2 – Assessment Evidence	
<p>Culminating Assessment (authentic): Narrative/Reflective Essay: Write a 500-word reflective essay that examines a period of time in your life when one of your beliefs was challenged by an event, a person, a piece of reading, an accident, and underwent a change. Clearly state your original belief. Explain what events, people, books, lightning strikes, etc., challenged your belief and led to the change. Then, clearly state your new belief. Be specific with your details, keep your sentences varied, yet tight, and remember to use active verbs.</p>	<p>Other Evidence (variety of forms and modes)</p> <ol style="list-style-type: none"> 1. Expeditionary Learning Activity 2. Tea Party 3. Quick writes 4. Discussions 5. Graphic Storytelling 6. Exit Slip 7. Concept Sorting 8. Human Rights Action

Stage 3: Learning Plan – *Persepolis*

Activity Title	Priority Standards	This Guide	Original Guides
Lesson #1: Essential Question	Essential Question 10.18.11 – Reveal the significance of the subject and events.	12	
Lesson #2: Pre-Assessment: Eye-Opening Experiences	10.07 – Draw conclusions about reasons for actions/beliefs and support assertions. 10.11 – Describe the function and effect upon a literary work of common literary devices. 10.16.4 – Variation in sentence structure, length, and beginnings adds interest to the text. 10.18.11 – Reveal the significance of the subject and events. 10.18.12 -- Develop a common place specific occasion as the basis for the reflection.	14	
Lesson #3: Expeditionary Learning	10.07 – Draw conclusions about reasons for actions/beliefs and support assertions. 10.23 – Compare and Contrast ideas and points of view in media.	17	24-42
Lesson #4: Quickwrite Prompt Pool	10.07 – Draw conclusions about reasons for actions/beliefs and support assertions. 10.18.11 – Reveal the significance of the subject and events. 10.18.12 -- Develop a common place specific occasion as the basis for the reflection.	19	45-46 16a (addendum)
Lesson #5: Study/Discussion Questions	10.7; 10.11; 10.07 – Draw conclusions about reasons for actions/beliefs and support assertions. 10.11 – Describe the function and effect upon a literary work of common literary	20	47 and 48
Lesson #6: Create a Graphic Story	10.07 – Draw conclusions about reasons for actions/beliefs and support assertions. 10.11 – Describe the function and effect	21	

Activity Title	Priority Standards	This Guide	Original Guides
	<p>upon a literary work of common literary devices.</p> <p>10.16.4 – Variation in sentence structure, length, and beginnings adds interest to the text.</p> <p>10.18.11 – Reveal the significance of the subject and events.</p> <p>10.18.12 -- Develop a common place specific occasion as the basis for the reflection.</p>		
Lesson #7: Revising the Graphic Story	<p>10.07 – Draw conclusions about reasons for actions/beliefs and support assertions.</p> <p>10.11 – Describe the function and effect upon a literary work of common literary devices.</p> <p>10.16.4 – Variation in sentence structure, length, and beginnings adds interest to the text.</p> <p>10.18.11 – Reveal the significance of the subject and events.</p> <p>10.18.12 -- Develop a common place specific occasion as the basis for the reflection.</p>	30	
Lesson #8: Iranian Historical Treasure Hunt	<p>10.07 – Draw conclusions about reasons for actions/beliefs and support assertions.</p> <p>10.23 – Compare and Contrast ideas and points of view in media.</p>	39	
Lesson #9: Human Rights Action	<p>10.07 – Draw conclusions about reasons for actions/beliefs and support assertions.</p> <p>10.23 – Compare and Contrast ideas and points of view in media.</p>	43	66-80
Lesson #10: Focusing Your Lens to Find the Jewel	<p>10.07 – Draw conclusions about reasons for actions/beliefs and support assertions.</p> <p>10.11 – Describe the function and effect upon a literary work of common literary devices.</p> <p>10.18.11 – Reveal the significance of the subject and events.</p> <p>10.18.12 -- Develop a common place specific occasion as the basis for the reflection.</p>	44	6a, 7a, 8a <i>(addendum)</i>

Activity Title	Priority Standards	This Guide	Original Guides
Lesson #11: Subjective And Objective Realities	10.07 – Draw conclusions about reasons for actions/beliefs and support assertions. 10.11 – Describe the function and effect upon a literary work of common literary devices. 10.18.11 – Reveal the significance of the subject and events. 10.18.12 -- Develop a common place specific occasion as the basis for the reflection.	45	9a
Culminating Assessment: Narrative	10.07 – Draw conclusions about reasons for actions/beliefs and support assertions. 10.11 – Describe the function and effect upon a literary work of common literary devices. 10.16.4 – Variation in sentence structure, length, and beginnings adds interest to the text. 10.18.11 – Reveal the significance of the subject and events. 10.18.12 -- Develop a common place specific occasion as the basis for the reflection.	46	
Lesson #13: A Worthy Unit (Reflection)	10.11 – Describe the function and effect upon a literary work of common literary devices. 10.23 – Compare and Contrast ideas and points of view in media.	50	
Resources		52	

Academic Vocabulary

The vocabulary used extensively in this unit on *Persepolis*:

Retrospection	Objective
Reflection	Active Verbs
Scene	Metaphoric Language
Summary	Literary Features
Setting	Literary Devices
Sensory Details	Technique
Subjective	

The following terms and background knowledge will be essential for your students to know:

Imperialism	Covert
Radicalize	Insurgency
Fanaticism	Counterinsurgency
Fundamentalism	Emigration
Terrorism	Exile
Coup	

