Commuter Karl

A STORYLINE ABOUT TRAFFIC
AGE 10-12

City of Göteborg

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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
- 'Mulitimedibyrån's' video and sound editing courses
- Examples of our other teaching material

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Teaching material ISSN: 1653-0756

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Introduction

In your hand is a teachers' handbook for the Storyline Commuter Karl. It has been written for pupils aged 10-12. Pupils follow, and try to influence Karl as he commutes to work in his car. It is our hope that in using this material, you will find it easier to integrate traffic and environmental 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 the situation. They are encouraged to think theoretically about how they believe things to be before being confronted with reality. The characters in the story are created by the pupils and are the staring 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 characters involved. Teachers that have tested the Storylines made by the Traffic and Public Transport Authority tell us that their pupils have felt a great degree of involvement in the story and its characters 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.

'My Road' has been written for the schools' youngest students (age 6-9) and brings up issues such as the environment in the immediate vicinity of the school, who can influence this environment, behaviour in traffic etc.

In **'Love and Madness',** pupils aged 13-15 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 you will find pdf files of all our Storyline booklets.

A CD has also been published in Swedish with films, radio jingles, articles and work that schools using our Storylines have produced.

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

My road – Storyline

Commuter Karl – Storyline

Love and Madness – Storyline

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Summary of Commuter Karl

The aim of this storyline is to give pupils an insight into the environmental problems caused by traffic today, and to encourage them to think about how they and their families get around from place to place. It should also provide them with the knowledge to be able to make their own active choices in the future.

Pupils begin by meeting Karl, a sole commuter who lives in a small town outside Gothenburg. Every day Karl drives alone in his Volvo Kombi to his job in Gårda. Pupils get to know Karl and consider why he chooses to drive to work. Then they are to consider how many commuters there are in the Gothenburg region, why people commute and what kind of problems are caused by the large amount of traffic on the roads.

They will then themselves make different characters within the traffic area and think about traffic issues from the viewpoint of the characters they have chosen to make. They can investigate and examine advantages and disadvantages relating to different methods of transport. They should also come up with arguments to convince Karl and other sole commuters to find more environmentally-friendly ways of getting around.

The storyline concludes with pupils thinking about how they themselves get from place to place, and whether any of their arguments for an environmentally-friendly means of travel would alter their own behaviour.

The storyline offers the possibility of working with a number of themes:

- Environmental issues.
- The attitudes and values of different people
- How our own actions influence our environment and other people
- Messages in pictures, text and music
- How to argue from a particular standpoint
- What we can do to influence others
- Society's responsibilities regarding transport, traffic and the environment.
- Democratic processes
- How to find information and interpret statistics and diagrams
- Mathematics
- How our language can be used and how it varies in different situations
- How you describe someone

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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 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 display 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 cross-curricular 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.

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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.

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The Planning Matrix is on pp. 10 and 11.

Instructions for the Planning Matrix

These instructions should be read together with the planning matrix. The purpose of the storyline is to get pupils to think about the impact of traffic on the environment and our health. Since it is presumably not a problem that they normally think about, it is important to create scope for the thoughts they actually have. So, let them draw parallels to parents and other people they know in order to generate interest in commuting.

The storyline begins with the pupils meeting Karl, who is sitting on a chair in the classroom one day. Let them ask and wonder about who he is, but don't give any answers – ask counter questions instead such as: Who do you think it is? What do you think he's doing here? It helps to build up excitement in the classroom. Once everyone has sat down and there is silence, don't say anything, just play Sound file 1, where Karl introduces himself. (The sound file can be downloaded from www.trafikforlivet.se)

Karl can be easily made using two pairs of tights, some newspaper, a balloon and wallpaper paste. See appendix 1. The text of the sound file is printed out as appendix 4 if you want to introduce Karl in a different way. It can also be useful to have someone you know record what Karl says in case you want to have Karl say other things later in the project, e.g. during section 3.

