

My road

A STORYLINE ABOUT TRAFFIC
NURSERY SCHOOL – FORM 3



www.trafikforlivet.se



Göteborgs Stad
Trafikkontoret

www.trafikforlivet.se

The Traffic for Life CD contains

- General information about the Storyline method
- All our Storylines
- Inspirational material based on our work in schools with Storyline
- 'Multimedibyrån's' video and sound editing courses
- Examples of our other teaching material

On www.trafikforlivet.se you will find

- General information about the Storyline method
- All our Storylines
- Link library related to each Storyline
- Examples of our other teaching material
- Our courses

Text and manuscript: Ylva Lundin

Version 5 (April 7, 2005)

Photo: Stina Olsson, Eva Marsh, Ylva Lundin

Layout: Creative Support/ Ivelind Design

Project manager: Camilla Henriksson

Publisher: The Traffic and Public Transport Authority, City of Göteborg, Traffic for Life

Box 2403, S 403 16 Göteborg

Telephone +46 31 61 37 00

E-mail: trafikforlivet@trafikkontoret.goteborg.se

Teaching material ISSN: 1653-0756

Contents

Introduction	4
Summary of My road	5
What is Storyline?	6
Things to consider before starting	7
Instructions for the Planning Matrix	8
The Planning Matrix	10
Appendix 1 – Collage figure	14
Appendix 2 – Kopieringsunderlag för personbeskrivning	16
Appendix 3 – Mini book	17



Introduction

In your hand is a teachers' handbook for the Storyline My Road. It has been written for our youngest pupils, those in nursery school up to Form 3. Questions raised include those relating to the environment immediately outside our schools, who can exert influence over both this environment and our behaviour in traffic. It is our hope that in using this material, you will find it easier to integrate these issues into your teaching curriculum.

Please feel free to use just parts of this material and to adapt it as and when you see fit.

A Storyline is a series of events involving the pupils. The sequence of events or basic setting is pre-planned but the pupils involved were given great latitude in creating the story's style and content. Teaching is based on the pupils' own understanding of their situation. They are encouraged to think theoretically about how they believe things to be before being confronted with reality. The persona in the story are created by the pupils and are the starting point for their personal reflections, for seeking information and for their creative work. Subject integration is unforced as it is based on the story and the persona involved. Teachers that have tested the Traffic and Public Transport Authority Storyline tell us that their pupils have felt a great degree of involvement in the story and its persona and have been able to re-enact the course of events that would otherwise be alien to them.

The City of Göteborg Traffic and Public Transport Authority has also developed two more Storylines.

'Commuter Karl' has been written for pupils in Forms 4 – 6 and encourages them to follow and try to influence Karl as he commutes to work by car.

In 'Love and madness' pupils in Forms 7 – 9 meet Johan and Lisa who have both been involved in an accident with their moped. Pupils discuss what can be done to prevent similar accidents occurring and also who should do it.

Our Storylines have been created for use in the classroom during a period of between 4 and 5 weeks, giving the pupils time for reflection. The number of hours involved can vary depending on which teachers (and possibly thus under which teaching subject heading) choose to participate.

On www.trafikforlivet.se or on our CD 'Traffic for Life' you will find templates for copying and probably files for this Storyline as well as pdf files of all our Storyline booklets.

On the CD we have also collected films, radio jingles, articles and work that schools using Storylines have produced, 'Multimedibyran's' video and sound editing courses and other teaching materials prepared by Traffic for Life.

As further support, you will find on our home page links to a link library for each Storyline.

This material has been developed under the auspices of the EU project – TARGET – for the Traffic for Life programme for schools, about which you can read on www.trafikforlivet.se

Good luck in your work with Storyline and in traffic

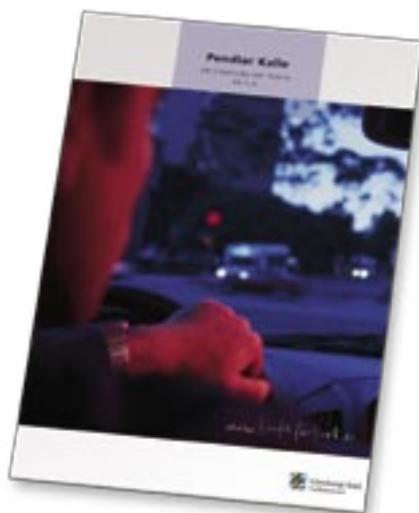
Camilla Henriksson

Camilla Henriksson

Project manager – Traffic for Life The Traffic and Public Transport Authority, City of Göteborg.



My Road – Storyline



Commuter Karl – Storyline



Love and Madness – Storyline

All material on our CDs and on our home page may be used without prior permission in junior and senior high schools. For other usage, please contact us. In using this material, it should be clearly stated that the material used was developed by The City of Göteborg Traffic and Public Transport Authority.