Possible Schedule for Unit

Monday	Tuesday	Wednesday	Thursday	Friday
Essential Question Carousel	Pre-assessment “The Secret Garden”	Pair-Share Narratives Introduce Pre-assessment	Expeditionary Learning	Expeditionary Learning
	HWK: Write the narrative	Film – Globe Trekker or Rick Steves' Iran	HWK: Current Events article (optional)	
Pick up books Distribute Political Terms Read and discuss opening, questions, predictions	Discussion based on Prompt Pool and Study Questions and supplementary activities	Discussion based on Prompt Pool and Study Questions and supplementary activities	Discussion based on Prompt Pool and Study Questions and supplementary activities	Graphic Story Lesson
HWK: Read and respond to 1-4; study questions and prompt pool	HWK-- read and respond to Ch. 5--9	HWK – Read and Respond to Ch. 10-14		HWK – Finish reading the novel Response writing
Discussion based on Prompt Pool and Study Questions	Revising the Graphic Story	Share Graphic Story	Iranian Historical Treasure Hunt	Human Rights Action Day 1
HWK – Graphic Story Draft Due	HWK – Finish the Graphic Story		HWK: Read Smithsonian Article	HWK: Peruse Amnesty Website
Human Rights Action Day 2	Introduce Narrative Teacher modeling, Brainstorming, Guided visualization, Drafting	Craft Lesson Focusing Your Lens Review Literary Elements	Craft Lesson Subjective /Objective	Editing Proofreading using assessment checklist
	HWK- 1 st draft	HWK – Revise Draft	HWK – Revise Draft	HWK – Final Draft
Share Narratives	Share Narratives	Unit Reflection – Persuasive piece	Share Persuasive Speech	Flextime for films and Supplementary Resources
		HWK – Write Persuasive Piece		

Lesson #1: Essential Questions Carousel

Duration: 90 minutes

Brief overview of lesson:

In this “carousel,” students will respond to a list of questions about culture to generate interest in the topics to be discussed in *Persepolis*. Teachers will select questions and the number of question sheets to use based on class size. This is an opportunity to engage students in the essential questions, directly or indirectly. The essential questions should be posted in the room.

Materials needed:

- Large Chart Paper
- Markers

Key vocabulary:

- Emigration
- Exile
- Imperialism
- Radicalize

Addressing Essential Question(s):

- What are the benefits and boundaries of a culture?
- How is our understanding of society and culture constructed?
- How are stereotypes constructed and deconstructed?
- How are children and young adults affected by a cultural revolution?
- How do cultures radicalize people?
- Are graphic novels literature worthy of study in the classroom?

Steps/Procedures:

- Use the questions below to generate interest and to elicit other student questions as you prepare to teach *Persepolis*. Write each question on separate sheets of chart paper and place them around the room.
- Divide your class into groups of 3-4 students and give each group a different color marker.
- Have each group stand in front of a question sheet and brainstorm possible answers to the question. One member writes the group’s answers on the chart paper.
- At your signal, have each group rotate to the next station.

- Continue rotating until each group has been to about half the stations.
- *Follow-up:* After the last rotation, have each group's spokesperson review the information on the sheet, and summarize to the class
- *Discussion:* With the whole class, have students make predictions about the content of the unit (Students could write this down first).

Select a few questions for use on the sheets of chart paper.

1. What are some types of education that you have heard about?
2. How would you define family?
3. What kinds of social class differences are there?
4. What political changes are you aware of in your lifetime?
5. What does it mean to be religious?
6. Make a list of customs that you know from other cultures?
7. What social pressures are placed on us because of gender?
8. Explain the idea of human rights?
9. What does your clothing communicate to others?
10. What are some differences and similarities between emigration and exile?
11. Give examples of imperialism – one nation having authority over another— from the last century.
12. What musical celebrities do you know from the 1980's?
13. What are some of the benefits and boundaries of your culture?
14. How do cultures radicalize people?
15. How are stereotypes created and how are they destroyed?
16. Have you ever experienced or witnessed a terrible injustice?
17. How do we develop an understanding of a culture?
18. What are some Graphic Novels that you've read?

Lesson #2: Pre-Assessment

Duration: 90 (in minutes)

Priority standards: 10.7; 10.16.4; 10.18.11; 10.18.12; 10.11

Brief overview of lesson:

Students will explore the theme of “eye-opening experiences” by thinking about moving to a new country, reading “The Secret Garden” by Azadeh Moaveni, discussing the theme, and then writing a narrative essay on an eye-opening experience of their own.

Materials needed:

- Holt Anthology – Class Set

Key vocabulary:

- See the listed vocabulary terms that accompany the excerpt in the Holt Anthology

Addressing Essential Question(s):

- What are the benefits and boundaries of a culture?
- How is our understanding of society and culture constructed?
- How are stereotypes constructed and deconstructed?
- How are children and young adults affected by a cultural revolution?
- How do cultures radicalize people?

Hook/Anticipatory Set:

- **Explain:** “Eye-openers are discoveries that make us think about things differently. Going to a new school, falling in love, or even seeing something on television can be an eye-opener. Think about a person who moves to a new country. What eye-openers might that person experience?”

Steps/Procedures:

- Students write about the experience of moving to a new country using their imagination and/or personal experiences. Have students share their predictions. Transition to the excerpt by explaining the occasion of the story.
- Read “The Secret Garden” by Azadeh Moaveni as a class.
- Use the questions in the text book that best suit your classroom and practice, and after a satisfactory discussion of craft and the theme of eye-opening experiences, ask your students to write the story of an eye-opening experience. Students may complete the draft for homework.

Closure: The next day, students pair-share their drafts and discuss connections as well as “what works.” Teacher distributes the pre-assessment rubric and explains the pre-assessment as a diagnostic used to focus future instruction. Students self-evaluate.

Teacher collects the drafts, reads and responds to the work.

Pre-Assessment Student Directions

Make a list of eye-opening experiences in your life.

1.

2.

3.

4.

5.

Tell the story of one of these events, reflecting on how it was meaningful to you. Consider also how it might be meaningful to others who have had similar experiences. There should be a clear sense of beginning, middle, and end.

Scoring Guide Pre-Assessment

Priority Standard	Exceeds (6-5)	Meets (4-3)	Does Not Yet Meet (2-1)
Variation in sentence structure, length, beginnings adds interest to the text. Score: _____	Sentence structure is effectively varied to establish emphasis, to control pacing, and to reveal the writer's voice.	Generally varied sentence patterns sometimes used to establish emphasis, control pacing, and to reveal the writer's voice.	There is little or no variation in sentence structure.
Reveal the significance of, the subject and events. Score: _____	Even in this short narrative, there is a sense of writing to be read and profound insight into the significance of the subject and events.	The narrative reveals a personal significance for the subject and events.	Little or no exploration of the significance of the subject or events.
Develop a common place specific occasion as the basis for the reflection. Score: _____	Establishes a believable and meaningful occasion to illustrate the eye-opening experience. Demonstrates an effective balance of scene and summary.	There is a common place occasion appropriately detailed with scene writing.	At this point the narrative is mainly an explanation of what was learned. There is little context given for the eye-opening experience.

