Multiple Pathways to Success
Quarter 2 Learning Module

Aligned with Maryland State Standards

English
English 9

Prince George’s County Public Schools
Board of Education of Prince George’s County, Maryland

PGCPS
Great By Choice
English 9: Quarter 2 Learning Module

Responding to personal struggles

Common Core State Standards

RL2: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RI 3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

RI 6: Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

RL7: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

W2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W5: Develop and strengthen writing as needed by planning, revising, editing, re-writing, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

SL1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

L1: Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

L2: Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.

How can I create this other world outside the room? I have no choice but to appeal once again to your imagination. Let’s imagine one of the girls, say Sanaz, leaving my house and let us follow her from there to her final destination. She says her good-byes and puts on her black robe and scarf over her orange shirt and jeans, coiling her scarf around her neck to cover her huge gold earrings. She directs wayward strands of hair under the scarf, puts her notes into her large bag, straps it on over her shoulder and walks out into the hall. She pauses a moment on top of the stairs to put on thin lacy black gloves to hide her nail polish.

We follow Sanaz down the stairs, out the door and into the street. You might notice that her gait[1] and her gestures have changed. It is in her best interest not to be seen, not be heard or noticed. She doesn’t walk upright, but bends her head towards the ground and doesn’t look at passersby. She walks quickly and with a sense of determination. The streets of Tehran and other Iranian cities are patrolled by militia, who ride in white Toyota patrols, four gun-carrying men and women, sometimes followed by a minibus. They are called the Blood of God. They patrol the streets to make sure that women like Sanaz wear their veils properly, do not wear makeup, do not walk in public with men who are not their fathers, brothers or husbands. She will pass slogans on the walls, quotations from Khomeini[2] and a group called the Party of God: MEN WHO WEAR TIES ARE U.S. LACKEYS,[3] VEILING IS A WOMAN’S PROTECTION. Beside the slogan is a charcoal drawing of a woman: her face is featureless and framed by a dark chador.4 MY SISTER, GUARD YOUR VEIL. MY BROTHER, GUARD YOUR EYES.

If she gets on a bus, the seating is segregated. She must enter through the rear door and sit in the back seats, allocated to women. Yet in taxis, which accept as many as five passengers, men and women are squeezed together like sardines, as the saying goes, and the same goes with minibuses, where so many of my students complain of being harassed by bearded and God-fearing men.

You might well ask, What is Sanaz thinking as she walks the
streets of Tehran? How much does this experience affect her? Most probably, she tries to distance her mind as much as possible from her surroundings. Perhaps she is thinking of her brother, or of her distant boyfriend and the time when she will meet him in Turkey. Does she compare her own situation with her mother’s when she was the same age? Is she angry that women of her mother’s generation could walk the streets freely, enjoy the company of the opposite sex, join the police force, become pilots, live under laws that were among the most progressive in the world regarding women? Does she feel humiliated by the new laws, by the fact that after the revolution, the age of marriage was lowered from eighteen to nine, that stoning became once more the punishment for adultery and prostitution?

In the course of nearly two decades, the streets have been turned into a war zone, where young women who disobey the rules are hurled into patrol cars, taken to jail, flogged, fined, forced to wash the toilets and humiliated, and as soon as they leave, they go back and do the same thing. Is she aware, Sanaz, of her own power? Does she realize how dangerous she can be when her every stray gesture is a disturbance to public safety? Does she think how vulnerable the Revolutionary Guards are who for over eighteen years have patrolled the streets of Tehran and have had to endure young women like herself, and those of other generations, walking, talking, showing a strand of hair just to remind them that they have not converted?

We have reached Sanaz’s house, where we will leave her on her doorstep, perhaps to confront her brother on the other side and to think in her heart of her boyfriend.

These girls, my girls, had both a real history and a fabricated one. Although they came from very different backgrounds, the regime that ruled them had tried to make their personal identities and histories irrelevant. They were never free of the regime’s definition of them as Muslim women.