Summary of My road

This storyline deals with the neighbourhood around the school. It is intended for use with years 0-3. The content can vary depending on the level of understanding of pupils and their writing ability. The aim is to make pupils more aware of their surroundings, and this exercise pays particular attention to the sort of traffic in the area, allowing pupils to determine a discussion method for the following issues:

- What do we think of our surroundings?
- Why does the neighbourhood look the way it does?
- How do we influence our surroundings?
- What opportunities do they offer?
- What are the dangers?
- What can be done to cut the number of traffic accidents?
- What can pupils do to minimise the risk to themselves?
- What can others do to minimise the risks?



Pupils should begin by thinking about the area surrounding their own school. Split them into groups and ask them to think about buildings, roads and any other points of interest near the school. Then get them to think about how the area actually looks in order to be able to build a model. This is a good opportunity to introduce the concept of a map and the kind of information maps can provide. This storyline is, in the Swedish version, accompanied by a website featuring maps of Gothenburg. These maps indicate where real accidents have occurred. Find a map of your school's neighbourhood for pupils to study.

Pupils can then create the characters that they would expect to find in this kind of environment. Encourage the children to draw and describe these people, and then come up with a vehicle that they have seen in the area.

Pupils should study the traffic in their own neighbourhood and describe their observations to their classmates. They should think about issues involving traffic, and cultivate these ideas with the aid of games and/or evaluation exercises. They should consider who would be able to prevent accidents and how this could be accomplished. The storyline concludes with pupils inviting

parents, 'experts' and others to the school to see a presentation of their observations, thoughts and suggestions for improving their surroundings.

The storyline offers the possibility of working with the following themes:

- How you describe someone
- The attitudes and values of different people
- Laws and rules
- How your own actions can influence our environment and other people
- What you can do to influence others
- Society's responsibilities regarding transport, traffic and the environment
- Road safety
- Democratic processes
- Geometric figures, distances, units of length, proportion
- Maps
- Construction and architecture
- Different professions
- Konstruktion och arkitektur
- Olika yrkesgrupper



What is Storyline?

Storyline is an educational method and approach originally developed in Scotland. In 1965, Scotland got a new curriculum that required teachers in primary school (up to school year seven when pupils are age 10-11) to teach in a cross-curricular way. Teachers requested assistance from teacher training, and a cross-curricular teaching method was developed in partnership with practising teachers.

The **method** is based on teacher and pupils together creating a story in the classroom. On the basis of the curriculum objectives, the teachers write the framework for a story. This story comes to life when the pupils shape the environments and populate it with characters.

The pupils enter into the story through the characters. This helps them to find motivation for the work and gives them a deeper understanding of the subject area. They “live” the story and find it exciting to think about what it is like to manage a hotel, for example, or to be a parent. The pupils learn in a context because their characters require knowledge within different subject areas. It is natural to integrate various subjects to make the story realistic and the characters lifelike.

The pupils’ image of reality - their **preliminary understanding** - always forms the basis of Storyline. Through practical exercises you discover how the pupils believe that things are and how they relate to each other. You build models and construct what the storyline deals with and by doing so are compelled to consider what it is like in reality.

What the pupils are actually doing during this project is putting forward **hypotheses** regarding various phenomena. These hypotheses and images of how they believe things are must then be tested under actual conditions. This can be through field trips, reading, data searches, film showing etc.

To get the pupils to think about different phenomena, the teacher asks open **key questions**. Such as:

- What do you think a fishing boat looks like?
- What do you think you need to run a newspaper?
- How do you think they built houses in the Stone Age?

The purpose of the open key questions is specifically for the pupils to consider how they think things are – to put forward hypotheses and theories and suggest possible solutions. These are presented to the rest of the class in the form of models, sketches, drawings etc. What the pupils present is discussed in the class and they have the chance to test out their arguments. Finally, the pupils’ declarations are compared with the facts.

Everything the pupils make is put up on the walls or on tables and serves as the class’ common reference point, discussion basis and presentation basis. This joint display is known as a **frieze** and includes characters, descriptions, models of buildings, advertisements, machinery, poems, wordlists etc. Everything you do can be changed and improved gradually, and this is allowed in Storyline. The frieze is constantly changing as long as you are working on the storyline and is very important for bringing the story to life.

One definite intention of Storyline is to vary the activities you do with the pupils as much as possible so that all pupils, regardless of how they learn best, will do themselves justice. Therefore drama, music, dance, art and modelling, oral presentation, assessment exercises, composition, IT and multimedia, and anything else you can think of are integrated.

It is also vital for all pupils to feel that they are doing well. Therefore, you always give the pupils a clear, supportive **structure** for the work at each stage before commencing. You can find examples of structures in the appendices. The pupils also gain support from the collective brainstorming sessions that you have in the class. If the class has initially listed characteristic words as a

group, it will be much easier for each pupil to describe their character with the aid of these wordlists.

A storyline requires a **conclusion**. The pupils have followed their characters for a period and now they must leave them. The conclusion could be a party, an inauguration or an exhibition.

One common conclusion to a storyline is to invite in some experts on the area you have been working on who can answer the pupils’ questions. These experts should not prepare any sort of speech, but just come and look at what the pupils have done and answer their questions. There are numerous advantages: it is easier to get experts to take part, the language is less advanced and the visit will deal with what the pupils actually want to know.

