

Marjane Satrapi's *Persepolis*

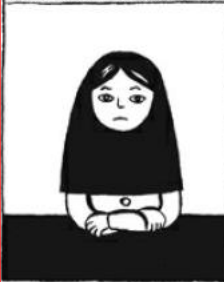
page 1, panel 1



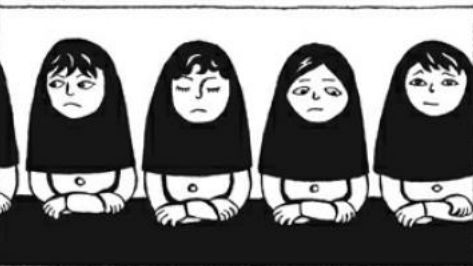


THE VEIL

THIS IS ME WHEN I WAS 10 YEARS OLD. THIS WAS IN 1980.



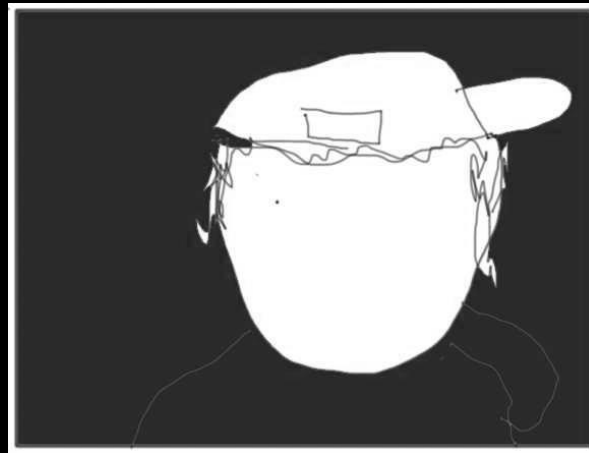
AND THIS IS A CLASS PHOTO. I'M SITTING ON THE FAR LEFT SO YOU DON'T SEE ME. FROM LEFT TO RIGHT: GOLNAZ, MAHSHID, NARINE, MINNA.



WE DIDN'T REALLY LIKE TO WEAR THE VEIL, ESPECIALLY SINCE WE DIDN'T UNDERSTAND WHY WE HAD TO.



