Ghazala’s Secret

STUDENT BOOK, Pages 42–45

About the Selection

● **Form:** Comic

● **Summary:** Ghazala is the youngest sibling. She wants to be included in things her siblings do, but goes about it all wrong.

● **About the Authors:** Daniel Lafrance has been working as an animator and storyboard artist for over 20 years. He has written several short comics and a self-published children’s book called *The Adventures of Zack and Harold*. He lives in Toronto.

Curriculum Expectations

<table>
<thead>
<tr>
<th>O: Oral</th>
<th>R: Reading</th>
<th>W: Writing</th>
<th>M: Media Literacy</th>
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<tbody>
<tr>
<td>O</td>
<td>Communicate orally in a clear, coherent manner for purpose/subject/audience</td>
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<td>R</td>
<td>Analyze how different elements in texts contribute to meaning</td>
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<tr>
<td>W</td>
<td>Identify/order main ideas and supporting details for a writing piece</td>
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<tr>
<td>M</td>
<td>Evaluate effectiveness of presentation/treatment of ideas in media texts</td>
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<tr>
<td>M</td>
<td>Identify/explain the use of conventions/techniques in media texts</td>
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Understanding Media Strategies

Creating a Comic

**Materials**

- Student Book pages 42–45
- BLMs 2, 3, 10

**Accessibility**

Students will enjoy the illustrations and style. Some may have difficulty following the storyline.

**Vocabulary**

- perspectives

Assessment for Learning

**Ongoing Observation**

Students who understand will:

- select a big idea/theme and an appropriate style
- define the characters, setting, and plot
- sketch different versions of the characters
- create a draft using a variety of effects
- create a final draft with completed speech bubbles
- explain how creating a comic helps the media producer communicate a big idea or theme through a story

**Differentiated Instruction**

If students do not understand the strategy, use Differentiated Instruction (DI) Readiness, page 87.

**Assessment**

**Key Assessment Question**

- How does knowing the steps of creating a comic help you understand what you read?

**Assessment Tools**

- BLM 2: Oral Language Tracking Sheet
- BLM 3: Observation Tracking Sheet
- BLM 10: Rubric: Creating a Comic
Oral Language

TALK ABOUT IT

Read the Talk About It question on SB page 42, “What’s the hardest part about keeping a secret?” Ask students to think about what they learned from the previous selections about keeping secrets. Invite responses to the question. (not telling my best friend; acting like I don’t know the secret when someone asks me; being afraid that I might get in trouble for not telling the secret; worrying that something bad might happen if I don’t tell)

Previewing the Text

CONNECTING TO ANOTHER TEXT

Have students glance over the selection, looking at the title, size of frames, illustrations, characters, and mood of the comic. Ask:

- What is your initial impression of this comic? (drawn realistically; about real people; mood is an unhappy one)

Focus on the title and ask students what they think the comic will be about. (the secret that Ghazala told in “Sibling Secrets” that got her siblings mad at her) Ask students to quickly reread the script “Sibling Secrets.” Say:

- As you read the comic, think of the new information that the artist included that was not in the script, and the information the artist decided to leave out that was in the script.

Reading “Ghazala’s Secret”

CREATING A COMIC

Read the first prompt. Confirm with students who the characters are and what the story will be about. Have students read the comic to the end of SB page 42. Read the second prompt to them. Ask:

- What are the yellow boxes at the top of some frames? What is their purpose? (they are like the narrator; they tell parts of the story that can’t be told in dialogue)

- How has the artist signalled a flashback and change of time? (the frame has a wiggly line around it instead of a straight one; the narration at the top of the fifth frame explains that we are going to read about what happened before)

- Would you have decided to show what the secret was in a flashback? Why or why not? (yes: it makes the story more interesting, you have to think more so you get more involved; no: I would start with the secret and tell the story in the order it happened because it’s easier to follow)
• What do you think of the way the artist drew the three kids? Would you have made different decisions? (They look the way I thought they would when I was reading the script; I might have made them more cartoonish because it’s fun to draw funny-looking people)

Have students read SB page 43, then read the prompt aloud. Have students analyze the frames by counting how many there are and how many sizes of frames were used. Ask:

• Why do you think the artist used so many different sizes of frames? (The size of frames matches with what the artist wanted to show in the frames; if there was a lot to show, larger frames were used)

• How does perspective fit with the size of frames? (If you want to do a close-up so readers can see the expressions, you don’t need a big frame; if you want to do a long shot to show action, you need a bigger frame)

Have students read SB page 44. Ask:

• How do you read the frames at the top of the page? (The big one first, then the two beside it, top one first)

• What is the artist telling us in the last frame on this page? (The flashback is over)