Before your pre-assessment has been returned by your teacher:

1. What do you think you are doing well so far?
2. What are you going to focus on improving?

Lesson #3: Expeditionary Learning

Duration: no less than 90 minutes

Overview: Overview: This activity is designed to tap into the students' base of knowledge about Iran, and then build on it by adding new information, context, and the opportunity to share their knowledge with other students. Working in small groups, students will slowly construct a graphic organizer in response to photographs and readings distributed by the teacher. The readings begin as “Mystery Texts” designed to activate background knowledge. Later the teacher will pass out “provocative texts that will encourage the students to see the topic from different points of view. Finally, students will receive “Expert Texts” that contain more specific information about Iran. Groups will write their observations a large sheet of chart paper, using a different color marker each time to show the expansion of knowledge as we navigate our way through the different texts. At the end, students can post, present and discuss their different graphic organizers.

Please reference the procedures and student materials for this lesson in the original *Persepolis* curriculum guide, pages 24 to 42. NOTE: Some of the handouts are dated and need to be reprinted from the original site for updated information—the Country Profile, for example. Other “Expert Texts” should be replaced with more recent news articles. There are a few updated “Expert Texts” available in the resources of this guide. Keep in mind that the texts should all be roughly the same length. The current events task has been inserted as an optional homework assignment to follow the first day of the activity.

Priority Standards: 10.7; 10.23

Essential Question:

- What are the benefits and boundaries of a culture?
- How is our understanding of society and culture constructed?
- How are stereotypes constructed and deconstructed?
- How do cultures radicalize people?

Differentiation:

Current Events: Iran

Directions: Your group has developed a list of questions about Iran, and now you need to find some answers. Your assignment is to find a recent article written on Iran. You can use online news sources like the BBC or NPR (for example) or pull an article from a magazine or newspaper. Find an article that addresses some of your questions and concerns discussed in our activity today. Read the article and bring a copy of it with you to class tomorrow. Be ready to share your article with your classmates.

Complete the following for your article:

Publication: _____

Date: _____

Title of the article: _____

Write a summary of the ideas presented in the article:

**Write your personal response to the ideas expressed in the article.
Explain your opinion on the issues discussed and the way the issue was presented in the article.**

Lesson #4: Quickwrite Prompt Pool

Duration: Used in conjunction with the Discussion Questions over roughly five classes.

Overview: These prompts were designed to elicit a variety of writing styles from your students and are organized by chapter. For the purposes of this unit, assign some of them as homework or in-class. Select those prompts that will either help your students make meaningful personal connections and practice narrative writing, or those writing prompts that will help facilitate class discussion during the week of reading the text. Look for connections to the essential questions. **Please reference the procedures and student materials for this lesson in the original *Persepolis curriculum* guide, pages 45 to 46. You will find more prompts on page 16a of the PPS *Persepolis* addendum.**

Priority Standards: 10.7; 10.18.11; 10.18.12;

Essential Question:

- What are the benefits and boundaries of a culture?
- How is our understanding of society and culture constructed?
- How are stereotypes constructed and deconstructed?
- How are children and young adults affected by a cultural revolution?
- How do cultures radicalize people?
- Are graphic novels literature worthy of study in the classroom?

Lesson #5: Study/Discussion Questions

Duration: Used to in conjunction with the prompt pool over roughly five classes.

Overview: These questions are designed to extend comprehension of what is happening in the novel. Be selective with the questions. You can assign some for homework to accompany a prompt, and they can also be used for class discussion. Some of the questions may seem deceptively simple; encourage students to look beyond the immediate answer and think about the implications of what is happening in the story. You may need to teach levels of questioning as you do this. **See pages 47 and 48 of the PPS Persepolis curriculum guide for the list of discussion questions.**

Priority Standards: 10.7; 10.11;

Addresses Essential Question(s):

- What are the benefits and boundaries of a culture?
- How is our understanding of society and culture constructed?
- How are stereotypes constructed and deconstructed?
- How are children and young adults affected by a cultural revolution?
- How do cultures radicalize people?
- Are graphic novels literature worthy of study in the classroom?

Lesson #6: Graphic Storytelling

Duration: 150 (in minutes)

Priority standards: 10.07; 10.11; 10.16.4; 10.18.11; 10.18.12;

Brief overview of lesson:

Students work to develop a deeper understanding of characters and context as they create a graphic story. To increase student knowledge and understanding of the literary features of a graphic novel prior to the application of this knowledge in the activity, students will review and discuss artful scenes in the text. Students will be encouraged to explore the essential questions.

Materials needed:

- Student handout for Open Mind
- Student handout for Graphic Story frames
- Refer to “Picture This: Inside the Graphic Novel” Literary Cavalcade, May 2004 in the original PPS guide.
- Pens and pencils to draw graphics

Key vocabulary:

Addressing Essential Question(s):

- What are the benefits and boundaries of a culture?
- How is our understanding of society and culture constructed?
- How are stereotypes constructed and deconstructed?
- How are children and young adults affected by a cultural revolution?
- How do cultures radicalize people?
- Are graphic novels literature worthy of study in the classroom?

Hook/Anticipatory Set:

Steps/Procedures:

- Distribute student handout for Open Mind to students. Explain that students will need to select a character from Persepolis, or create their own as explained under “OPTION.” Show student models. As they read and learn more about their character, they will want to write or draw symbols inside the Open Mind outline in order to fill out, explain, and understand their character. This in-depth look and analysis will help them create a story from their character’s point-of-view.
- Distribute Graphic Story frames to students and explain that they will be drawing and creating their own graphic story, using the graphic novel genre. They can use information gathered from activities and their reading to understand in depth their

character. Students will also be creative in developing their character and story.

