

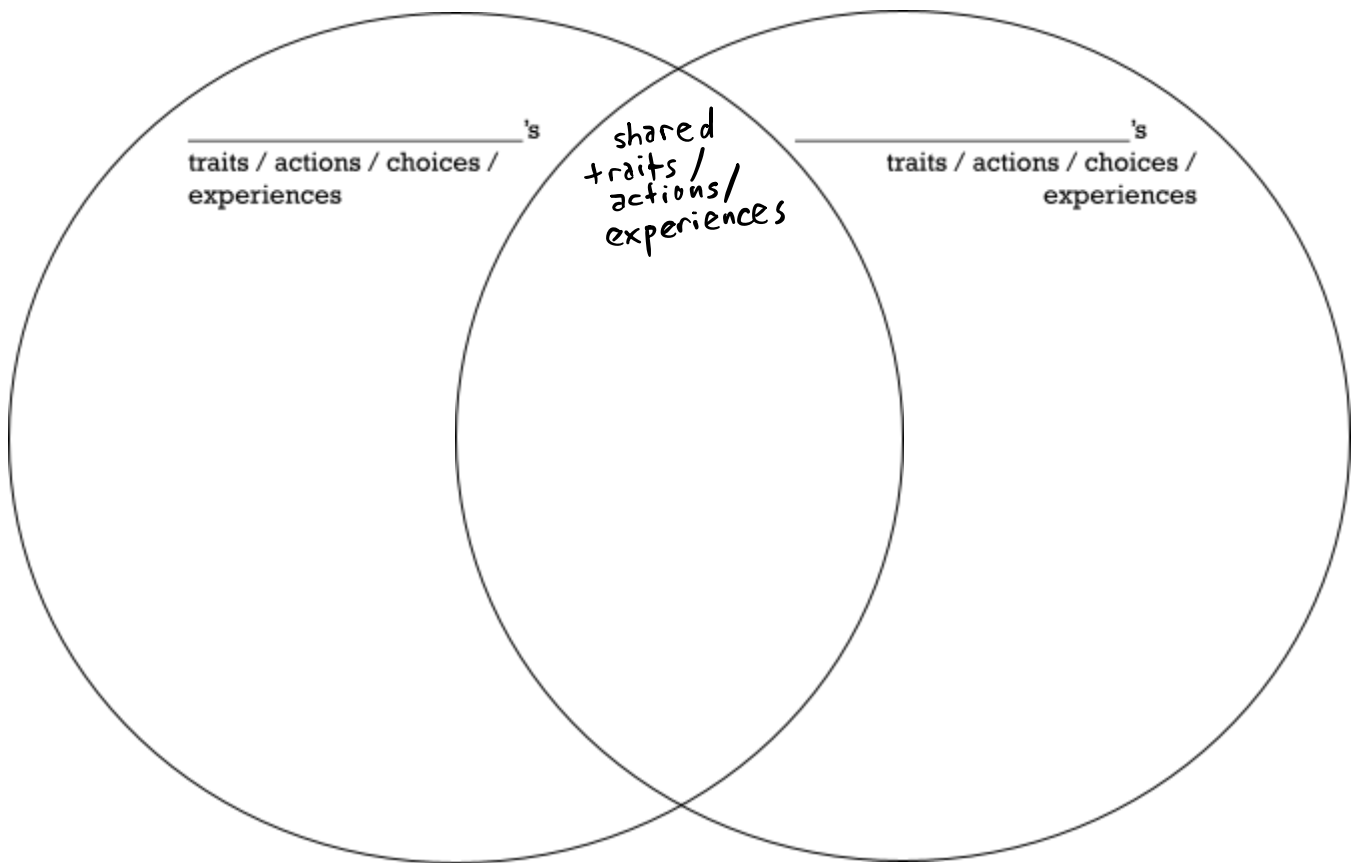
Persepolis Journal (#2a-g)

- ★ For this assignment, be sure to keep both of your two responses limited to a *single page*; aim to make the most of your space by *filling the page*.
- ★ Proofread both of your responses to avoid run-ons, fragments, and misspellings.
- ★ Use *ink*, not pencil. *Don't highlight yet.*

#2a

On the left-hand page of your composition book, create a Venn diagram based on the template below. Fill it in with any **two characters** (excluding Marji) from Persepolis who, in some way, demonstrate **heroism**. (Some examples to consider include Anoosh, Siamak, Mohsen, Ahmadi, the Prince, and Fereydoon.)

Use evidence of both **direct characterization** (when the reader is explicitly *told* what the personality of the character is) and **indirect characterization** (when the reader is *shown* things that implicitly *reveal* the personality of a character); be sure to properly cite all evidence in the proper format. Identify the traits, experiences, actions, and choices that define each of these characters.



On the left-hand page,

synthesize your Venn diagram's contents and (on the right-hand page) compose a specific, well-written response to **one** of the two questions below:

- How does Satrapi define a hero? What *qualities or attributes* does a hero possess? Be sure to cite specific textual evidence, and provide **commentary** about how that evidence supports your claims.
- Which of your two chosen heroes emerges as the *most heroic*? Explain and **defend** your claim, being sure to cite specific textual evidence.

#2b

Minor characters play several significant roles in Persepolis. Select **one minor character** and comment on their **function** in the graphic memoir. Follow the format of the outline below.

NOTE: This is just one way to outline an essay. It is certainly not the only way to do it. For the purposes of this exercise, please follow the format outlined below. However, do not actually respond in outline form, but use the outline below as the structure of your response. If you'd like, you can use the left-hand page to sketch out an outline and the right-hand side for your multi-paragraph response.

I. INTRODUCTION

A. one-sentence thesis - (Fill in the blanks: Satrapi develops the minor character 1 in order to serve as a foil for the protagonist and to comment on 2.)

In the first blank, insert the name of a minor character of your choice. In the second blank, insert a thematic motif of your choice (i.e. religion, repression and martyrdom; violence, forgiveness, and justice; children, war, and growing up; the personal vs. the political; gender issues).

II. FIRST POINT

- A. one sentence - topic sentence connecting to one prong of the thesis
- B. first piece of evidence - example / direct quotation / citation
- C. commentary on first piece of evidence
- D. second piece of evidence - example / direct quotation / citation
- E. commentary on second piece of evidence

III. SECOND POINT

- A. one sentence - topic sentence connecting to one prong of the thesis
- B. first piece of evidence - example / direct quotation / citation
- C. commentary on first piece of evidence
- D. second piece of evidence - example / direct quotation / citation
- E. commentary on second piece of evidence

IV. CONCLUSION

- A. one sentence - restate thesis in an inventive, fresh way
- B. two to three sentences - connect the thesis back to either the title of the book, the ending of the book, or any broader context

#2c-9

Identify five words from **Ch. I - XV** with which you're unfamiliar. Turn to the final pages of your journal.

For each of the five words you've chosen, write the word down, number them (#6-10), and provide a definition from a learner's dictionary online.