

# Love and madness

A STORYLINE ABOUT TRAFFIC

AGE 13 - 15



[www.trafikforlivet.se](http://www.trafikforlivet.se)



City of  
Göteborg

www.trafikforlivet.se

<b>On www.trafikforlivet.se you will find</b>	English	Swedish
• General information about the Storyline method	X	X
• All our Storylines	X	X
• Link library related to each Storyline		X
• Examples of our other teaching material		X
• Our courses		X

**The Traffic for Life CD contains (only available in Swedish)**

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

Text and manuscript: Ylva Lundin

Photo: Eva Marsh, Ylva Lundin, Stina Olsson

Layout: Creative Support / Ivelind Design

Project manager: Camilla Henriksson

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

<b>Introduction</b>	<b>4</b>
<b>Summary of Love and madness</b>	<b>5</b>
<b>What is storyline?</b>	<b>6</b>
<b>Things to consider before starting</b>	<b>7</b>
<b>Instructions for the planning matrix</b>	<b>8</b>
<b>Planning matrix</b>	<b>11</b>
<b>Appendix 1 – Full figure instruction</b>	<b>14</b>
<b>Appendix 2– Excerpts from journal entries</b>	<b>16</b>
<b>Appendix 5 – Glossary</b>	<b>19</b>
<b>Appendix 6 – Police Report</b>	<b>20</b>
<b>Appendix 7 – Statistics</b>	<b>22</b>
<b>Appendix 8 – Name tags</b>	<b>23</b>
<b>Appendix 9 – Structure of collage figure</b>	<b>24</b>
<b>Appendix 10 – The zero tolerance vision</b>	<b>26</b>



## Introduction

In your hand is a teachers' handbook for the Storyline 'Love and madness'. In it, pupils aged 13-15 meet Johan and Lisa, who have been involved in a moped accident. The pupils then discuss what can be done to prevent such accidents and who should do it. 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 are given great latitude in creating the story's style and content. Teaching is based on the pupils' own understanding of the characters 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 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 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. 'Commuter Karl' has been written for pupils in age 10-12 and encourages them to follow and try to influence Karl as he commutes to work by car.

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](http://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](http://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

All material on our CD and on our home page may be used without prior permission for teaching 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 Love and Madness

This storyline is primarily intended for age 13-15 and is written against the backdrop of the many accidents that befall young people riding mopeds.

### The aim is:

- To get pupils to live the part and to understand what can happen if they meet with an accident.
- To encourage them to pay attention to traffic laws, use the appropriate safety equipment and to take greater care in traffic.

### This is the topic outline:

This is the topic outline: Johan has been out with his friends on his moped. He meets up with his girlfriend Lisa, whom he loves very much, and invites her to ride on the back of his moped. Lisa doesn't have a helmet to wear, but Johan persuades her she doesn't need one because they'll only be going a short distance. Johan is driving too fast and is unable to prevent the moped from going straight into the path of a car, which hits them. Lisa and Johan are thrown from the moped into the road. The driver of the car is uninjured but in shock. The police and an ambulance arrive on the scene and the youngsters are taken straight off to Accident and Emergency. Johan's injuries are fairly minor and he doesn't lose consciousness. Lisa, on the other hand, is unconscious and very badly injured; no one knows whether she'll pull through or not.

The pupils are introduced to Johan and Lisa in the form of dolls to be used in the classroom. They should enter into the part and understand what has happened and how the accident has affected Johan. Then they should be encouraged to consider what types of people work to prevent these accidents. Could there have been another outcome? Pupils are given the chance to bring these characters to life and to determine their appearance and personalities. They should enter into the character and see what exactly influences youngsters like Lisa and Johan.

The storyline concludes with pupils presenting these ideas and influences to invited guests, such as friends and parents.



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

- The human body, first aid and the effect of drugs on the body
- The attitude and values of youngsters and the effect of peer pressure
- Rules and laws
- How our own actions can affect other people
- Road safety
- How you describe someone
- The influence of mass media
- What you can do to influence others
- How to find information and interpret statistics and diagrams
- Messages in pictures, text and music
- How our language can be used and how it varies in different situations
- Speed, friction and braking distance
- Different professions



## 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 commen-

cing. 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 vi-

sual creation with the pupils so it takes a great deal of space. The best thing is if you have access to a specific classroom. 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

The planning matrix is divided into 30 sections.