There are innumerable ways to start a storyline and it is vital to have a **clear start**. In Sweden it has become customary for teachers to open with an event in the form of a teacher’s performance, for example. We have consciously avoided this in order to also reach teachers who do not feel at home in this area. Instead we have tried to create storylines based on the pupils’ answers to some initial key questions. In other countries this is a more usual way to start a storyline. It is not quite as spectacular, but the pupils’ interest is nevertheless awakened when they have to join in and create the environment and the characters.

Sometimes it is hard for pupils to see what they have learned within different topics when they work in a crosscurricular system. It is important to conclude with an **evaluation**. Help the pupils to structure what they have done during the project by looking at the various subjects’ curriculum targets. The pupils will see that their work is important and realise that they have learned a lot.



Things to consider before starting

These ideas are based on my own experience and discussions with other teachers on pitfalls and difficulties experienced when one is unfamiliar with the working method.

How long should you work on a storyline?

It depends first and foremost on how much time per week you can spend, but also how much you want to integrate into each storyline. We had 4-5 weeks in mind when we planned – somewhat longer for the younger children. In the teaching team you will probably integrate factors that we have not included. Also you may have fire drill, tests, swimming trips etc. that prevent you spending so much time on the storyline. In general, though, you can probably say that it always takes longer than you estimated.

When planning a storyline you utilise a planning matrix with columns. Each new activity will be on a new row. However, the time expenditure for the activities varies from perhaps five minutes for a rapid brainstorming session up to a week when the pupils are making a newspaper, for example. Before starting, the teaching team should think about how much time they want to spend on each activity. Remember to include time for assessment.

Due to lack of time you may sometimes feel tempted to skip two important elements of Storyline's approach:

- Starting from the pupils' preliminary understanding and allowing them to consider, discuss and put forward hypotheses
- Allowing them to do a lot of practical work

However, plenty of time must be allowed for these activities, as they are extremely important so that the pupils will really assimilate what you are working on

Two other elements of the approach can help to save time:

- Always give the pupils a clear structure for what they are to do before they begin an activity (Proposals for such structures can be found in the appendices)
- Start many of the activities with a brainstorming session so that all pupils quickly gain numerous suggestions to start from.

When we suggest brainstorming in the planning matrices it is generally in the form

of pupils talking in small groups first and then collecting together what they have come up with in the groups. This activity should be quick. It is vital for it not to become a prolonged process so that the pupils lose interest.

You should also think about how you will make time for gathering together. All pupils should get to see what the other pupils are doing. This is important so that individual pupils do not miss anything. Plan to hold these group meetings regularly.

Other things that may be useful to consider before starting.

- How will the teaching team obtain planning time?
- Which teachers will be involved? It is good if as many teachers as possible in the teaching team are involved – but it is also vital that no one feels forced to take part
- Which lessons will you make use of? It is vital for everyone who gives lessons for the topic work to feel that they are getting sufficient out of the work.
- Will the pupils have a special timetable?
- Which rooms can you use? Remember that Storyline often involves a lot of visual creation with the pupils so it takes a great deal of space. The best thing is if you have access to a specific class room. If not, it is important to discuss the room issue based on the specific requirements at your own school. What will you do with the materials?
- Who is responsible for what? If the teaching team is to implement a storyline together, it is useful to allocate responsibility beforehand so that everyone knows what is expected of them.

This helps to avoid anyone feeling that it is too much work.

- What will you do if someone is ill? It can be difficult to bring in supply teachers when working on Storyline. How will you handle it if someone is ill during the project?
- What will you do about pupils who are ill during the project?
- How will those of you in the teaching team keep up-to-date with what has happened when you are not there yourself? One useful idea is to make brief notes in a joint logbook so that the person stepping in knows what has been done before.
- How will you document the work? Do you have access to a digital camera? Document as much as possible and put up pictures and text in the classroom.
- How flexible will you be during the course of the project? The pupils will perhaps influence events in a way you had not anticipated.
- How will you check how pupils have found the project and whether they have learned what you wanted them to learn?
- Will you invite experts from the police, the Traffic and Public Transport Authority or the National Road Administration, for instance? If so, they should be booked before the project starts.
- Storyline always starts from how the pupils BELIEVE things are, and therefore it is extra important to link what you do to what happens in the surrounding world. So, try and get the pupils to notice what is written in the papers and shown on the news during the time you are working on the storyline



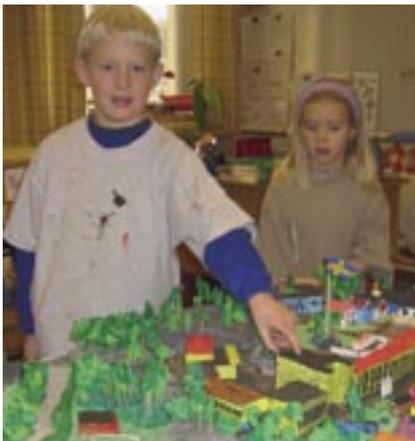
Instructions for the Planning Matrix

Section 1–10:

This is where the pupils are prepared for the building of the frieze, which will become a model of the immediate surroundings of the school. In storyline you always have the pupils' pre-understanding as a basis and that is why you start by letting them think without looking at a map or drawing of reality. What is the pupils' actual perception of their immediate surroundings?