Section 1–3:

The pupils get to know Karl and think about why he chooses to take the car to work instead of travelling by public transport or car-pooling. The information they receive about Karl is brief, as we feel that it gives you and your pupils greater freedom of action and scope for imagination. Feel free to add more things about Karl together with your pupils.

In section 2 we suggest allowing the pupils to each do a cartoon strip of three pictures. You can, of course, replace the cartoon strip with some other practical creative activity, but try to give the pupils the opportunity to create something by some means other than writing or speaking.

In section 3 we suggest having someone record what the pupils have written so that you can play it in the classroom the next day. The pupils will feel that someone has taken their work seriously and done something with it. It will hopefully also give rise to some laughter and comments when they get to meet a speaking Karl who says exactly what they had suggested. It is vital for all the pupils' monologues to be represented..

Section 4–5:

Here we want the pupils to realise that commuting by car is a problem for the environment. The question that is asked is "In how many ways do you think that Karl's travelling by car is affecting the environment?"

Try to get the pupils to come up with as many different ways as possible. Road wear, tyre wear, petrol consumption, carbon dioxide emissions etc. It is important for the pupils to have to think and guess first so that they will be motivated to then find out how things actually are.

They can consider one car commuter, in other words, based on Karl's specific mileage and petrol consumption, as this is easier to survey. Then they can count commuters in the Gothenburg region based on statistics presented in appendix 5. Have them convert the petrol consumption into bathtubs or buckets, for example, to make it easier to visualise.

Section 6:

Via sound file 2 (appendix 4. Can be downloaded from www.trafikforlivet.se) the pupils find out that Karl's boss has decided that the company is to become environmentally-friendly.

Section 7–8:

Here the pupils go back to Karl to consider why he continues to commute by car despite its major negative impact on the environment. They can also investigate whether Karl could get to work in some other way.

Section 9–18:

Here the pupils can consider who would be able to work to change the behaviour of Karl and many other sole commuters. Who can determine such issues?

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The pupils can create characters in the form of face collages and make up characteristics for them. A sample structure for how to create a face can be found in appendix 2. If you don't want to have the pupils create face collages, you will find suggestions for other things to do in appendix 3. The pupils can think about what data they need in order to have an influence. They can write down problems and discuss these with others. This will avoid them going off aimlessly and reading all about traffic. The pupils must have decided in advance what they want to know before searching for data. In section 14 it may be a good idea for a teacher to pretend to work at the National Road Administration or the Traffic and Public Transport Authority. Welcome the pupils solemnly to a meeting where all professional groups with common powers are to do something about the situation of all sole commuters.

It will then be a natural continuation to say, for example "Well, you now have one day to produce a proposal for how you want to continue. See you here at the National Road Administration/Traffic and Public Transport Authority again tomorrow at ? o'clock, so you can all present how you intend to proceed. By calling such meetings, you naturally achieve balancing between the groups. They may also decide that they want to collaborate on certain issues – or they can utilise data that another group has found. It is important for the pupils to outline ideas and proposals and receive responses. They should not begin producing a finished product until they have obtained opinions on their ideas and sketches.

The pupils can think about how their characters would be able to influence sole commuters. How will they reach them? How will they address them? What sort of media will they use? There is scope here for making radio jingles, street theatre, banners, TV features, multimedia presentations, information brochures and much more. This is a good opportunity to work with a lot of different forms of expression so that many pupils feel that the work is fun and meaningful. (You can find tips and ideas on working with multimedia in school at www.multimedia.skolutveckling.se) You can hear how Karl receives the pupils' message in sound file number 3 (appendix 4. Available to download from www.trafikforlivet.se).

Section 19–21:

Here we want to give the pupils something to think about. It is easy to think that others should change their behaviour, but perhaps they should consider their own way of doing various activities. Appendix 9 is a form that you can use as a basis. There is scope for integrating diet and exercise and individual health if you wish.