### Section 1–12:

In the first section the pupils will enter into how Johan and Lisa and the others involved feel when something like this happens. There is a point in having a fictitious example as a starting point since you do not know what the pupils have been through themselves. Thereby the pupil gets to choose what they do and do not want to share.

It is important in this storyline not tell the pupils too much too soon. An essential part of the storyline is that the pupils themselves think about issues such as: What do you think might have happened? This question is consciously posed two times, both in section 2 and 4. The point is for the pupils to first think completely without prejudice and then with the first information they get.

The journal entries in appendix 2-4 are written by a paramedic and we have consciously not reformulated it so that it can be understood by a layman. There is a dictionary for the teacher in appendix 5, but is not our intention that the journal is to be processed in such a way that everything in it is understood. It is enough that the pupils get enough insight into the journal to understand that Lisa is in a bad way. The dictionary should hence not be given to the pupils when they read the journals. Pose questions that will make the pupils think about what is written in the journals. For example: What in the journal indicates that Lisa is badly injured? Feel free to touch on the journal later as work progresses. It can serve as a start off point in following how Lisa is doing later on while the pupils are doing other things. It might be suitable to review the human body and its functions at this stage. The dictionary can be put on the wall together with the journal once section 12 has been completed so that it becomes part of the frieze.

Note! There are three variants to Johan's journal. One where Johan is under the influence of alcohol and some narcotic substance, one where he is under the influence of alcohol and one where he does not have a trace of any intoxicant in his body. It is up to you in your planning teams to decide which version you want to use when you work with the storyline.

In section 10 it says day two of the storyline. We think it would be good if you could plan so that section 1-9 are done in one afternoon so that the pupils can think during the night and meet Johan awake in an upright position the next day. If you want a prac-

tical element during the first day we suggest that you add short dramatisations after section 7. Let the pupils in groups decide a person's perspective; Lisa's, Johan's or Sven Stensson's and think about what they think might have happened before the accident. You can for instance give them a fairly short time to rehearse and 60 seconds to perform. Feel free to film their enactments for use in section 29.



### Section 10–12:

This is where the pupils really get the time to enter into the feelings that Johan and Lisa's parents might have about what has just happened. In section 11, the pupils will paint Johan's emotions and write poems for the paintings. You get the most effect if the pupils write poems in the first person. To raise the quality of the pupils' work even further you can let them put sound to their poems.

In section 12 both dramatisations and role-play are suggested. This is where the pupils need guidance from the teacher so that they do serious dramatisations and do not just goof around. Discuss with the pupils which ways the parents might react before they get started. Also discuss after each dramatisation so that each pupil feels that their interpretation is taken seriously. The idea behind the subsequent role-play is to get the pupils to think thoroughly about what is said between Johan and Lisa's parents. Let one group do their dramatisation again. Let the other pupils put their hands up when they

think someone should act in some other way. Let the one who puts his hand up, get up and take the role of the person that they want to change. When the pupils feel like they are done with the dramatisation you proceed to the next. This role-play is reminiscent of Forum plays but does not include all of these ingredients. If you would like to read more about forum plays you could do so at [www.trafikforlivet.se](http://www.trafikforlivet.se) (in Swedish). Section 12 can be excluded completely if you as a teacher think dramatisations that are so emotional are too difficult. If you do so, add dramatisations after section 7 instead.

From section 13 to section 29, Lisa and Johan are not mentioned in the planning matrix. It is however important that they are not forgotten. Make a habit of going back to Lisa and report on how she is doing (she is slowly getting better). In one school the teacher chose to have Lisa's injuries as a starting point when they studied the human body. Perhaps you can let the pupils themselves choose one of the people involved and write a diary entry on the basis of that person. In one class the teacher decided to follow what happens to Johan after the accident. Johan has turned 15 and has thereby become criminally responsible. It can be a starting point for working with laws and civil rights.

### Section 13:

Here the pupils get an idea of how big the problem of moped accidents is. Moped accidents are the most common traffic accidents involving injury and death of 15 year olds and thus not a problem that people coming into the age of using mopeds or their parents can disregard. In appendix 7 you find statistics of traffic accidents in Gothenburg arranged after age groups. The yellow sec-





## Instructions for the Planning Matrix

tions shows accidents where people on mopeds have been involved. If you would like to use more statistics there is more to download from [www.trafikforlivet.se](http://www.trafikforlivet.se) (Swedish text). There you will find for example an array of diagrams that present injuries and deaths in traffic in different ways. These are well suited as a basis for discussing how you can present facts in a diagram to highlight a message.