The teacher specifies what area it is that is being referred to, so that all pupils know the framework that they have to work within. It is important that **all** of the pupils have interpreted the area correctly. The pupils write/draw the buildings that are in the area on notepaper. They can then place these in relation to each other with respect to distance on a larger piece of paper.

The Pupils' pre-understanding of their



immediate surroundings is discussed and processed through observations of reality before they can start building the model.

Section 11:

When presenting how large something should be, to what scale it should be made, this may be done simply by showing the children how much space the building they are about to make covers on the frieze. They can then plan the street signs, trees and bushes in relation to the size of the buildings.

If you, as an educationalist, feel that it will be too complicated to recreate the entire immediate surroundings you can have the pupils do the school yard and the closest streets.

You can build models out of Styrofoam, cardboard or Lego. Decide for yourself which material you prefer or combine several types of material. Lego is the fastest but it might not turn out as nice. Cardboard is cheap and easily accessible, but can so-

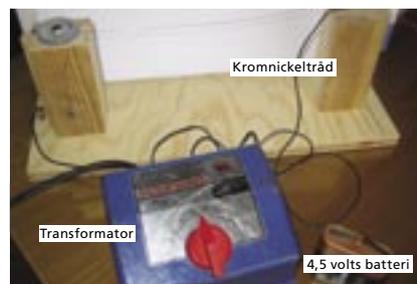
metimes be a little difficult for the pupils to handle. Show the pupils samples of how they can build a house so that they get started quickly and know what to do.

Styrofoam is relatively easy to handle with the help of a Styrofoam cutter, otherwise it gets really messy. Styrofoam cutters can be constructed with two sticks, a board and a 0.5 mm thick chrome nickel wire. To



this you connect a power source. It could be, for instance, a 4.5 volt battery, a transformer or an electrical cube. Someone should maybe cut the Styrofoam in suitable pieces in advance so that the pupils can handle them. The Styrofoam can then be painted by some covering paint.

Make sure that there is plenty of supporting material for the pupils to use. Pipe cleaners, bottle caps, thread and so on. The imagination of the pupils is stimulated if there is plenty for them to choose from.



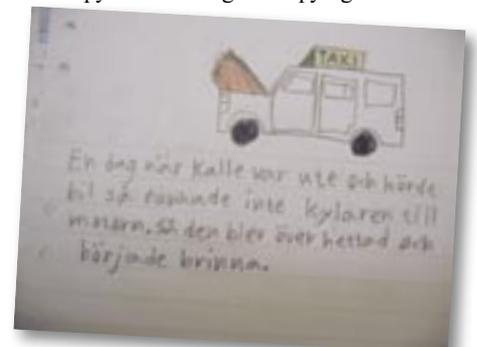
Section 12–19:

This is where the immediate surroundings come to life. The pupils get to create cha-

acters. Highlight the fact that they are to create a character that does not exist in real life, but that still could exist. In other words not a neighbour, the Phantom or Elvis. We suggest that you make the characters using collage techniques, but you can also let the pupils make their figurines out of regular modelling clay. Allow each pupil to describe his/her character. (See appendix 2) Before

you let them do this, brainstorm together for as many words to describe characteristics as possible so that it becomes easier for the pupils to create good descriptions. Allow the pupils to immerse themselves in all the characters. Ask them questions and show great interest in the personas they have created.

The copying template in appendix 2 has space allocated for a photo. Since the pupils' characters will be placed on the frieze you can copy them in a regular copying machine



and let the pupils cut out a "photo" of their character and put it on the description of the persona.

The pupils can also think about what

Instructions for the Planning Matrix



vehicles the characters might use as well as creating them.

Section 20–22:

Here the dangers of traffic are discussed. The pupil will hopefully get a better idea of the risks and dangerous spots in their immediate area. The pupils' characters are used as a starting point in the discussions about the immediate surroundings. What could happen to your character? How do you think Bengt feels... ?

The questions that the teacher asks the children in this instance are pivotal. Encourage them to tell of what they have seen and think about what could have happened. Have them bring newspaper cuttings or other material that touches on what you are discussing.

Section 23–27:

The pupils get to work with how the immediate surroundings can be made safer. Let them develop serious suggestions of how the immediate surroundings can be improved and make sure that these suggestions reach the people concerned and responsible. It is important that the pupils' work during this stage involves a real recipient at the Traffic and Public Transport Authority, Municipal Administration, parks and nature administration, the principal, the police, parents or the Swedish Road Administration so that they will feel that their opinion has some value.