- Explain that their graphic story will be their own recreation or creation of an event derived from Persepolis told from their character's perspective. OPTION: or open it to other contexts that have strong thematic connections (issues like gender roles, social class, exile, torture, etc.) or offer a response to our essential questions.
- Explain that their story should have beginning, middle, and end. The story should have at least 20 different frames. The graphics should be hand drawn with detail - not stick figure representations. Students will also create an attractive front and back cover with a title.
- Before they start drawing, ask students to pair up and take out their books. Using a t-chart record 1) literary features (the Artist's technique) and 2) the page number of the example. As pairs and later as a class, you will create a list of artful scenes where some technique is utilized effectively.
- Model this practice with a few examples and discuss the impact of each technique. You are developing knowledge and understanding of the genre.
- After five or ten minutes, ask each group to identify at least one technique. Ask students to bring a complete rough draft to the next class.

MY HEARTLAND

I GREW UP LIKE MOST KIDS.



INNOCENT AND UNAWARE.



AS I GOT OLDER I BEGAN TO NOTICE THINGS.



BUT THEY STILL DIDN'T PENETRATE MY TUENILE TRAIN OF THOUGHT.

BUT THEN I MET MARJI

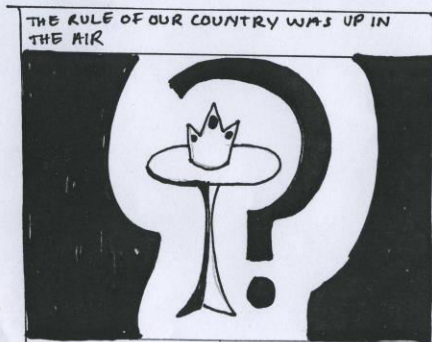
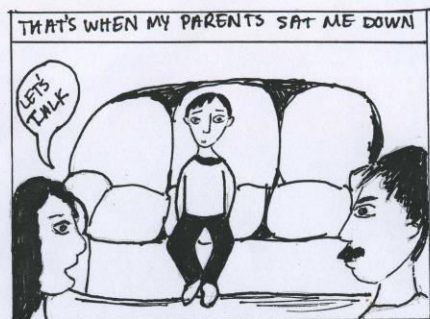


THERE IS A REVOLUTION GOING ON! LET'S BE THE LEADERS!

OK

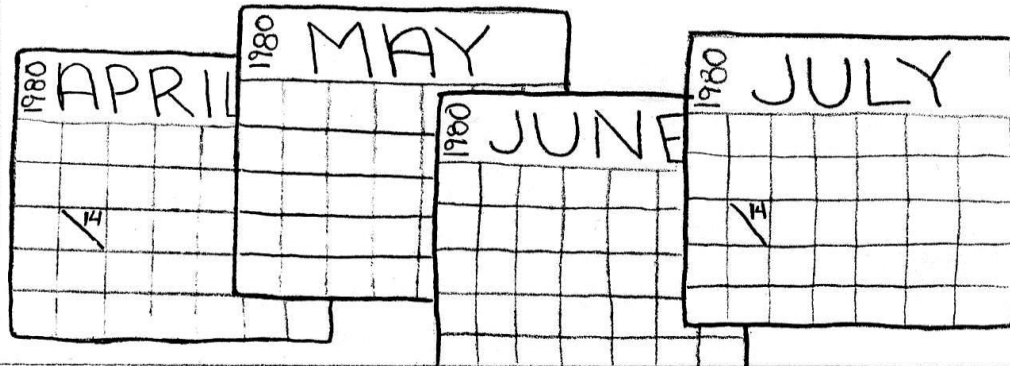


FREEDOM!
FREEDOM!
FREEDOM!

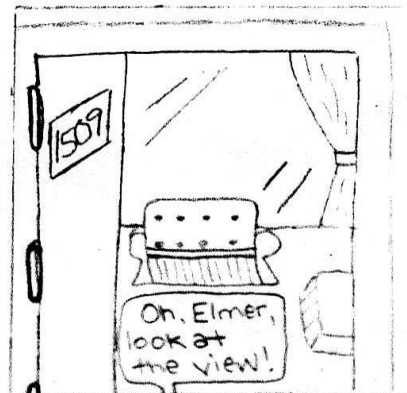
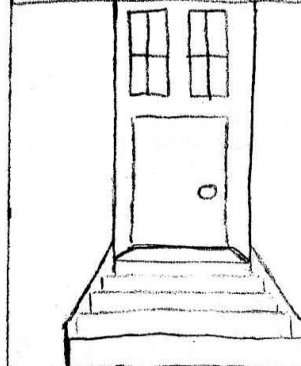




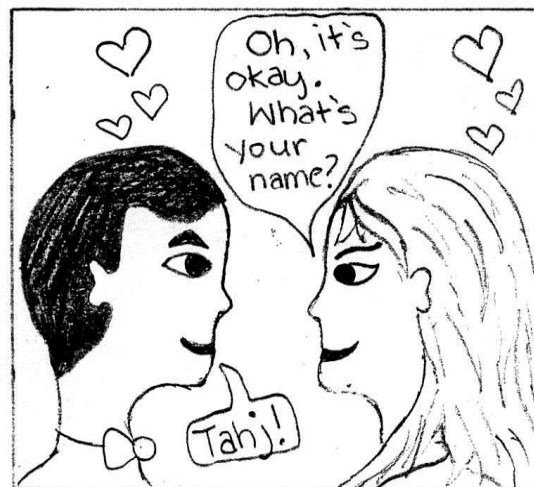
It has been 3 months since my parents gave me the big news. Today was July 14th, 1980.



Since then, I've lived in the Bronx of New York City.

