

PERSEPOLIS INTERACTIVE ORALS

According to Wikipedia, *Persepolis* is a graphic autobiography by Marjane Satrapi that depicts her childhood up to her early adult years in Iran during and after the Islamic Revolution. *Persepolis* reminds readers of the “precarity of survival” in political and social situations.[1]. The title *Persepolis* is a reference to the ancient capital of the Persian Empire, Persepolis.[2]. Originally published in French, the graphic novel has been translated to many other languages, including English, Spanish, Catalan, Portuguese, Italian, Greek, Swedish, Finnish, Georgian, and others.

Due to its graphic language and images, there is controversy surrounding the use of *Persepolis* in classrooms in the United States. *Persepolis* was featured on the American Library Association's list of Top Ten Most Challenged Books in 2014.

GROUP 1			
Iran Mythology Significance of the title, <u>Persepolis</u>	Religious art in Iran	The influence of the Persian poet Rumi on the Iranian and Western Cultures	How Iranian architecture displays a great variety of cultural traditions and experience.
GROUP 2			
The Shah’s secret police before the Islamic Revolution	The role of the Guardians of the Revolution	The ideology of martyrs	Arguments to support the Islamic Revolution
GROUP 3			
Iran hostage crisis and tensions with US	Khomeini’s role in the new government and influences	ymbols of Western Decadence and other Iranian Propaganda post revolution	Arguments to oppose Islamic Revolution
GROUP 4			
The Iran Iraq War	ymbolism of the keys given to soldiers in Iran/Iraq War	Treatment of Refugees in Iran	The Role of Iranian Mujahedeen, resistance group against the regime
GROUP 5			
Modern vs Fundamentalist Weddings in Iran	The Role of the Dowry	Men’s Rights in Divorce vs Women’s Rights in Divorce	Women’s rights in Iran post revolution compared to other middle east countries

DIRECTIONS:

Each group will present for 15-minutes on their assigned Interactive Oral prompt. Interactive Orals are a group effort in which each individual member of the group is responsible for the significant facilitation of at least one activity or lecture on any of the above prompts. The manner in which the group addresses each prompt above is up to the group.

Consider which prompts address the most insightful aspects into our understanding of the work and prioritize how you address each prompt

All students in class will write a reflection regarding the Interactive Oral Presentations for each novel, so not only do you need to fully participate, you need to keep notes on all information and analysis covered in these presentations/seminar, preferably in your reader’s notebook composition .

WORKS REFERENCED:

[1] Nabizadeh, Golnar (Spring–Summer 2016). "[Vision and Precarity in Marjane Satrapi's Persepolis](#)". *Women's Studies Quarterly*. 44 – via Proquest.

[2] Jones, Malcolm. "['Persepolis', by Marjane Satrapi - Best Fictional Books - Newsweek 2010](#)". 2010.newsweek.com. Archived from [the original](#) on 2012-09-19. Retrieved 2012-10-15.

TEMPLATE FOR INTERACTIVE ORAL PREPARATION

Introduction/Thesis		
Point One (based on what you learned in your research)	Point Two (based on what you learned in your research)	Point Three (based on how you connected your research to the literary text)
Detail #1 Detail #2 Detail #3	Detail #1 Detail #2 Detail #3	Detail #1 Detail #2 Detail #3
Conclusion		

INTERACTIVE ORAL RUBRIC

Criterion A: Knowledge and understanding of the work(s)

How much knowledge and understanding does the student show of the work(s) used in the presentation? To what extent does the student offer a good knowledge of research that ties into the historical context of the work?

Marks	Level descriptor
0	No discussion
1–2	There is very limited knowledge and virtually no understanding of the content of the work(s) presented.
3–4	There is some knowledge and superficial understanding of the content of the work(s) presented.
5–6	There is adequate knowledge and understanding of the content and some of the implications of the work(s) presented.
7–8	There is good knowledge and understanding of the content and many of the implications of the work(s) presented.
9–10	There is very good knowledge and understanding of the content and most of the implications of the work(s) presented.

Criterion B: Connections of Research to Literary Text

To what extent does the student offer quality insight into the discussion with textual detail and research?

Marks	Level descriptor
0	No discussion
1–2	Little contribution to discussion or engagement with other students
3–4	Inadequately provides some level of contribution to the discussion with textual detail and research
5–6	Generally provides some level of contribution to the discussion with textual detail and research
7–8	Overall provides quality and insight to discussion with textual detail and research.
9–10	Consistently offers quality and insight to discussion with textual detail and research.

Criterion C: Language

- How clear and appropriate is the language?
- How well is the register and style suited to the choice of presentation? (“Register” refers, in this context, to the student’s use of elements such as vocabulary, tone, sentence structure, and terminology appropriate to the presentation.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The language is inappropriate, with virtually no attempt to choose register and style suited to the choice of presentation.
3–4	The language is sometimes appropriate, but with little sense of register and style suited to the choice of presentation.
5–6	The language is mostly appropriate, with some attention paid to register and style suited to the choice of presentation.
7–8	The language is clear and appropriate, with register and style well suited to the choice of presentation.
9–10	The language is very clear and entirely appropriate, with register and style consistently effective and suited to the choice of presentation.

Marks	1 2 3 4 5	6 7 8 9 10	11 12 13	14 15 16 17	18 19 20 21	22 23 24 25	26 27 28 29 30
	40 42 44 46 48	50 52 54 56 58	60 64 68	72 74 76 78	82 84 86 88	92 93 94 95	96 97 98 99 100
%	40-49%	50-59%	60-69%	70-79%	80-89%	90-95%	96-100%