A Student's Example

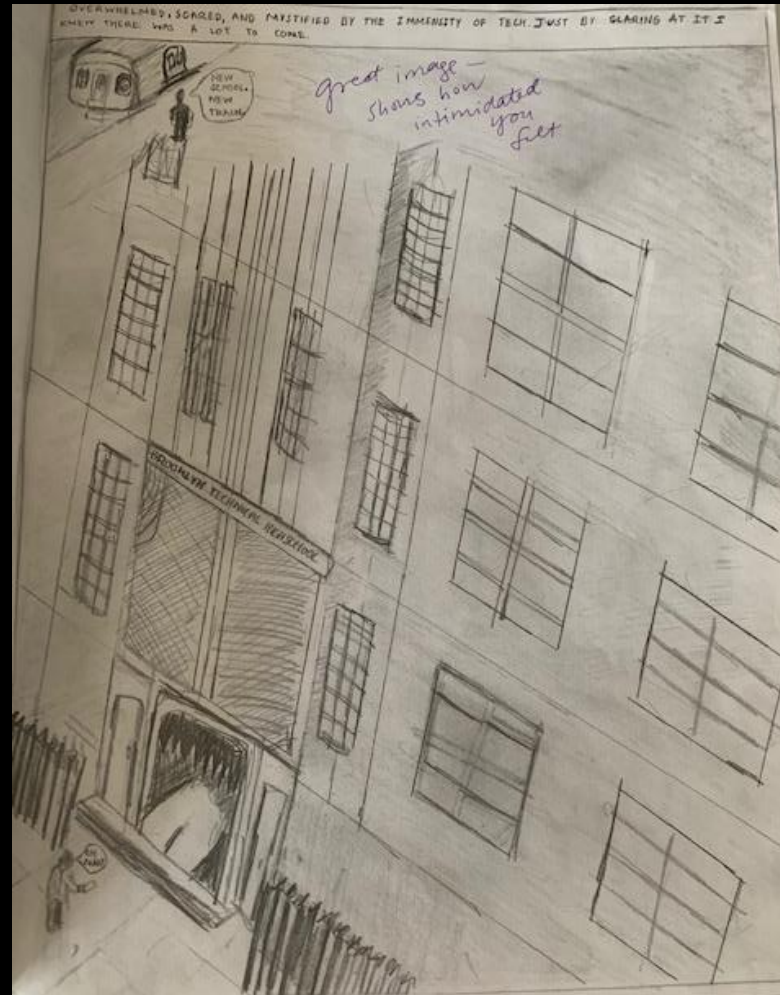




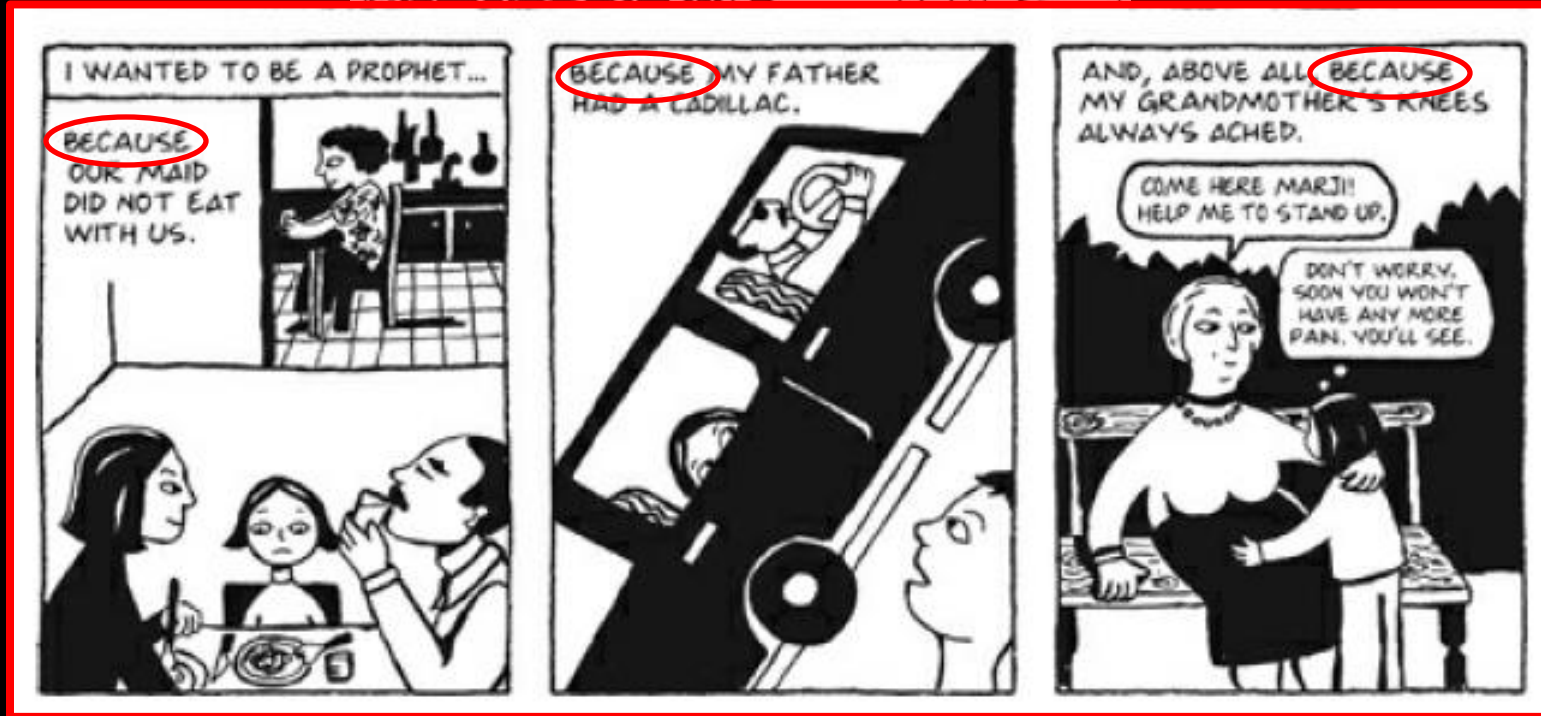
NOW THAT TEHRAN WAS UNDER ATTACK, MANY FLED. THE CITY WAS DESERTED. AS FOR US, WE STAYED. NOT JUST OUT OF FATALISM. IF THERE WAS TO BE A FUTURE, IN MY PARENTS' EYES, THAT FUTURE WAS LINKED TO MY FRENCH EDUCATION. AND TEHRAN WAS THE ONLY PLACE I COULD GET IT.



A Student's Example



“Commit Closure”



Subject-to-subject
transitions

Resources *shvetamiller.com*



THE SURPRISING BENEFITS OF STUDENT-CREATED GRAPHIC NOVELS



Listen to my interview with Shveta Miller ([transcript](#))

Where I started	Where I want to be	Where I am	Where I want to go next
<p><i>From my KWL chart:</i></p> <p>Never read a graphic novel Not too interested in making a graphic novel Might be fun to read</p> <p><i>In my first close reading, I ...</i></p> <p>focused mo words said read it quic basically su happened 1 or 2 boxe much sense</p>	<p><i>Identify an end assessment goal from the list of possible objectives provided.</i></p> <p><i>I want to be able to ...</i></p> <p>A. understand that the graphic novel form has more to it than I thought and be able to explain how it can be</p>	<p><i>End assessment results (refer to rubric from graphic novel project and written close reading assignments).</i></p> <p><i>I am able to ...</i></p> <p>B. understand more about how a graphic novel author constructs the story</p>	<p><i>Future learning goals (refer to list of possible objectives and rubric from graphic novel project).</i></p> <p><i>I want to ...</i></p> <p>D. skillfully use a variety of techniques to tell a story over several pages that</p>
	<p>Areas that need work</p>	<p>You are autonomous when you...</p>	<p>Next steps</p>
	<p>skillfully use 3+ devices to create a coherent, engaging graphic novel memoir that connects with readers because it reveals a universal truth, questions assumptions, explores the complexities of experience (insight/new thinking about relationships, etc.).</p>	<p>skillfully use 3+ devices to create a coherent, engaging graphic novel memoir that connects with readers because it reveals a universal truth, questions assumptions, explores the complexities of experience (insight/new thinking about relationships, etc.).</p>	<p>skillfully use a variety of techniques to tell a story over several pages that</p>



PERSEPOLIS
by Marjane Satrapi
Close reading of page 6

Before watching [a video](#) of two people closely reading page 6 of Persepolis, look at the page yourself and free-write about what you notice.

Consider how panel shapes and sizes, facial expressions, captions and speech, use of color and size, transitions between panels, etc. are used to tell the story.

As you view the close reading [model video](#) of page 6 of Persepolis, notice the language the speakers use to ask questions and draw conclusions.

Record phrases you hear the speakers use that spark deeper analysis.	Record graphic novel terms.
"I wonder..." "...similar to..."	panel foreground

[transitions](#) beyond moment-to-moment.

[interdependently](#) in panels what either could figures move beyond mere

show a variety of devices in a convey meaning to readers

skillfully a comic/graphic (one) communicates a theme st relevant reasons and

could work.