Segregate = (v) to cause people to be separated based on gender, race, or other factors; allocate = (v) to assign or designate for; convert = (v) to change one’s system of beliefs; irrelevant = (adj.) insignificant, unimportant
“From Persepolis 2: The Story of a Return”: Graphic novel by Marjane Satrapi

WE CONFRONTED THE REGIME AS BEST WE COULD.


OUR STRUGGLE WAS MORE DISCREET.

IT HINGED ON THE LITTLE DETAILS. TO OUR LEADERS, THE SMALLEST THING COULD BE A SUBJECT OF SUBVERSION.

SHOWING YOUR WRIST.

A LOUD LAUGH.

HAVING A WALKMAN.

IN SHORT... EVERYTHING WAS A PRETEXT TO ARREST US.

I EVEN REMEMBER SPENDING AN ENTIRE DAY AT THE COMMITTEE BECAUSE OF A PAIR OF RED SOCKS.

THE REGIME HAD UNDERSTOOD THAT ONE PERSON LEAVING HER HOUSE WHILE ASKING HERSELF:

ARE MY TROUSERS LONG ENOUGH?

WHERE IS MY FREEDOM OF THROUGH?

WHAT'S GOING ON IN THE POLITICAL PRISONS?

CAN MY MAKE-UP BE SEEN?

IS MY VEIL IN PLACE?

IS MY FREEDOM OF SPEECH?

ARE THEY GOING TO WHIP ME?

MY LIFE, IS IT LIVABLE?

NO LONGER ASKS HERSELF:

WHERE IS MY FREEDOM OF THOUGHT?

SHOWING YOUR HAIR OR PUTTING ON MAKEUP LOGICALLY BECAME ACTS OF REBELLION.

IT'S ONLY NATURAL! WHEN WE'RE AFRAID, WE LOSE ALL SENSE OF ANALYSIS AND REFLECTION. OUR FEAR PARALYZES US. BEIDES, FEAR HAS ALWAYS BEEN THE DRIVING FORCE BEHIND ALL DICTATORS' REPRESSION.

SHOWING YOUR HAIR OR PUTTING ON MAKEUP LOGICALLY BECAME ACTS OF REBELLION.
PART 1: AUTHOR’S PURPOSE
1.1: Author’s purpose:

Purpose is an author’s reason for writing a text. Authors may write to persuade, to inform, or to entertain. They may even write for more than one purpose, but their purpose is rarely stated directly. Instead, readers infer, or draw conclusions about, the purpose based on the author’s rhetoric, or style, and other clues in the text.

To advance their purpose, authors must engage the reader with a compelling style that includes thoughtful ideas and interesting details. Nafisi Azar chose to write in the form of a memoir—an autobiographical account of her personal experiences and observations of significant events. Marjane Satrapi, on the other hand, chose to illustrate her purpose with a graphic novel. Think about both authors’ reasons for writing their memoirs. Is it to persuade, to inform, to entertain, or for another purpose?

1.2: Author’s purpose concept check:

What purpose(s) might these authors have in writing these texts? How might the similarities and differences in their personal histories affect their purpose(s)? Provide evidence from the biographic memoirs to support your answers and revisit your ideas as you read the texts.
PART 2: AUTHOR’S POINT OF VIEW

2.1: Point of view:

Point of view refers to how an author thinks or feels about a subject. In a memoir, an author uses rhetoric, choosing words carefully to advance a point of view. Graphic novelists, however, use both graphics and rhetoric to advance their points of view.

- Azar Nafisi wrote Reading Lolita in Tehran after she left Iran to live abroad. Her perspective as a woman and a scholar living under an oppressive regime is reflected in the rhetoric she uses. In the excerpt, Nafisi reproduces slogans that scream in uppercase letters: MY SISTER, GUARD YOUR VEIL. MY BROTHER, GUARD YOUR EYES. She constructs phrases such as, “flogged, fined, forced to wash toilets and humiliated,” and “when her every stray gesture is a disturbance to public safety” to communicate her point of view.

- Unlike the memoir, Persepolis 2 tells Marjane Satrapi’s story through words and stark black and white images. In this excerpt, the author’s perspective as a young woman out of place in a rigid and uncompromising society is reflected in the way the main character’s face is drawn. It is also shown in the juxtaposition of panels next to each other. Careful readers must study details in the drawings, as well as read captions and thought bubbles, to understand the author’s point of view.