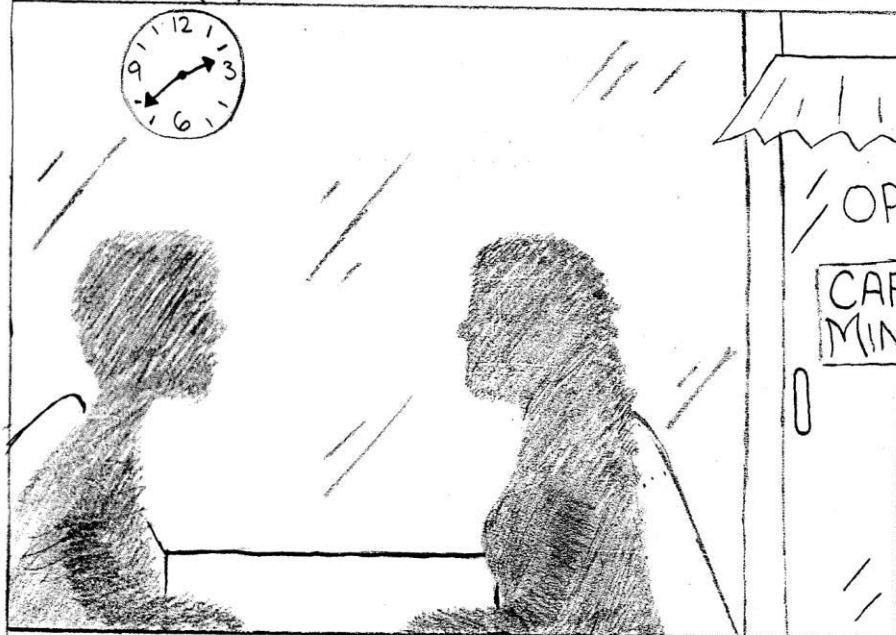


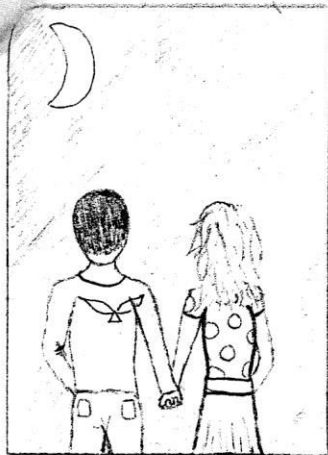
One day, I carried bags up to room 1509 for two wealthy folks.



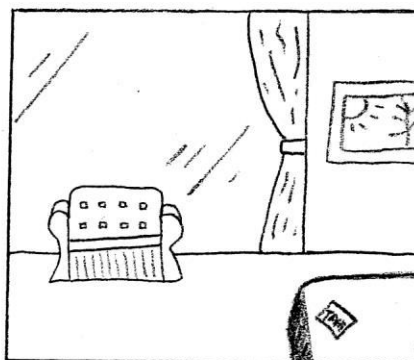
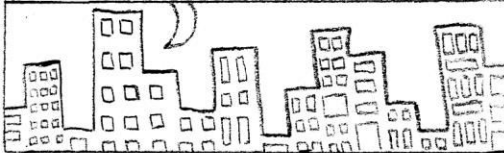


I told her everything; about the war between Iran and Iraq. How many people I loved had been either killed or thrown in jail. About the Shah and Khomeini, about the communists and how women had to wear the veil to hide their hair. She told me all about how she was born into fame and fortune, but wishes she could have grown-up a regular teen, without cameramen and reporters always bombarding her life. I enjoyed listening to her side of fame and she was attentive to me!

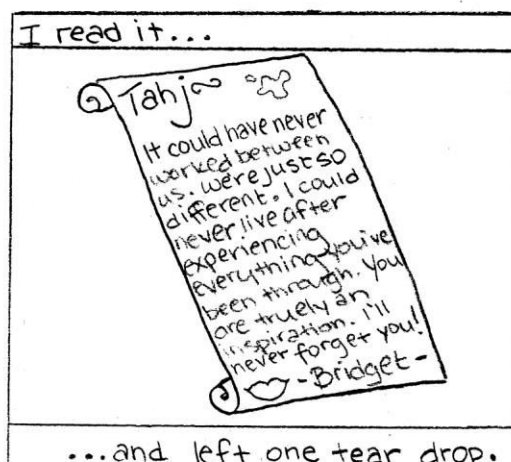
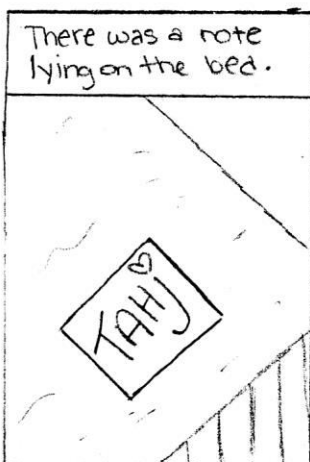




After that night, Bridget and Tahj secretly met several more nights and had long conversations about their very different lives. Bridget tried to understand the hardships Tahj had experienced in his 17 years living in Iran. War was as common in his country as going out to dinner was for her and her family!



The next morning, I went up to Bridget's room to say "good-bye" but no one was there!



Lesson #7: Revising the Graphic Story

Duration: 90

Brief overview of lesson: The graphic story assignment offers students an opportunity to practice elements of storytelling using multiple intelligences. And though it is not autobiographical or a prose piece, it can provide students with meaningful practice with skills that will transfer to our culminating project. This activity should improve both the quality of this formative assessment and allow teachers to respond to the data collected in the pre-assessment.

Priority standards: 10.07; 10.11; 10.16.4; 10.18.11; 10.18.12;

Addressing Essential Question(s):

- What are the benefits and boundaries of a culture?
- How is our understanding of society and culture constructed?
- How are stereotypes constructed and deconstructed?
- How are children and young adults affected by a cultural revolution?
- How do cultures radicalize people?
- Are graphic novels literature worthy of study in the classroom?

Materials:

- *Persepolis* texts
- Student handouts:
 - “Scene, Summary, and Retrospection,”
 - Scene, Summary and Retrospection definitions
 - “Setting and Reflection,”
 - “Sensory Details,”
 - Revision Guides for groups 1, 2, and 3

Steps:

- 1) Prior to class, divide students into groups based on the findings of the pre-assessment.
 - Group 1 – Students who already met or exceeded all three standards
 - Group 2 – Students who met some or nearly met all three standards
 - Group 3 – Students who did not meet any standards or are significantly below two or more standards.
- 2) Select a chapter from *Persepolis* that you would like to examine in more detail. “Dowry,” is of worthy significance. This will be their second reading as they will have already finished the text.