In the classes that have tried storyline, the teachers have also, beyond what has been described here, let the pupils draw what they think a safe bicycle looks like and what their own way to school looks like, for instance. They have thought about which places they like and do not like. Each teacher must, separately, consider if they want to add other elements and develop the storyline so that it suits you and your pupils.

Once you have completed section 24 you can skip directly to section 26 if you feel that section 25 is too challenging for your pupils. You can also choose to let just a few of the pupils do section 25 if they need extra assignments. If you wish you can also use the idea of appendix 3 for the children that can write for themselves and let the rest draw and add a narration.

Section 28:

A conclusion where the pupils can display their work is also necessary. Think about who you can invite to see how the pupils work and what suggestions they have.

Here at the Traffic and Public Transport Authority, we would very much like to have contact with those of you who have tried this storyline and hear how pupils and teachers perceive it. So, please send comments or evaluations to: Traffic and Public Transport Authority

Göteborgs Stad Trafikkontoret
Trafik för livet
Box 2403
403 16 Göteborg
trafikforlivet@trafikkontoret.goteborg.se
We will send you a small token of our appreciation.

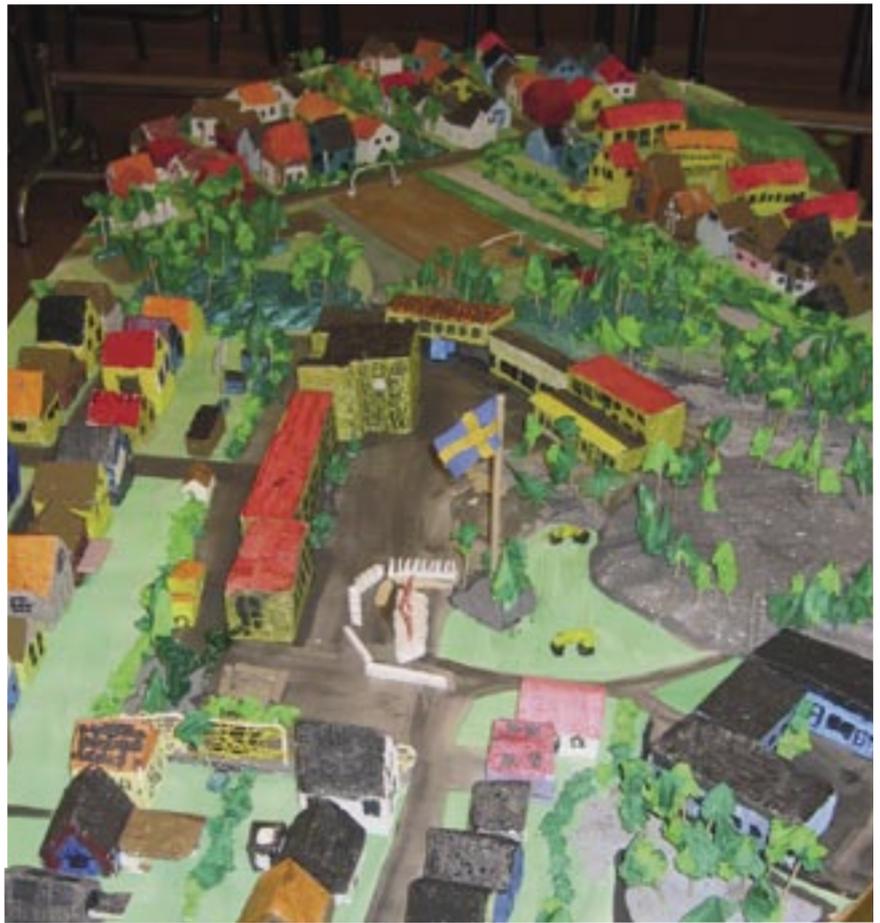


The Planning Matrix

Storyline	Key questions	Activity	Organisation	Materials	Results
1	Immediate surroundings, map	In class discussion	Whole class		
2	What do you think the immediate surroundings are?	Brainstorm in groups where they write/draw in groups on notepaper.	Groups of four	Paper + pencils + possibly colouring pens	Notes with words/pictures with the buildings of the area on them
3	Which buildings/houses do we have in our immediate surroundings? Specify the area e.g.: this side of the tram tracks all the way to the convenience store.	Discussion resulting in a list on a notepad	Whole class	Note pad + pencils	A list
4	What else (other than houses) do we have in our immediate surroundings?	Blind maps: The pupils will create their own "map" in groups by putting their notes out. They can also place roads with yarn or other. Do not glue them on but feel free to use fastening compound. (if you have access to a digital camera photograph them)	The same groups of four	SBig sheet of paper + notes from assignment 2 + yarn + fastening compound (possibly digital camera)	Every group has an idea – hypothesis of what the immediate surroundings look like. Possibly photos of these
5	How do these buildings lie in relation to each other?	Presentation of how each group thinks it looks like Discussion of why it looks different/the same	Whole class	The pupils' hypotheses	(possibly digital camera)
6		A walk to see what it looks like in reality		(possibly digital camera)	
7		Adjustment of the pupils' blind maps. N.B. do not glue anything yet.	The same groups of four		Every group has an adjusted idea – hypothesis of what the immediate surroundings look like.
8	What can we see on a regular map?	Brainstorm Discussion	Whole class	Note pad + pencils	A list
9	How does your own map differ from this one?	Comparison Pupils finally adjust their own ideas and glue their notes in place. Presentation	Group Whole class	Glue + possibly digital camera	The pupils' finished blind maps. If you have access to a digital camera, take a picture of these and put the pupils' hypotheses from 4 next to their finished results.
10		The teacher prepares a big table where the immediate surroundings will be built. The teacher lays the roads out in the shape of for example grey/black cardboard.		Grey – black cardboard possibly cloth	Exhibition area
11	Which of the buildings from the list (assignment 2) do you want to make	Show how big the houses should be by showing how large an area the house gets on the table. The children choose and check off the list. Then they construct buildings. Pupils that are done with their work quickly work with adding other things on the model, trees, football goals, street signs etc. The children can add things as they discover things in the real world that they have forgotten.	Pair wise	Exhibition area + chosen material. The teacher decides in advance if you shall use Styrofoam, Lego, carton, architectural sand.	Model of the immediate surroundings. Greater consciousness of the immediate surroundings and what it actually contains.
12	Which persons could be circulating in traffic?	Brainstorm to produce a list	Whole class	Note pad pencil	A list