Have students read SB page 45. Ask:

• What is happening in the third panel? How do you know? (Ghazala is imagining what might happen; the artist has used silhouettes instead of the same drawings)

Read the final prompt. Ask:

• Was the writer successful in telling his story? Why or why not? (Yes: I liked the flashback; I liked the drawing and the colour he used; I thought the idea of the silhouettes was really neat; I think everything else was successful but I got lost in the story; I think I would have told it in a different order)

DI READINESS

To support: For students who have difficulty reading the comic because of the organization, help them organize the frames in sequential order. Ask what happened first in time, pointing out the frame at the bottom of SB page 42. Starting with that frame, read the story to the end of the flashback at the bottom of page 44. Then have students go back to the beginning of the comic to note that there is a crossover of events here. The first three frames show what happened just before the final flashback frame, and the fourth frame shows what happened before the last frame on page 44. The story then continues with the frames on page 45. Students might want to attach small, numbered sticky notes to the frames to show the order. Then invite four volunteers to read the dialogue and narration of the frames in sequential order.
Reflecting  (SB page 45)

CREATING MEDIA TEXTS

Think of another text selection in this unit that you enjoyed. How would you represent that selection—from the same or a different perspective—using a comic? List some of the decisions you would make to create that comic.

(I would do “My Secret Place” because I could illustrate the writer in a magical place with a waterfall and beautiful forest in the background; I could use lines from the poem to make thought balloons for her; the last panel would be reality showing her in a bathroom with her notebook)

METACOGNITION

How does analyzing a comic help you understand how to create one? What else do you need to help you understand the process?

(I can connect the steps about creating a comic to different things in this comic; I can appreciate what went into creating the comic; I’d need to learn more about the different styles of drawing and how to choose a style to go with my story)

DI INTEREST

Comics: Students with an interest in comics can research one of the styles and prepare a short report with visual examples to share with the class. Or, they may wish to research a favourite comic artist and prepare a presentation.

CRITICAL LITERACY

What stereotypes do the artists depend on to help their readers understand the characters and the situation?

(sibling rivalry; the baby of the family always wanting to tag along with siblings; the way older siblings usually deal with a younger sibling)

Oral Language

DISCUSSING THE SELECTION

1. How would Ghazala’s sister describe Ghazala? (annoying; immature; follows us everywhere; always getting us in trouble; can’t keep a secret) (Comprehension)

2. Which sibling in the story reminds you of yourself or someone you know? Explain. (Ghazala reminds me of my brother; he is always trying to be included with my friends and me and does stupid things when we ignore him) (Analysis)
3. Why do you think the publishers of this book decided to use an idea from “Sibling Secrets” for this comic and not some other selection? (it is easier to use a script because there is already dialogue; they wanted to show that stories can have different forms; we didn’t find out what the secret was, so this way we know; to give us ideas on how we might create a comic; there aren’t many stories in this unit and the others are long and complicated) (Synthesis)

**Media Literacy/Oral Language**

**DECONSTRUCTING A PANEL**

Assign pairs of students one panel from the selection. Ask them to deconstruct their panel by discussing

- inferences that can be made
- perspectives
- conventions
- effectiveness

Next, join each pair with another pair who deconstructed an adjacent panel. Have students share their responses and make connections between the panels.

**Writing/Media Literacy**

**ADAPTING A COMIC**

Discuss with students how this comic was adapted from the script on SB page 35. Have them choose another selection in the Student Book, or one of their own choosing, to adapt into a comic. Note that Step 1 and some of Step 2 from SB page 40 have already been done, since the story is already written. Have all students proceed through the steps of creating a comic up to the first draft layout. Interested students can complete a final draft.

**DI LEARNING STYLE**

Kinesthetic/Auditory/Visual learners: Divide the selection into two parts: the flashback and the rest of the story. Assign groups a section to bring to life by acting it out. They may choose to add music, props, and more dialogue to their performance. Have groups present their section, and then ask the audience to comment on the realism of their performances.
## Assessment for Learning

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<th>CHECKING PROGRESS</th>
<th>NEXT STEPS</th>
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<tr>
<td>● select a big idea/ theme and an appropriate style</td>
<td><strong>Key Assessment Question</strong> Students may respond to the Key Assessment Question in writing, or orally in a conference. ● How does knowing the steps of creating a comic help you understand what you read?</td>
<td>● If students do not understand the strategy, use Differentiated Instruction (DI), page 87. ● If students need more support in understanding how to create a comic, use the following selection for guided reading: “Word Gets Around … ,” easy-average (comic) ● If students understand how to create a comic, use the above selection as practice in independent reading.</td>
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