2.2: Point of view concept check

Reread the lines indicated with each question below. Answer each question, citing text evidence.
1. Lines 12–16: What is the author’s point of view about how Sanaz must travel?

___________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________
2. Lines 40–48: How do these lines help the author convince readers about her point of view?

3. Lines 41–45: What viewpoint does the author express in the phrase “live under laws that were among the most progressive in the world regarding women”?
PART 3: MEMOIRS IN DIFFERENT MEDIUMS

3.1 Accounts in Different Mediums

A personal story can be told using different mediums, or ways of communicating. Mediums may include memoirs, graphic novels, plays, or films. Each format allows the author to emphasize details that help to tell his or her story. The challenge for the author is determining which medium tells the story in the most compelling way. The challenge for readers or viewers is to determine which details are emphasized and how those details convey the author’s message.

Read this sentence from Reading Lolita in Tehran:

*They patrol the streets to make sure that women like Sanaz wear their veils properly, do not wear makeup, do not walk in public with men who are not their fathers, brothers or husbands.*

Notice how this memoir is a personal account written from memory or firsthand knowledge. The writer uses concrete details and sensory words to help the reader visualize events and people.

In contrast, the middle panel in the second row of Persepolis 2 provides visuals for the reader to understand a similar situation. Graphic novels show action through images and use words sparingly, through speech bubbles and captions. Readers must pay attention to the visual details in the drawings and to the sequence of the panels to understand the author’s message.

3.2: Accounts in Different Mediums concept check


4. Lines 4–10: What descriptive details does the author employ to help readers create a “picture” of Sanaz?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
“from Persepolis 2” by Marjane Satrapi
5. First Panel: What aspects of the narrator’s physical appearance do you notice? How do these details help express the author’s point of view when considered along with the text in the panel?
PART 4: ANALYZING TEXT AND MEDIA

Read the selection from the memoir *Reading Lolita in Tehran* by Azar Nafisi and the selection from the graphic novel *Persepolis 2* by Marjane Satrapi. Then, reread the lines indicated with each question below. Answer each question, citing text evidence.

1. **Interpret:**
   Identify details the author of *Reading Lolita in Tehran* uses to describe Sanaz. Why might the author have included these details? Support your responses with evidence from the selections.

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

2. **Critique:**
   How is the rhetoric that both authors use effective in conveying their points of view? Explain with evidence from the texts.

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

3. **Infer:**
   The author of *Reading Lolita in Tehran* wonders aloud if Sanaz is aware of her own power. What power is the author referring to? Does the main character in *Persepolis* feel that she has a similar power? Explain.
Support your responses with evidence from the selections.

4. Analyze:
Look at the second and third panels in Persepolis 2. How does the author use both words and graphics to make a point about how the people’s struggle had changed? Support your responses with evidence from the selections.

5. Infer:
The narrator of Persepolis 2 says that she spent an entire day at the Committee because of a pair of red socks. What might red socks have symbolized, or represented, to the Committee? Support your responses with evidence from the selections.
6. **Interpret:**
In *Persepolis 2*, the narrator’s facial expression remains the same in each of the panels. How would you describe the narrator’s facial expression? How does this consistency help reveal the author’s point of view? Support your responses with evidence from the selections.

7. **Synthesize:**
What ideas are emphasized in both the text and the graphic novel? Explain how the graphic novel and text together enable readers to have a more complete understanding of the problems women face in Iran. Support your responses with evidence from the selections.
PART 5: VOCABULAEP STRATEGY

5.1: Vocabulary Strategy: Denotations and Connotations

A word’s **denotation** is its strict dictionary definition. But many words have slight nuances or differences in meaning. These nuances, or **connotations**, have associated meanings and emotions.

Nafisi explains that in Iran, the buses are segregated. The Critical Vocabulary word segregate has a similar denotation to the word separate. They both mean “to set apart.” But the word segregate has an altogether different connotation. To segregate suggests separating people or things forcefully, often in an unfair way.