13	What would you like these persons to look like?	Create the character. The teacher will show the scale/size of a grown person as well as a structure to show how it is done.	Whole class Individually	Paper, cloth and yarn, pipe cleaner. (appendix 1) Alternatively clay figure	Character: For each pupil
14	Which words can you use to describe what a person is like?	Brainstorm Let the pupils think about the four first ones. List all the words to describe characteristics.	Groups of four Whole class	Note pad pencil	List with words to describe characteristics
15	How would you like to describe your character?	Allow each pupil to write a description of his/her character.	Individually	Copying template (appendix 2) Pencils	Descriptions of persons
16		Presentation where every pupil shows his/her character and tells something about it.	Whole class	Exhibition area. Preferably prepared with coloured carton etc.	Oral presentation Exhibition of characters on the frieze + persona descriptions on the wall.

Storyline	Key questions	Activity	Organisation	Materials	Results
17	Where is/what is your personas doing when they are in traffic?	Discussion	Groups of four		The group's notes
18 Vehicles	Which vehicles could be in traffic? Why are they there?	Discussion Create buses, bicycles, cars and more Let the pupils place all the vehicles on the model	Whole class Individually or in pairs	Carton, pipe cleaners, paper etc.	A list Vehicles
19					
20 Traffic	What would happen in our traffic environment?	Collect all the children around the model, ask them to look and think and talk to the one who is closest Sit down again and collect all the events in a note pad	Whole class	Note pad	Oral presentation A list
21		Start every day thereafter by gathering all the children around the model and talk about what they have observed on the way to or from school. Ask the children why-questions	Whole class		Oral presentation
22	Is there anything that you would like to prevent regarding what we have talked about? What would your character do to prevent this?	The pupils will think individually first then talk in small groups. The pupils write/draw and tell of what their character can do. Afterwards forum games about some situations that the children have described.	Individually Small groups Individually Whole class	Lärohandledning finns på www.trafikforlivet.se under material/Forumspel eller på Trafik for livets CD. www.trafikforlivet.se	Teckningar – berättelser
23	How do you yourself think you should act in traffic?	Evaluation exercises based on the situations that the children would find themselves in exercise 20.	Whole class		
24	How can you make our traffic environment safer?	Group discussion Presentation discussion in the whole class	Small groups Whole class		Oral presentation
25 Persons who can make the traffic environment safer.	Which other persons (professions, parents, children, teenagers) in society could do things to improve our traffic environment?	Whole class discussion about who the pupils think should do what and what they should do These persons/groups are split between the pupils that get a person/profession to write/draw about in pairs. See suggestion in appendix 3	Whole class Groups of two	Paper colour (appendix 3)	A list of people that can do something and what. Drawing/text and possibly a mini book
26	Which persons decide what happens in a traffic environment?	Discussion	Whole class		
27	How should we tell other people what we think? How can we influence the ones who make the decisions?	Pupils process the suggestions that result in descriptions, drawings, maps, recommendations and so on.	Small groups	Paper, colour, computer depending on how the pupils choose to work	Drawings, maps, descriptions PowerPoint etc.
28 Show		For example you can invite the local media, the Traffic and Public Transport Authority, parents, headmaster and the people that have been suggested under 26 and let the pupils present their thoughts on how to make their traffic environment safer. The visitors can get recommendations in writing about how they should behave in traffic, a guided tour around the model where a pupil tells about the critical spots, a tour outside in the actual immediate surroundings where dangerous spots are highlighted, show where the pupils highlight the traffic problems, a walk in the dark with traffic related questions at different points throughout the walk marked with reflectors.			
29 Evaluation	It is important to evaluate a storyline properly. Discuss what the pupils have learnt during the work process. Let them for instance describe what has been good and fun and what was not so good and boring.				