We suggest concluding the storyline with a traffic fair, to which parents and other interested parties are invited. It is always valuable if some experts from the field are invited to answer the pupils' questions and look at what the pupils have produced during the project

Section 22:

Evaluation. The Traffic and Public Transport Authority staff would very much like to hear from those of you who have tested Storyline. We would like to know what your pupils and your colleagues thought about it. Please do give us your feedback.
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We will send you a small token of our appreciation.

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Storyline	Key questions	Activity	Organisation	Material	Result
1 Presentation of Karl		When the pupils come into the classroom Karl is sitting on a chair. The teacher introduces Karl using sound file 1 – or by talking about him	Whole class	Karl – full-size figure from two pairs of tights. (appendix 1) Sound file from www.trafikforlivet.se Printout of sound file 1 (appendix 4) Possible map	
2	What else do you think Karl does in his car other than driving? How do you think he feels? Is there a difference when he travels to and from work?	Brainstorming Discussion The pupils can make a cartoon strip of 3 boxes in pairs Presentation to the class	In pairs Whole class In pairs Whole class	Paper and pens, Flipchart Paper and pens	List Cartoon strip drawings Verbal presentation
3	What do you think Karl is thinking about when he's driving his car? What do you think he says?	Brainstorming The pupils can write a monologue Then have someone record what the pupils have written without them knowing, so that you can play it in the classroom the following day	Two and two	Paper and pens tape-recorder	Written and spoken monologue.
4 Environmental impact	In how many different ways do you think Karl's travelling by car is affecting the environment? How great do you think the impact on the environment is in one year?	Brainstorming Divide up the pupils' suggestions and have them first guess and then find data Report for the class	First groups of 4 Then whole class Groups of 4 Whole class	Paper, pens Internet, telephone, reference books, pocket calculator. Links to useful Internet resources can be found on www.trafikforlivet.se (In Swedish)	Pupil hypotheses Posters for class presentation Verbal presentation
5	How big is the problem of "all the Karls" that commute?	The pupils are assigned the task of making well-founded guesses as to how great the environmental impact from all the sole commuters is. Each group reports their guesses and how they reasoned. Collective discussion on the result. Take plenty of time to consider different municipalities, e.g.	Groups of 4 Whole class	Statistics and data (appendix 5) possibly computer, Internet Links to useful Internet resources can be found on www.trafikforlivet.se (In Swedish)	Pupil hypotheses
6 Environmental profile		Karl's company has decided to become a company with an environmental profile. All employees are urged to use public transport. The pupils are assigned the task of helping Karl.		Sound file 2 (appendix 4)	
7 Alternative means of transport	When do you have to use a car? Do you think that Karl would be able to get to work in some other way than travelling in his Volvo?	Verbal brainstorming Brainstorming Report to whole class	Whole class Groups of 4 Whole class	 Paper and pens www.trafiken.nu Flipchart	 Verbal presentation
8	Why do you think that Karl has not chosen a different alternative?	Discussion	Whole class		
9 Other players	Who makes decisions that affect how people decide to travel?	Brainstorming	Whole class	Flipchart+ pen	List
10	Who do you think could work to alter sole commuters' behaviour?	Brainstorming Report to whole class Let each pupil choose to create/be one of the players. It doesn't matter if there are several of the same type as long as all suggested professional groups/players are represented	Groups of 4 Whole class Individual	Paper and pens Flipchart	List

