

Writing Samples

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- Excerpt is taken from my short response to the graphic novel *Persepolis* by Marjane Satrapi.

“It is quite clever to write a memoir in the style of comic-strips as its informal nature makes it more accessible and relatable to readers. The relationship between text and imagery in the book shows the personal historicization of the traumas of war and political conflict in Iran. Graphic novels are unique mediums because they can utilize propaganda and reappropriate those images in the story by putting the caricatures in different contexts. In the comic strip at the bottom of page 115, Marji remarks on a slogan used during the revolution “To die a martyr is to inject blood into the veins of society”. This phrase coupled with a gruesome image of a person’s blood flowing out of them showcases both the absurdity of trying to justify loss of life as well as the violence that took place during Marji’s childhood.”

- Excerpt is taken from my critical research essay regarding museum spaces as places of learning.
- Citation: Killingsworth, M. Jimmie. “Appeals to Place.” *In Appeals in Modern Rhetoric: An Ordinary-Language Approach*. Southern Illinois UP, 2005, pp. 52–67.

“As the need for places to be reinhabited arises, the question of how the virtual world impacts this rhetorical exchange highlights even further the need for a reconnection of the body and place. Killingsworth concludes the chapter on “Appeals to Place” by discussing the intersection of the internet into rhetorical understanding of space; “what we have here is a claim to empower the individual in new and extraordinary ways, to make us masters of worlds formerly inaccessible because of their diffusion in place and time and their distance from the places we call home”(67). Utilizing the internet as an example of a new understanding of place, does not effectively answer remaining questions about physical spaces that have survived under tradition, and have not been thoroughly considered. However, the idea that the internet can “make us masters of worlds formerly inaccessible” is crucial to understanding museums as educational spaces. The irony that Native American history is so crucially tied to place, and the forceful removal of those sacred places creates a comical rhetoric when looking at this museum. The lack of acknowledging place itself as a factor of Native American history, showcases how little of a narrative the museum offers up for audiences. Of course, anyone could master this information when visiting the museum, because there is virtually nothing to gain except the re-inscription that the dominant ideology in America is what is seen as power and progress.”

- Excerpt is from my essay on Disney's political relationship in Florida with analysis from the book *Married to the Mouse* by Richard Foglesong.

“The planning councils’ regulations that Disney had managed to avoid in the 1970’s came back in 1983. They voiced opinions about the negative results of growth management, which was strongly supported by the public. Aaron Dowling, a director on the council, talked about the government’s changing view of growth in the county. He said that ‘we thought growth was good because it produced new taxes’ but hadn’t ‘considered the cost of services that went along with it’ (106). Ultimately, critics would argue that the relationship between Disney and the communities near it were built on a certain dependence. The book *Married to the Mouse* also presents the argument that conflict would have happened sooner had it not been for Disney’s own government to control management. The county had supported the production of a tourist economy by approving a convention center, but did not have the same autonomy that Disney had over its private land development.”