Collage figure

One of the cornerstones in the approach to the storyline is that the teacher always makes sure the pupils have a clear structure for what they are doing. A structure that helps them and gives them the freedom to create something of their own without feeling insecure or frustrated. Here's a good example of such a structure.



1
The pupils will create a character in the shape of a collage figure. Half an A4 paper is the size of a full grown man. It is easier to handle the character if you choose a paper that is somewhat thicker than copy paper..



2
The head is drawn as a circle/oval on the paper.



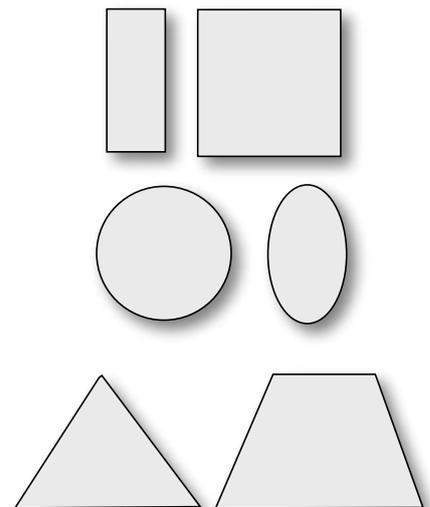
3
Body, arms and legs are cut out of cloth and pasted on. Discuss among the pupils which geometric shape they should use for the different body-parts.



4
If pupils want they can bend the arms and/or legs by simply cutting them in two.

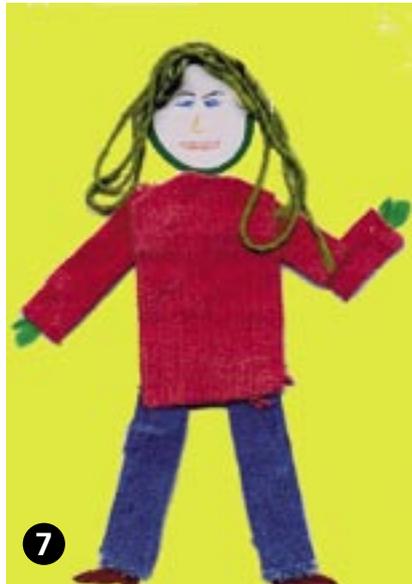


5
The face and hands/gloves are drawn with crayons or colouring pens. Feet are drawn or cut out of cloth as well.





The figures get hair of yarn. Encourage the pupils to “tell more” about these characters by adding head gear, jewellery, belts etc.



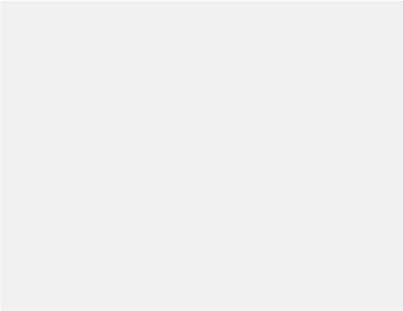
Cut out the character as closely to the figure as possible.

If you want the character to stand you can stand him up by attaching a bent pipe cleaner to the rear.



The character that the pupils then create is something completely different from the teacher's example. In other words it's not with a question of dictating templates but liberating structure.