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Storyline	Key questions	Activity	Organisation	Material	Result
11	How do you want your character to look?	The pupils produce their character in the form of a face collage.	Individual	Coloured paper, cloth, wool etc. (appendix 2 and 3)	Characters
12	What would you like to know about each character?	Brainstorming Discussion	Small groups Whole class	Paper, pens Flipchart	Criteria list
13	How would you describe your character?	Write a character description	Individual	Paper and pens	Descriptions
14		Presentation to the class where each pupil shows and tells about their character. You could do this at a "meeting" at the Traffic and Public Transport Authority, for instance. Pretend to welcome all professional groups to a meeting to do something about sole commuters using common powers. Put characters and descriptions up on the wall.			Verbal presentation Display of characters
15	What data do the characters need to enable them to have an influence? Where will you find this data?	Let the pupils first write down problems. Let them present their problems to another group, who will give responses. Let them also briefly report to everyone at a new "meeting" at the Traffic and Public Transport Authority. Data search	Individual/pairs Groups – response groups Individual/pairs	Paper and pens Internet, telephone, books	Problems Data analysis with the teacher
16	How can your characters have an influence?	Brainstorming Report Each player/group of players chooses a method of presentation and justifies their choice Select form of address, what will be included, how it will be presented and layout. Then produce the presentations	Groups of 4 Whole class Individual/pairs Introduce the response group First, introduce the response group and then the teacher who will also give responses.	Paper and pens Flipchart Depending on presentation method: Tape-recorder, computers, digital camera, coloured paper, coloured pencils, paints etc.	Presentation basis
17		Everyone presents to other classmates and Karl			Verbal Presentation
18		Karl has begun to travel by train and cycle		Sound file 3 (appendix 4)	
19 Own transport	When do you actually need to transport yourself? What means of transport do you choose when you go to different activities?	The pupils are given the task of listing activities they do each week and how they get there.		Copying basis (appendix 6) Pens	
20	Which of the arguments you developed for influencing commuters would get you to change your means of transport?	Discussion Assessment exercises	Small groups/whole class Whole class	 See www.trafikforlivet.se under material/Forumspel. Included in the pdf file on forumspel.	
21 Traffic fair	Invite parents and other interested parties, possibly some traffic planners who can answer the pupils' questions. Presentation of Karl and what the pupils think about him. Cartoons strips and monologue. Presentation of the pupils' work under point 16 for influencing and helping Karl. Important for the pupils to present their characters plus what they considered and how they worked. The pupils also present their thoughts on their own transport and how they could make changes.				
22 Evaluation	It is vital to evaluate a storyline methodically because it is not always easy for the pupils to see how their recently-acquired knowledge meets the targets of the various curricula.				

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Characters – life size

It is easy to make life-size characters. You make the head using a balloon, strips of newspaper and wallpaper paste. This technique is called papier mâché.
For the face you need paint, and tissue paper or wool for hair.

For the body you need two pairs of tights and a lot of newspaper. It is useful to have some string or wire to attach the body to the head. Clothes and accessories are also required.

In the picture to the left you can see farmer Gustav and his wife Tilda, made by Cecila Pringle from Framnässkolan in Gothenburg.

Blow up a balloon to a size slightly smaller than a normal head. Lay out a newspaper and, if required, attach the balloon to it with tape. Mix the wallpaper paste with water to a suitable consistency.

Tear strips of newspaper and stick them round the balloon using the paste. Build up the layers and spread the paper to give a smooth surface. Put some of the torn newspaper into the wallpaper paste. This will form a pulp that you can shape into nose, mouth, chin and ears. (Papier mâché)
If you do this with pupils, it is important to discuss how ears, nose and mouth are positioned in relation to each other. (You will find more about this in the description of how to make a face collage).

It is a good idea to make a neck using a piece of cardboard. This makes it easier to attach the head to the body. In the picture they are using ordinary sauce packets, shaped into a tube and taped firmly to the balloon. To make it firm, the tube has been filled with newspaper. Layer paste and newspaper strips over and round the cardboard so that the neck becomes part of the head and doesn't fall off.

Then it needs time to dry before painting the face.

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Characters – life size

When painting characters, it is useful to have access to opaque paint. You can use hobby paint, which is available in beige face colour, or mix the required colour using white, red and brown, for example. Achieving a skin colour you are happy with requires patience and is a good picture exercise.

When doing hair and eyebrows, you can mix coloured tissue paper with wallpaper paste and layer it. Shape and arrange the eyebrows and strands of hair. You can, of course, also use tissue paper for the skin. Layer thin sheets of skin-coloured tissue paper using wallpaper paste. In this picture, only the hair and eyebrows are tissue paper.