- 3) Return the pre-assessment, explain the results, and distribute reading guides to each group.
- 4) Group 1:
 - Review definitions for scene, summary, and retrospection
 - Read “Dowry”
 - Respond to “Scene, Summary, and Retrospection” and then discuss with peers
 - Present to class
 - A revision guide where students apply these skills to a revision of the Graphic Story.
- 5) Group 2:
 - Read “Dowry”
 - Respond to “Setting and Significance” and then discuss with peers
 - Present to class
 - A revision guide where students apply these skills to a revision of the Graphic Story.
- 6) Group 3
 - Read “Dowry”
 - Respond to “Sensory Details” and then discuss with peers
 - Present to class
 - A revision guide where students apply these skills to a revision of the Graphic Story.
- 7) Signal times for students to work on their own and as a group preparing to report what they've found. Students should come to a consensus about what is reported and each student should be involved in the presentation (perhaps taking a question each).
- 8) The reports should be brief, remaining on each topic until group has reported what they were looking for and what they found. It may be best to move from group three to group one for each skill.

Closure: After the presentations, distribute the revision guides and provide students with an opportunity to review and revise their graphic stories. It may have to be homework. This is a good time for students to work together or on their own.

Scene, Summary, and Retrospection

Directions: Peruse the definitions of scene, summary, and retrospection and respond to the following questions. Work on your own and then discuss your findings with your group.

1.
 - a) Identify examples of scene writing and summary in the chapter. How are they different?
 - b) Review the list, what connections do you see in the scenes portrayed in the chapter? Consider why an event is represented in detail and not summarized.
2.
 - a) Where does Satrapi use retrospection to reveal the significance of the subject and events?
 - b) Are there any details that may suggest that these observations are from Marji at the time of the event, sometime later in her life, or at the moment of writing? Explain.
3. Are there meanings that are not directly revealed through retrospection?
5. Identify three sentences (or a series of sentences) where the writer effectively controls pacing, establishes emphasis, or adds other interest to the text. Describe the function of the sentence.

Model:

Example:

Description:

Example:

Description:

Example:

Description:

Definitions: Scene, Summary, and Retrospection

Scene and Summary are two important ways of moving through a story.

Summary: the long shot

We use summary when we want to cover a lot of time in a few paragraphs; it gets us from the end of one scene to another scene a year later, and on the way there it fills in information that is important to the continuity of the story.

Scene: the close-up

Scene, on the other hand, deals with a much shorter span of time; we slow down the narrative to something more like the actual time it takes for the scene to unravel in life. Because the writer is going in close and because there is no need to crunch a lot of time into a small space, the writer can give exact dialogue, note the expressions, reactions, and movements of the speakers, as well as sounds, sights, smells, etc., in the immediate environment. The writer may go inside a character's head and give us thoughts that aren't expressed in the dialogue. She may describe in some detail the facial expression of one character. She selects which details to render in sharp focus.

Retrospection

Retrospection or "musing" is an added element, sometimes present in fiction, but always essential to memoir. The "musing" element of memoir appears in a few different forms. Sometimes it takes place right there on the page, visibly separated from the experience it is reflecting on; at other times the author lets us see that she has done her musing out of our sight but displays the resulting wisdom. What is recognizable, though, is the presence of the retrospective voice.

Revision Checklist 1

APPLY: Review your graphic story and make plans for a final revision.

1. Are there places where you need to slow down the storytelling with scene writing? Or places where you should speed up the story with summary? Make these revisions.

2. Think about retrospection. How have you revealed the significance of the subject and events? How/where could you do more?

3. Look at your writing. Do you have or could you add any of these stylistic flourishes:

- Active, vigorous verbs
- Lean, non-redundant writing
- Metaphoric Language
- Sentence variety in construction and length

Setting and Reflection

Directions: Respond to the following questions before your group discussion.

1. What is the occasion of the chapter?
2. List important details that create a sense of **setting**, time and place. Why are they important?
Details Significance
3. Write down one or two quotes where the writer reflects on the significance of the subject and events.
 - a)
 - b)
4. What other meanings might a reader take away from this chapter?
5. Identify at least three different sentence structures where the writer effectively controls pacing, establishes emphasis, or adds other interest to the text. Describe the structure of the sentence structure.

Example

Description

Revision Checklist 2

Apply: Review your graphic story and make plans for a final revision.

Find a place where your story could benefit from slowing down the storytelling to show more than you tell about an event. You can use the frames for a rough draft of the new frames.

Do you reflect on the significance of the subject and events? Is there more to say?

Find a sentence or series of sentences that you could revise to add interest to the text. Do you use the stylistic flourishes discussed in class? Check for at least these four features:

- Active, vigorous verbs
- Lean, non-redundant writing
- Metaphoric Language
- Sentence variety in construction and length

Sensory Details

1. This chapter is about _____.
2. The three most important events of the chapter are....
3. List important images and sensory details from the scenes identified above. Try to find examples for each of the five senses:
 - sight:
 - hearing:
 - taste:
 - smell:
 - touch:
4. Where does the writer give you clues about the meaning of the chapter? _____

5. Count the number of words in the first five sentences of chapter. Record the number below.
 1. How does the writer use sentence length?
 - 2.
 - 3.
 - 4.
 - 5.
 - 6.
 - 7.
 - 8.
 - 9.
 - 10.

Revision Checklist 3

APPLY: Review your graphic story and make plans for a final revision.

Look for places in your story where you could add more sensory details through the artwork or the text. You can use the frames below to work on a rough draft.

Imagine you are your character and reflect on the story you've written. What can be learned from these events? How are they significant?

Look for places where you could use sentence structures discussed in class. Try to use each of these:

- Active, vigorous verbs
- Lean, non-redundant writing
- Metaphoric Language
- Sentence variety in construction and length

Lesson #8: Iranian Historical Treasure Hunt

Duration: 45 minutes

Overview: This lesson is a great lead in to the human rights action, as it familiarizes students with the 1953 coup of Mossadeqh. Students become familiar with the major players of this historical event in a role-play activity similar to the “Tea Party” PPS Reading and Writing strategy. This is excellent scaffolding for the Kinzer podcast listed in the suggested resources, or for reading about the coup from a number of different resources available in this unit such as the article from the Smithsonian. Teachers looking for TAG enrichment opportunities may follow this activity with the first chapter of *All the Shah’s Men*, encouraging or requiring TAG students acquire and read the text. The lesson materials were designed by Linda Christensen.