Description of characters



Name _____

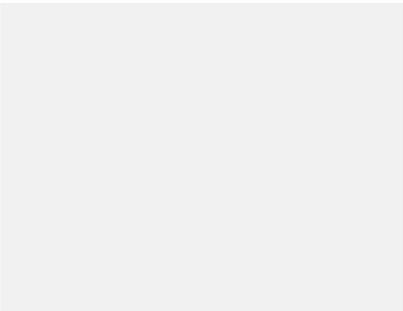
Age _____

Family _____

Hobby _____

Attribute _____

General _____



Name _____

Age _____

Family _____

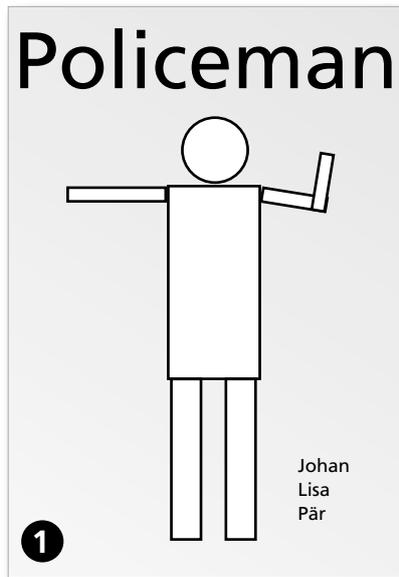
Hobby _____

Attribute _____

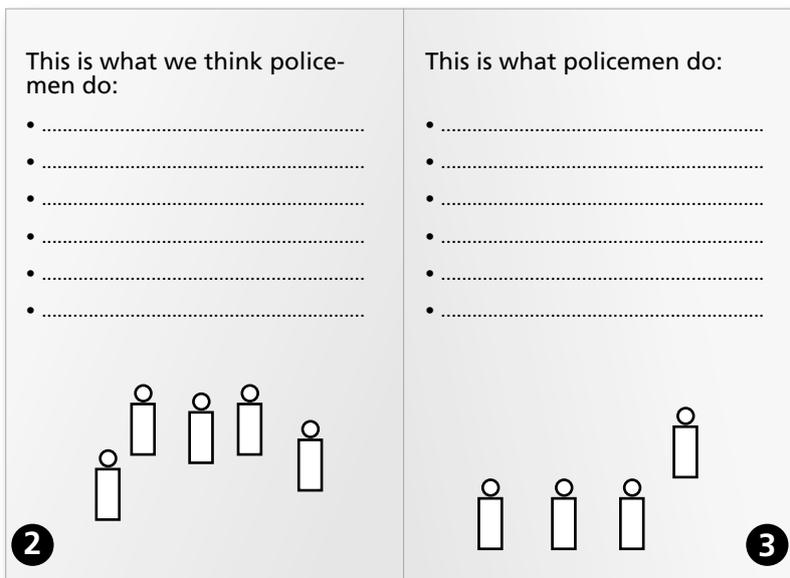
General _____

Fold an A4 sheet of paper in half so that you get a four page book. The pupils who can write for themselves will do so. The others draw instead. You could possibly give this exercise to pupils who need extra challenges. If you work in age-integrated groups you might chose to give this assignment to the older pupils.

It is extra nice if representatives from the professions that the pupils chose come to the final show.



The first page could contain a picture, the names of the authors and a title for the book.



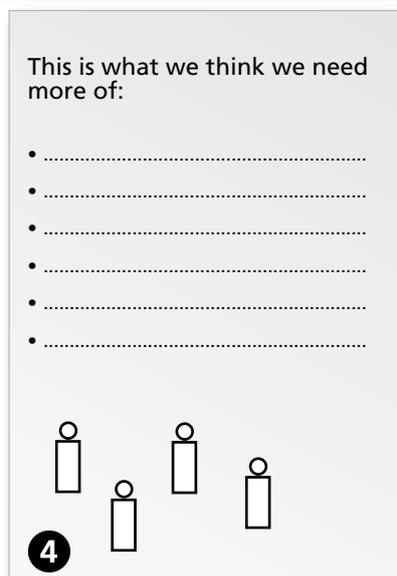
On page two pupils could write/draw what they think that the person is doing today.

On page three pupils could write/draw what they have found out that those persons do.

Maybe you could have the ones who can write an e-mail to the selected person?

Perhaps someone in the group could call?

Perhaps someone in the group has a parent you could ask?



On page three pupils think about which changes can be made and what they think the persons can do more of.





Storyline

Method: Storyline is both a teaching method and an attitude based on teachers and their pupils together creating a story in the classroom. The pupils live the part of the persona that they have themselves created. This helps them find the motivation to work with the idea and facilitates their understanding of the subject matter.

Storylines about traffic: Those teachers that have tested the Traffic and Public Transport Authority Storyline tell us that their pupils have felt a great degree of involvement in the story and its persona and have been able to re-enact the course of events that would otherwise be alien to them.

'My Road' is a Storyline created for pupils between Nursery school and Form 3. In this Storyline, pupils think about the immediate environment and the people in that environment. Based on a model they construct themselves they think about what could happen and what they could exert some influence over. They consider who are the decision makers and to whom they could turn in order to make changes to their immediate environment.

In addition to 'My Road', The Traffic and Public Transport Authority, City of Göteborg has developed two more Storylines.

'Commuter Karl' is written for children in Forms 4 – 6 and allows the pupils to follow and try to influence Commuter Karl as he commutes to work each day in his car.

In 'Love and madness', written for pupils in Forms 7 – 9, they meet Johan and Lisa who have been involved in a moped accident. The pupils discuss what can be done to prevent such accidents and who should do it.

Resources and inspiration: On our home page or on the Traffic for Life CD you will find all the material you need to make your own copies and files containing My Road and the other Storylines in pdf format. On the CD you will also find sources of inspiration such as films, pictures and some of the work done by pupils at other schools based on Storylines and examples from our other Traffic for Life teaching material.

School is one of the most important places where the community can reach children and youth. It is here that we can begin to work on changing attitudes and behaviour. Awareness in itself does not achieve this change. Only when the knowledge imparted is put in its right context and they are able to reflect on what they have learnt that changes will occur.

Children and youth are exposed to great risks in traffic. Children and youth are the commuters of tomorrow and the decision makers of tomorrow.

Only by integrating traffic issues into teaching based on this perspective, can we create a better chance for pupils to form their own opinions and to make their own choices, now and in the future.

www.trafikforlivet.se

Traffic for Life is the creation of The City of Göteborg Traffic and Public Transport Authority. Its aim is to support and inspire teachers in their efforts to integrate traffic issues into their curricula.



Göteborgs Stad
Trafikkontoret