Hair can also be made of wool fixed with glue. You can have several strands tied together in the middle. This will give the hairstyle a middle parting.

Fill two pairs of tights with crumpled-up newspaper. Tie together and shape into arms, torso and legs. Attach the body to the head and dress the figure.

Keep the figure or head once the storyline is over. It is simple to paint with a fresh coat and change the hair, clothes and accessories to create a new character.
Clothing and ornaments make a huge difference

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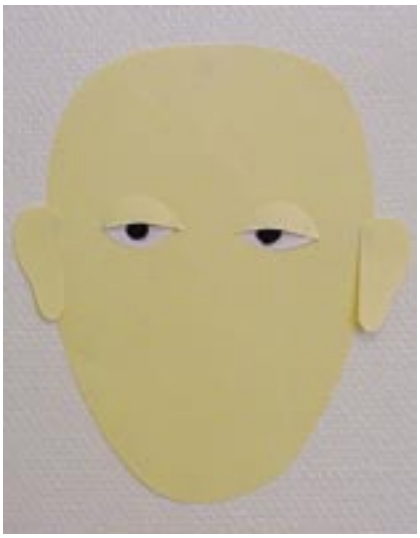
Face collage

One of the cornerstones of the approach behind Storyline is that the teacher must always ensure that the pupils have a clear structure for what they have to do. A structure that helps them and gives them freedom to create something of their own without feeling uncertainty and frustration. Here is an example of such a structure.

The pupils must create characters in the form of a full-scale face. The teacher begins by cutting out a face shape from a suitable-coloured paper.

The teacher then cuts out ears and attaches them to the cut-out face shape using Blutack or similar. Using Blutack means that the ears can be moved, and you can discuss with the pupils where on the head the ears are actually positioned. The pupils can look at each other and perhaps also use something to measure.

Cut out the eyes from white paper and discuss their positioning.



Then add pupils and eyelids. The eyelids should stand out a little from the paper. Blutack can also be used for this. You can point out to the pupils that they can, of course, add both earrings and eyelids if they want. Perhaps their character uses mascara or some other make-up.

The positioning and slant of the eyebrows can give rise to a lot of discussion. What happens if I raise the outer edges of the eyebrows so that they slope in towards the nose? Here you can tell the pupils to get into pairs opposite each other and try out different facial expressions: angry, surprised, happy etc. and watch what happens to the eyes, eyebrows etc.

The hair can be cut out of paper, but the pupils can have a free hand using fabric, wool or some other material. Naturally, the pupil decides whether their character will have any headwear or other accessories.

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The nose is made of stiff paper. One major advantage of the collage technique over drawing characters is that if you have a detail you are not happy with, you can simply throw that bit away and redo it. You don't have to throw the whole thing away.

The mouth is the last thing you make and then it is up to the pupils to create the character they want. Allow plenty of scope for their creativity!!!

The characters the pupils then create are totally different to the teacher's original. In other words, it's not about giving them governing templates, but a liberating structure.

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Name badges

If, for whatever reason, you don't want to have the pupils create their characters visually, you can instead have them make name badges to wear. They can also create a character here by coming up with a name and characteristics.

Name: _____

Occupation: _____

Organisation/Company: _____

_____

This can be done very simply by handing out prepared cards to the pupils where they fill in name, occupation and company.

You can get more entertaining name badges if you allow the pupils to use the collage technique to make them.

Name: _____

Occupation: _____

Organisation/Company: _____

_____

You may also want to have the pupils make name badges even if they have already created their characters full size. If so, you can use the digital camera or an ordinary photocopier to reduce the face.

Name: _____

Occupation: _____

Organisation/Company: _____

_____

Another alternative is to put the pupil's own face on the name badge using a digital camera.