Priority Standards: 10.07; 10.23

Addressing Essential Question(s):

- What are the benefits and boundaries of a culture?
- How is our understanding of society and culture constructed?
- How are stereotypes constructed and deconstructed?
- How are children and young adults affected by a cultural revolution?
- How do cultures radicalize people?
- Are graphic novels literature worthy of study in the classroom?

Steps:

- As students enter, distribute a role play card and the treasure hunt.
- Ask students to read and internalize the information of the card.
- Get students on their feet, refreshments help, and ask them to find everyone and to make a conscience effort to help their peers do the same.
- Say, “Do NOT exchange cards and copy the information—that won’t help you.” Direct them to have conversations, ask questions, etc. Best practice is to model an exchange.
- After students have completed the activity, work as a group, perhaps at your whiteboard, to draw connections between the major players. Elicit student contributions with the questions, “Who did you meet?” and “What do you know about them?” and “how do they fit into this event?”
- Follow this up with any number of reading, viewing or listening to a text on the

subject: Kinzer's podcast, "Rick Steve's Iran" has a little on the subject, chapters from "All the Shah's Men" may work, or the Smithsonian article in this guide.







Lesson #9: Human Rights Action

Duration: 100 minutes

Overview: In “The Heroes” (Chapter Seven), Marji learns of the abuses suffered by political prisoners at the hands of the CIA-sponsored SAVAK. This activity gives additional background knowledge regarding our country's involvement in many insurgency and counterinsurgency organizations throughout the world. The outcomes have often been disastrous, resulting in numerous civil wars and many human rights abuses that have taken place with the full knowledge, and often support and complicity, of the U.S. Government. This activity draws links between the CIA sponsorship of the SAVAK, the School of Americas (used to provide combat training to Latin American soldiers), and the support given by the United States to Osama bin Laden and the Mujahadeen in Afghanistan during the 1980's. The activity ends with an opportunity for students to speak out against human rights abuses through Amnesty International. **Please reference the procedures and student materials for this lesson in the original *Persepolis* guide book, pages 66 to 80.**

Priority Standards: 10.07; 10.23

Addressing Essential Question(s):

- What are the benefits and boundaries of a culture?
- How is our understanding of society and culture constructed?
- How are children and young adults affected by a cultural revolution?
- How do cultures radicalize people?

Lesson #10: Focusing Your Lens to Find the Jewel

Duration: 30 minutes

Overview: In this exercise students begin to understand the importance of focusing your lens and how important that focus is to the tone of your pieces. Go through this activity with students and then give them some time to look closely at the first draft of their culminating assessment. **The procedures and materials for this activity can be found on pages 6a, 7a, and 8a of the PPS *Persepolis* addendum.**

Priority Standards: 10.07; 10.11; 10.18.11; 10.18.12;

- How is our understanding of society and culture constructed?

Lesson #11: Subjective and Objective Realities

Duration: 50

Overview: Narrative writing offers the reader a portrait of an incident in one's life. To write such a piece one needs to be able to dredge up experience and select details that will be striking and memorable. If a writer pays attention to both the subjective and objective realities of the incident, she can choose the best of both to get the desired impact of the piece. Students work through these ideas by writing from photographs. **Please refer back to the PPS *Persepolis* addendum page 9a for the procedures and materials for this lesson.** Some teachers may do this activity before they do the revision to the graphic stories as it is an opportunity to teach aspects of storytelling addressed in greater detail in the tiered lesson.

Priority Standards: Priority Standards: 10.07; 10.23

- How is our understanding of society and culture constructed?

Culminating Assessment: *Persepolis*

Assignment

Write a 500-word reflective essay that examines a period of time in your life when one of your beliefs was seriously challenged by an event, a person, a piece of reading, an accident, or some other event, and underwent change. Student topics will vary widely, but the teacher may direct them to consider the essential questions when brainstorming. The “Steps” detail a writing process that teachers will adapt to fit their practice and population.

Addressing Essential Question(s):

- How is our understanding of society and culture constructed?
- How are stereotypes constructed and deconstructed?
- How are children and young adults affected by a cultural revolution?
- How do cultures radicalize people?

Steps

(adapted from the PPS Unit *When the Emperor Was Divine*)

- The teacher can introduce the concept by telling a story from her own life. Students often respond well to open sharing of an adult’s formative experiences.
- Students brainstorm individually.
- Group brainstorm: to stimulate more ideas students share quick summaries or examples of moments where their beliefs were challenged and changed. The teacher or a student records a descriptive phrase on the blackboard or the overhead projector.
- Elements of Fiction: The teacher can introduce or reinforce these elements of fiction that enliven storytelling.
 1. Dialogue: Give the characters in the story unique voices and use dialogue to move the story along rather than just tell about events.
 2. Blocking: Where are the characters and what are they doing while they are speaking.
 3. Interior Monologue: What are the characters thoughts and feelings while the dialogue and action are happening?
 4. Setting Description: Use many 5 sense details to make the place and time seem real.
 5. Character Description: Bodies, faces, clothes, actions, habits, backgrounds
 6. Figurative Language-metaphors and similes: These are familiar in poetry but can also strengthen narrative and essay writing.
 7. Flashback: This is not necessary in every piece, but can help give background on a character.
 8. Scene and Summary: Much personal narrative is summary- rendering a quick sketch of what has happened. However by going back to supply more detail you can create a scene-trigger that “mental movie” in the readers head. Show don’t tell.
- Guided Visualization: Have students relax with heads down and eyes closed in a quiet darkened classroom. In a soft voice the teacher invites the students to picture the event in

their mind's eye, to create movies in their heads. Say things like: "Imagine the room where this happened. What is the light like? What color are the walls? What do you hear? What did someone say?" The idea is to bring up as many sights, sounds, smells, and tastes as possible to give the event vivid detail.

