

Print page numbers
The Art of Change discussions

Buck

Page numbers	# of pages	Question
49-50	2	Q1 Amina using meds to “leave”; longing for “escape”. Chaka wants a nonexistent magic pill Q2 Amina’s clarity,
68-9	2	Q3 2Pac lyrics and tension between mother and friends; Public Enemy lyrics and Af-Am knowledge of Arizona Q4 Everybody (in gang culture) starts calling Malo “young buck” after Uzi’s arrest
92-4	3	Q2 Chaka leaving; Amina hanging on physically, Chaka gesturing towards “later,” “someday”; Malo trying to intervene with the power of his words; winter metaphor at the end
104	1	Q1 Amina calling Malo “Daudi,” promising to get them out of financial trouble, losing basketball game
176	1	Q1 Malo missing his loved ones, on the run. Loving the night, embracing the change
192	1	Q1 Malo’s mother missing him, vice versa – loneliness Q2 Malo’s metaphor (like NASA, mom in space); Amina’s need to grab him physically
202-03	2	Q1 Malo finding purpose in writing Q3 KOS text on knowledge and living Q4 Many meanings of “buck”
207	1	Q2 Amina choreographing two dancers, Malo recognizing his mother’s joy - her face “glows like its backlit”
220-1	2	Q2 Malo and Chaka fighting physically to make up, eating together and sharing the history of their family – bridging words and bodies
224	1	Q3 Malo using his own rhymes to describe the world as he decides to become a writer
229	1	Q2, Q3 Collage of thoughts from American writers; Malo discovering the need to know words, read
240	1	Q4 Start of Malo’s free-style
248-9	2	Q3 Bringing together memories, experience, history, Shonagon, Nas, Hughes to create Asante’s own novel

Part-Time Indian

Page numbers	# of pages	Question
4-5	2	Q1 – Irony of “me in all my glory,” “you become a retard” language vs image
50	1	Q1 - white happy Pegasus and clouds
56-7	2	Q1 – “I didn’t deserve to be there.” Sincere? Ironic? Image of split identity Q3 – careful cartoon depiction, style 2, comparing white and indian kids
94-8	5	Q2 – (97) on metaphorical boner: joy, knowledge
112-13	2	Q3 - The bird, desire to fly away; Penelope in her father’s hat
141-2	2	Q1 – Arnold as dorky Indian warrior (142) Q4 – Shakespeare ref (142)
166	1	Q1 – laughter and tears together Q3 – simple line drawing
170-3	2	Q1 – Comic about Eugene’s death, making fun of God to mock back Q2 – metaphorical boner vs. books as solace Q4 – Medea on grief: joylessness and giving up
212-13	2	Q1 – “Burning love” image of his sister, following discussion of irony of drinking to mourn her Q2 – designed cartoon romance novel cover
229-30	2	Q3 – Books as understanding (vs boner) Q4 – Rowdy using books about Indians to understand Arnold; this book ending with text, not images, but using both

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Persepolis

Page numbers	# of pages	Question
44-45	2	Q1 - "teach a lesson" to Ramin, forgive Q4 - little Marji's "look" out of veil
58	1	Q3 - Fereydoon's child out of wedlock
70-1	2	Q1 - rejecting God after Anoosh's death Q2 - Marji "in space" after rejecting God
76-7	2	Q2 - Magic carpet of trip to Italy and Spain (compare to beatings on 76)
120-5	6	Q3 - Many intertwined stories: Uncle Taher's heart attack and need to go to England; hospital director's rise to power; chemical weapons patients; Khosro the publisher/passport maker; Niloufar, sister of Khosro's messenger boy.
130-3	4	Q4 - Getting American items from Turkey; wearing them with the veil even though it's dangerous, lying to her mother
144-7	4	Q1 - Marji getting in trouble, mother's conflicting response Q4 - Marji's adolescent "look" in veil
190	1	Q4 Marji's temporary punk look
194-7	4	Q1 - Marji denies her identity in Vienna attempt to escape Iranian-ness, then reclaims it
250-1	2	Q2 - returning to Tehran: compare actual urban appearance (250) with metaphor (251)
272-5	4	Q4 - Trying to commit suicide, failing, becoming a "sophisticated woman" and new destiny

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