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Sound file 1

Hi

My name's Karl Dahlström and I'm a computer technician. I work at an IT company in Gårda, in Gothenburg, but I live in Alingsås, 45 kilometres away. I am married with two children, Johan aged 12 and Jesper aged 10. We moved from Gothenburg to Alingsås when we had the children, as we didn't want them to grow up in a big city with everything that means. Since then I have commuted to work in Gårda every day. Driving is fine, but in recent years there has been a certain amount of queuing on the way in. I drive a Volvo Kombi and it feels good and safe. I don't have very much spare time. I work very hard and then there's the house to take care of and making sure the kids get to all their activities.

Sound file 2

I'm feeling rather down today. I got an e-mail from the boss this morning, which he'd sent to everyone at the company. He's decided that we're to become an environmentally friendly company. We've got to sort waste and bring our own mugs for coffee. We're to reduce the temperature and must switch off our lights when we leave our desks. That's all fine, but the boss also thinks that we employees should stop travelling to work by car.

Evidently there's some prize that the company can compete for for being the most environmentally friendly.

How can I get to work without the car! I've worked here for ten years and I've always come by car! I like driving. I don't even know if it's possible to get here without a car!

Undoubtedly, the others at the company will appear more environmentally friendly than me, and, of course, it's easy for those who live in Gothenburg – they can cycle or walk or whatever, but there's no way I can cycle from Alingsås. It's over 40 kilometres.

No doubt the others will get higher wages than me just for this. What am I going to do???

Sound file 3

Listen – thank you, everyone. Thank you for your support. At first, I considered forgetting it altogether and just not bothering about the company's environmental policy.

I just thought about the boss being pleased with me and didn't consider that what I did was actually significant. However, now I realise that the most important thing is not what the boss thinks, but how it affects nature. It's not very clever of me to have been driving to work for 10 years. I worked it out. That's 160,000 kilometres just to and from work, just me. 160,000 kilometres – do you know how far that is? 4 times round the world!!!! As you know, there are many like me who are also destroying the environment. I don't know what I was thinking about before.

It seemed as if there was no point even worrying about paper sorting, as I still couldn't change everything. At first I just wanted to forget it all, but then you made me reconsider. Of course, it takes longer by train, but it gives me chance to read the paper or sleep a while. My wife says that I am much better company now when I get home after having slept on the train. And I have the energy to play with the kids. Before I always sat and read the paper when I got home, but now I read it on the train.