- Drafting: Students should come out of the visualization ready to write. Write quickly and steadily with little attention to spelling and other mechanics at this point. Write as if telling a story to a friend.
- Revision: see lesson 10 and 11.
- Editing/Proofreading: Have students revise their draft using the checklist found on the Student Directions for the culminating project. Use computer resources, *Write Source*, and group knowledge to bring together all matters of spelling, punctuation, capitalization, grammar, and usage and produce a publication ready paper.

Note: This lesson owes a debt to Linda Christensen's *Reading, Writing, and Rising Up*, especially the sections "childhood narrative" and "essay with an attitude". Use this book as a resource; you will not be disappointed!



Culminating Assessment Scoring Guide: *Persepolis*

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does Not Yet Meet
Variation in sentence structure, length, beginnings adds interest to the text. Score: _____	Sentence structure is effectively varied to establish emphasis, to control pacing, and to reveal the writer's voice.	Generally varied sentence patterns often used to establish emphasis, control pacing, and to reveal the writer's voice.	There is little or no variation in sentence structure.
Reveal the significance of, the subject and events. Score: _____	Even in this short narrative, there is a sense of writing to be read and profound insight into the significance of the subject and events.	The narrative reveals a personal significance for the subject and events.	Little or no exploration of the significance of the subject or events.
Develop a common place specific occasion as the basis for the reflection. Score: _____	Establishes a believable and meaningful occasion to illustrate the eye-opening experience. Demonstrates an effective balance of scene and summary.	There is a common place occasion appropriately detailed with scene writing.	At this point the narrative is mainly an explanation of what was learned. There is little context given for the eye-opening experience.

Lesson #13: A Worthy Unit?

Duration: 90 (minutes)

Brief overview of lesson: The lesson asks students to look back on the unit to determine if graphic novels are literature worthy of study. They will be encouraged to consider ways that they unit addressed answers to our essential questions.

Materials needed:

- Discussion Web
- Poster of Essential Questions

Addressing Essential Question(s):

- What are the benefits and boundaries of a culture?
- How is our understanding of society and culture constructed?
- How are stereotypes constructed and deconstructed?
- How are children and young adults affected by a cultural revolution?
- How do cultures radicalize people?
- Are graphic novels literature worthy of study in the classroom?

Hook/Anticipatory Set:

In an Associated Press interview Satrapi said, “The only thing I hope is that people will read my book and see that this abstract thing, this Axis of Evil, is made up of individuals with lives and hopes.” And in her introduction to *Persepolis*, she explains that she wrote this book to show that Iran is not only a country of “fundamentalism, fanaticism, and terrorism.” **Quickwrite:** What associations did you bring with you to this novel about Iran? What are your sources for information? Did any of your opinions change over the course of the novel? How?

Steps/Procedures:

1. Students respond to the quickwrite and then share with a partner.
2. As a class, students briefly share these eye-opening experiences and deeper understandings developed over the unit
3. Transition to the question of the efficacy of the graphic novel as a classroom tool.
4. Distribute the Discussion Web with the question: “Are graphic novels literature worthy of study in the classroom?” Demonstrate its use by recording some of the observations from the opening activity.
5. Refer to the essential questions (they may have been posted in the room already) and ask students to consider if the novel offered opportunities to explore these questions.
6. Students work on their own, with a partner, and then open the discussion up to the class. As moderator, look for opportunities to explore ways the unit addressed the essential questions.

Closure: Ask students to write a persuasive piece **defending or rejecting the use of graphic texts, commonly referred to as comics, as a medium for academic study.** This may be retained as a pre-assessment for a later unit on persuasive writing.



Resources for *Persepolis*

Suggested Resources

Nonfiction

Brooks, Geraldine. Nine Parts of Desire: The Hidden World of Islamic Women. New York: Anchor Books, 1995.

Dumas, Firoozeh. Funny in Farsi: A Memoir of Growing Up Iranian in America. New York: Random House, 2003

Kinzer, Stephen. All the Shah's Men. New York: John Wiley & Sons, 2003

Molavi, Afshin. Persian Pilgrimages: Journeys Across Iran. New York: W. W. Norton and Company, 2002.

Nafisi, Azar. Reading Lolita in Tehran. New York: Random House, 2003

O'Donnell, Terence. Garden of the Brave in War. New York: Ticknor & Fields, 1980

Sciolino, Elaine. Persian Mirrors. New York: Simon and Schuster, 2000

St. Vincent, David. Lonely Planet Guide to Iran. Victoria, Australia: Lonely Planet Publications, 1992

Shensasi, Gita. Iran Today. Tehran, Gita Shenasi Organisation, 1995

Fiction

Khorsandi, Hadi. The Ayatollah and I. New York: Readers International. 1987.

Nanai, Gina. Cry of the Peacock. London: Simon and Schuster,

About Graphic Texts

Gonick, Larry. The Cartoon History of the Universe II. New York: Doubleday, 1990/

Gorman, Michele, Getting Graphic!: Using Graphic Novels to Promote Literacy with Preteens and Teens. Worthington, Ohio. Linwood Publi., 2003.

McCloud, Scott. Understanding Comics: The Invisible Art. New York: HarperCollins, Pub., 1993

McQuiston, Liz. Graphic Agitations: Social and Political Graphics Since the Sixties. London: Phaeton Press, Ltd., 1993

Poetry

Hafez. Divan

Khayyam, Omar. Rubaiyat.

Mythology and Wisdom

Sadi. Gulistan

Firdusi, Abul Kasim. The Shah Nameh

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www.persia.pdx.edu

Websites

www.bestirantravel.com

www.iranchamber.com

www.cia.gov/cia/publications/factbooks/

Videos

Globe Trekker Video: Iran at www.globetrekkerstore.com

Rick Steve's Iran at http://www.ricksteves.com/iran/iran_dvd_pdf.htm

Film

Majid, Majid, Children of Heaven. 83 minutes, 1999. See Critique in PPS Persepolis Addendum

Radio Lecture:

Stephen Kinzer speaks about his book All the Shah's men: An American Coup and the Roots of Middle East Terror. Recorded 10/18/2003. Cassette available at the PPS Professional Library.