

## Summer Assignment for IB English Language and Literature 11

Please do the following things this summer:

1. Read the graphic novel *Persepolis*. You may check a hard copy out from the English Office (257), borrow one from the public library, purchase your own, or find a [link](#) to the full text online.
2. Complete the attached creative writing assignment “Translating Persepolis.” See instructions and rubric at the end of this document. This assignment is due on the second day of school and will be marked for completion.
3. Choose some books to read on your own. Enjoy them!

If you have any questions see Ms. Michaels in the English Office, Room 257. Over the summer, you can email her at [Leah\\_B\\_Michaels@mcpsmd.org](mailto:Leah_B_Michaels@mcpsmd.org). If all else fails, don't panic—just do your very best to read and follow the instructions to complete work that represents your best effort and skill.

Have a safe and enjoyable summer.

## Translating Persepolis: Examining Genre Conventions

For many of you, this will be your first time *studying* a graphic novel. This assignment will help you notice features of the form as you creatively translate the content of 4-6 panels (usually a single page from the novel) of *Persepolis* into a different genre. Read through the assessment criteria prior to making your choices and creating your piece. Relax and have fun with this assignment.

Hand in a hard copy of your final product that includes:

1. A photocopy of the panels you worked from.
2. Your rewrite of the panels in whatever genre you choose.

Process for the assignment:

- a. Choose 4-6 panels from *Persepolis*.
- b. Take the full meaning of the panels' content (i.e. not simply the plot, etc.) and pick a different way of illuminating the same ideas, feelings, content, context, etc.
- c. Suggested genres are listed below. Whatever you choose, you should attempt to follow that genre's conventions to the fullest extent possible. This will mean thinking through the characteristics of each genre to decide what form would best fit the function you have in mind based on the panels you've selected.

A. Performance Writing: You will rewrite your panels in a genre that would be a performance. This can include: a speech, a fiction reading, a song, a poetry reading, blog, or a radio broadcast.

B. Newspaper/Magazine Writing: Translate your panels through the eyes of a critical writer. This can include a news story, feature story, editorial, magazine feature, series of letters to the editor, sensational news story, obituary, sports story, or a movie review.

C. Imaginative Writing: Think about envisioning your panels as a poem, creative nonfiction, lyrics to a song, monologue, dialogue, children's story, or a character sketch.

D. Personal writing: This includes: journal entry, diary entries, letter exchange between two or more people, email exchange between two or more people, blogging or text messaging exchanges between two or more people.

E. Workplace/professional writing: Use your panels to create a: memo, workplace report, exchange of business letter, letter of complaint, resume, or lab report.

### Creative Writing

	Overall Content	Translation	Genre	Language
A	Stands alone as a carefully, purposefully, insightfully composed text (i.e. does not require detailed prior knowledge of Persepolis to make sense). Shows a strong personal response and captures the essence of the original text.	Creatively conveys many or all of the most important elements of the original panels (i.e. mood, tone, plot, characterization, theme, setting, etc., depending on the panels selected and the corresponding analysis)	Adheres entirely to the conventions of the selected genre, including language conventions (i.e. a poem should use poetic devices, line breaks, etc. consciously and effectively). The selected genre is well chosen and the form complements the function (meaning).	Very clear, effective, carefully chosen, precise and vivid, with a high degree of accuracy in grammar, vocabulary and sentence construction.
B	Stands alone as a carefully, purposefully composed text (i.e. does not require detailed prior knowledge of Persepolis to make sense). Shows a good "feel" for the original text.	Conveys some of the most important elements of the original panels (i.e. mood, tone, plot, characterization, theme, setting, etc., depending on the panels selected and the corresponding analysis)	Sticks fairly well to the conventions of the selected genre, including language conventions. The genre is a sensible pick based on the selected panels.	Clear and carefully chosen, with a good degree of accuracy in grammar, vocabulary and sentence construction.
C	Makes pretty good sense on its own, but lacks some coherence or unity of ideas. May seem somewhat unconnected to the original panels or may require some flipping back and forth between the panels and the piece to understand	Conveys one or more of the most important elements of the original panels (i.e. mood, tone, plot, characterization, theme, setting, etc., depending on the panels selected and the corresponding analysis) but without much imagination or creativity	Shows awareness of conventions of the selected genre, with some lapses possible, but the selection is not necessarily a good fit for the content of the original panels or there doesn't seem to be an intentional genre selection for any particular effect.	Sometimes clear and carefully chosen, grammar, vocabulary and sentence construction are fairly accurate, despite some lapses.
D	Can't be read as a piece of creative writing on its own merits. Without the original panels, the content fails to communicate an important or interesting idea.	Conveys relatively unimportant elements of the original panels or is, essentially, a paraphrase of the original panels	Selection of new genre seems arbitrary and/or the piece often fails to maintain its conventions.	Often unclear, vague or inappropriate to the task; there are many errors in grammar, vocabulary, and sentence construction.

Food for thought: "Traditionally, scholars have construed genres as constraining and inhibiting authorial creativity. Contemporary thought, on the other hand, opines that those who write within a genre, while employing the genre's customary elements, are actually working in creative "tension" with the genre's conventions. The writer chooses to be constrained by certain conventions while inventing new elements."

Adapted from: Warren, Martin. "A Rose Depicted through Any Genre Would Smell Just as Sweet, Wouldn't It?—Coming to Grips with Genre." *Minnesota English Journal* 47 (2012): 47-58. MCTE. Web. 15 Apr. 2012.