5.2: Practice and Apply

For each Critical Vocabulary word below, write the word’s denotation. Then write the connotation of the word as it appears in the story.

<table>
<thead>
<tr>
<th>Vocabulary Word</th>
<th>Denotation</th>
<th>Connotation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allocate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irrelevant</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Convert</td>
<td></td>
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</tbody>
</table>
5.3: Critical Vocabulary Activity

**segregate**  **allocate**  **irrelevant**  **convert**

Use your understanding of the vocabulary words to answer the questions.

1. Are your friends’ opinions ever **irrelevant**? Explain.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. If you were in charge of **allocating** money to each of the clubs or sports teams in school, how would you do it?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. Why might you **segregate** children according to age?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
4. Is someone who believes fiercely in something likely to convert? Explain.
PART 6: NARRATIVE WRITING

Your final performance task will be to write a narrative memoir of your own similar to the two that you have read. The following activities and graphic organizers will help you to accomplish the task.

**6.1: Purpose and Audience**

Begin by determining your purpose for writing and your audience.

**Topic:**

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Circle one.</td>
<td>Answer questions.</td>
</tr>
<tr>
<td>- to tell a real story</td>
<td>1. Who will read this?</td>
</tr>
<tr>
<td>- to tell a made-up story</td>
<td>-</td>
</tr>
<tr>
<td>- to describe a person, place, or thing</td>
<td>-</td>
</tr>
<tr>
<td>- to explain how to do something</td>
<td>-</td>
</tr>
<tr>
<td>- to give an opinion</td>
<td>-</td>
</tr>
<tr>
<td>- other</td>
<td>-</td>
</tr>
<tr>
<td>- __________________________</td>
<td>-</td>
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<td>- __________________________</td>
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<tr>
<td>- __________________________</td>
<td>-</td>
</tr>
</tbody>
</table>

2. What do they already know about my topic?

3. What do I want them to know that they don’t already know?

4. What part of my topic would interest them most?
### 6.2: Narrative Map

Next, complete this story map to help you identify key events and gather information related to your narrative task:

Write notes in each section.

<table>
<thead>
<tr>
<th>Setting:</th>
<th>Time:</th>
<th>Place:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Characters:

<table>
<thead>
<tr>
<th>Problem:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

Plot/Events:

1. 
2. 
3. 

Resolution:

<table>
<thead>
<tr>
<th>Resolution:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>
6.3: Outlining and Drafting:

You should now be ready to outline and draft your narrative memoir. Be sure to follow this format:

Use this organizer to help you begin drafting your essay:

<table>
<thead>
<tr>
<th>Paragraph 1: Short Introduction &amp; Hook</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thesis: ADDRESS THE QUESTION USING WORDS FROM THE PROMPT but don’t give the answer away. (I never thought I could wakeboard.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paragraph 2: First event…</th>
<th>Paragraph 3: Second event…</th>
<th>Paragraph 4: Third event…</th>
</tr>
</thead>
<tbody>
<tr>
<td>-------------------------</td>
<td>-------------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>DETAILS-------------------</td>
<td>DETAILS-------------------</td>
<td>DETAILS-------------------</td>
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<tr>
<td>----</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Paragraph 5: Conclusion: Go back to the beginning and answer the question using the words from the prompt. (I did the thing I thought I couldn’t do—I rode the wakeboard!)</th>
</tr>
</thead>
</table>
PART 7: PERFORMANCE TASK (MEMOIR):
Describe a time in your life when the central idea from the graphic novel, “The Story of a Return” or “Lolita in Tehran” could be applied to your life. Use descriptive words that make your purpose for writing clear. Be sure to use the conventions of Standard English.
# PART 8: PERSONAL NARRATIVE RUBRIC