Sound files are available, in English, on www.trafikforlivet.se

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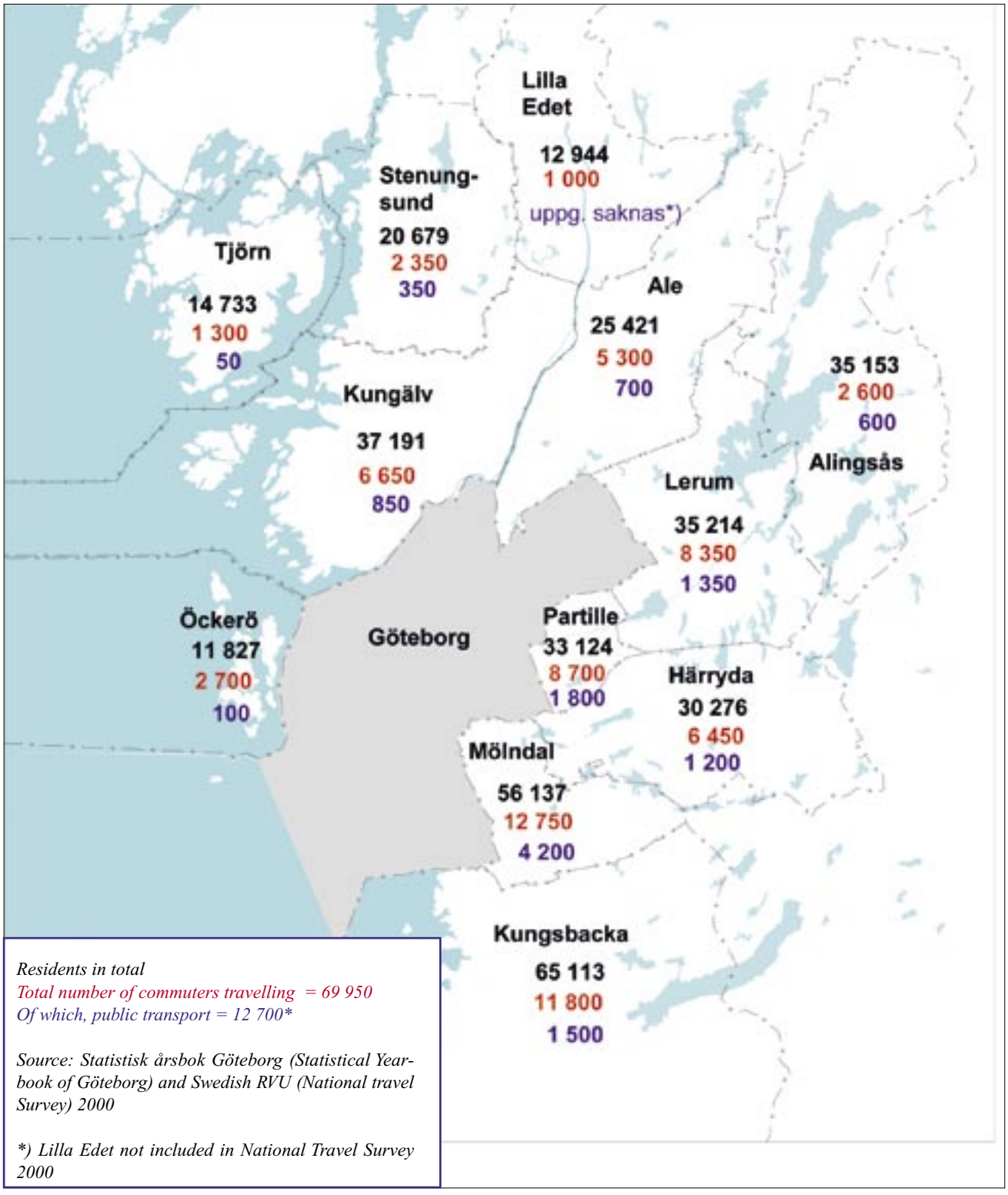
Commuting statistics



This page shows Commuters from Gothenburg's suburban municipalities to workplaces in Gothenburg.

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Activities	How far is the activity? (back and forth)	How much do the things you need to bring weigh?	How do you normally get there?	Advantages (both for you and the environment)	Disadvantages (both for you and the environment)	What alternatives are there?	Advantages (both for you and the environment)	Disadvantages (both for you and the environment)
E.g. School	2 km	1 kg	Cycle	is fast, no exhaust fumes…	…	Walk	…	…
E.g. Riding	8 km	2 kg	By car	is fast…	…	Bus 183	…	…

Appendix 6 can be found (without text samples) on the Traffic for Life CD and also at www.trafikforlivet.se

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Storyline

Method: Storyline is both a teaching method and an approach 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.

'Commuter Karl' is a Storyline created for pupils aged 10-12. In this Storyline, pupils meet Commuter Karl, who commutes to work each day by car. What is he thinking? What makes him act the way he does? The pupils re-enact his day-to-day life, considering what can influence Karl to modify his behaviour. The matter of their own traffic habits becomes more relevant.

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

'My Road' has been written for the schools' youngest students (age 6-9) and brings up issues such as the environment in the immediate vicinity of the school, who can influence this environment, behaviour in traffic etc.
In *'Love and Madness',* written for pupils aged 13-15, 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 www.trafikforlivet.se or on the Traffic for Life CD you will find all the material you need to make your own copies and files containing 'Commuter Karl' 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.

target

City of Göteborg

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