<table>
<thead>
<tr>
<th>Criteria Evaluated</th>
<th>4 Points</th>
<th>3 Points</th>
<th>2 Points</th>
<th>1 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Addresses the prompt</strong></td>
<td>Clearly addresses all parts of the writing task</td>
<td>Addresses all parts of the writing task</td>
<td>Addresses only parts of the writing task</td>
<td>Does not achieve standard</td>
</tr>
<tr>
<td><strong>Understanding of purpose and audience</strong></td>
<td>Demonstrates a clear understanding of purpose and audience</td>
<td>Demonstrates a general understanding of purpose and audience</td>
<td>Demonstrates little understanding of purpose and audience</td>
<td>Demonstrates no understanding of purpose and audience</td>
</tr>
<tr>
<td><strong>Consistent point of view, focus, and organizational structure including effective use of transitions</strong></td>
<td>Maintains a consistent point of view, focus, and organizational structure, including effective use of transitions</td>
<td>Maintains a mostly consistent point of view, focus, and organizational structure, including effective use of some transitions</td>
<td>Maintains an inconsistent point of view, focus, and organizational structure, which may include ineffective or awkward use of some transitions</td>
<td>Lacks a point of view, focus, organizational, and transitions that unify important ideas.</td>
</tr>
<tr>
<td><strong>Clearly presented central idea with relevant facts, details, explanations</strong></td>
<td>Includes a clearly presented central idea with relevant facts, details, and/or explanations</td>
<td>Presents a central idea with mostly relevant facts, details, and/or explanations</td>
<td>Suggests a central idea with limited facts, details, and or explanations.</td>
<td>Lacks a central idea but may contain marginally related facts, details or explanations.</td>
</tr>
<tr>
<td><strong>Sentence structure</strong></td>
<td>Includes a variety of sentence types</td>
<td>Includes a variety of sentence types</td>
<td>Includes little variety in sentence types.</td>
<td>Includes no sentence variety</td>
</tr>
<tr>
<td><strong>English language conventions</strong></td>
<td>Contains few, if any, errors in the conventions of the English language (grammar, punctuation, capitalization, spelling). These errors do not interfere with the reader’s understanding of the writing.</td>
<td>Contains some errors in the conventions of the English language, but they do not interfere with the reader’s understanding of the writing.</td>
<td>Contains several errors in the conventions of the English language that may interfere with the reader’s understanding of the writing.</td>
<td>Contains serious errors in the conventions of the English language that do interfere with the reader’s understanding of the writing.</td>
</tr>
<tr>
<td><strong>Narrative Writing</strong></td>
<td>Provides a thoroughly developed plot line, including major and minor characters and a definite setting</td>
<td>Provides an adequately developed plot line, including major and minor characters and a definite setting.</td>
<td>Provides a minimally developed plot line, including characters and a setting.</td>
<td>Lacks a developed plot line.</td>
</tr>
<tr>
<td><strong>Plot line</strong></td>
<td>Includes appropriate strategies: dialogue, suspense, and narrative action.</td>
<td>Includes appropriate strategies: dialogue, suspense, and narrative action.</td>
<td>Attempts to use strategies but with minimal effectiveness</td>
<td>Fails to use strategies.</td>
</tr>
<tr>
<td><strong>Strategies</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## PART 9: LEARNING MODULE GRADING SHEET

<table>
<thead>
<tr>
<th>MODULE SECTION</th>
<th>POINTS EARNED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.2: Author’s purpose concept check</td>
<td>____/5</td>
</tr>
<tr>
<td>2.2: Point of view concept check</td>
<td>____/6</td>
</tr>
<tr>
<td>3.2: Different Mediums concept check</td>
<td>____/4</td>
</tr>
<tr>
<td>Part 4: Analyzing text and media</td>
<td>____/7</td>
</tr>
<tr>
<td>5.2: Practice and Apply</td>
<td>____/3</td>
</tr>
<tr>
<td>5.3: Critical Vocabulary Activity</td>
<td>____/4</td>
</tr>
<tr>
<td>6.1: Purpose and Audience</td>
<td>____/5</td>
</tr>
<tr>
<td>6.2: Narrative Map</td>
<td>____/7</td>
</tr>
<tr>
<td>6.3: Outlining and Drafting:</td>
<td>____/5</td>
</tr>
<tr>
<td>Part 7: Performance Task (Memoir):</td>
<td>____/4</td>
</tr>
<tr>
<td>Total points</td>
<td>_____/50</td>
</tr>
</tbody>
</table>