### Section 14:

In this section it is important to discuss what rules and laws are in effect and what society is already doing to prevent accidents such as this one.

### Section 15–28:



Here the object is that they themselves are to be influenced by thinking about and finding arguments that they think can affect people their own age. It is important that all of the professions that the pupils have suggested are represented. Either you will discuss this with the pupils so that you agree on which pupil will belong to which profession or you can draw lots for the professions.

In section 21 – 28 it is really important to work imaginatively and not just find and present facts. Spend time on discussion of

how you can effectively reach a certain target audience with a message. Youths are surrounded on a daily basis by messages that are there to influence them and therefore it is important that they are familiarised with how this is done. This part of the storyline will, and must, be allowed to take a lot of time.

Pupils should create imaginary characters that belong to a profession that can influence 15-year-olds. They should not be Donald Duck or John Major, but rather a person they have made up. When they have created their character you will discuss, in the whole class, what else it is you would like to know about each character. As a teacher you can add things if you feel that the pupils have missed something essential. This list of criteria will then be used as a starting point when the pupils describe their characters.

At one school the teachers let the pupils work with themselves as a basis rather than letting them create characters with different professions. There are many advantages to letting the pupils create their own characters in a storyline, but if you wish you can of course let the pupils create material for influencing themselves as a basis rather than people from different professions. In that case you will have to exclude the planning matrix' items 15-20 and under item number 21 and onwards you will have to formulate the questions and instructions so that they are directed at the pupils rather than not at the characters. The story should still be kept alive by letting the pupils follow the fate of Johan and Lisa.

Here it is important that the pupils themselves feel that their character can influence the progression of events, that their actions are important, that it is their "story". That is why we suggest that they present their characters in a fictitious meeting initiated by the Traffic and Public Transport Authority with the object of striving towards the zero tolerance established by the Government. Allow the pupils to immerse themselves in their characters. If the pupils feel unsure about oral presentations let them first make an extensive presentation of their character within the same group of professionals. Then let the pupils go to the front of the class in their groups and present their characters. It is important that they have their characters

with them when they do this.

Let them then have a moment in their group of professionals where they can discuss what they think that their group can do. Inform the pupils that what they are working with now they will present in section 29. It is important that they have the goal ahead of them. Give each group an A3 sheet or a piece of paper from a flip chart to write or draw their ideas on. This outline of ideas shall then be presented to the rest of the class after the appointed time. It is important that you make a point of the fact that this is just going to be a sketch of ideas and they should not have made a finished product. Feel free to give instructions as though you were a representative of Traffic and Public Transport



Authority. (e.g. Thank you for these presentations. Here at Traffic and Public Transport Authority we thought that you would get a few minutes to discuss what you think could be done... We'll reconvene here at --- o'clock so that we can hear your ideas.)

In section 22 the groups get to present their ideas. Emphasise something positive with every group's suggestions and let all the participants of the meeting come up with more ideas and suggestions for improvements and development. If you want, you can instead let the pupil in one group meet with the people in another so that they can

20	21	22	23–25	26	27	28
Meeting: Character presentation	Groups produce a sketch of ideas	Meeting: Sketch of ideas New suggestions	Information search + discussions	Work material Storyboard, manuscript, sketches, survey	Meeting: Presentation of material	Production
						29 Presentation

## Instructions for the Planning Matrix

tell each other their suggestions and give each other feedback. More pupils can then be heard. In this case it is important to emphasise that it is the pupil's duty as a listener to come up with more ideas and not to criticise the other groups. After that let the different professions reconvene and process all the suggestions that they have received.

The next question that the profession groups will tackle is to find out what could affect the situation. Let them think for a moment and then write as much as possible. Each group will now have a sketch of ideas of what they want to do and thoughts about what they need to find out. They have to get feedback on this before they get started.

It is not until now that it is time to move on to section 24-25. Spend time discussing how to shape a message so that it is influential. Discuss the significance of the target group, layout, pictures, music etc.

Section 21-25 are preparations for the real work that starts in section 26. Now the pupils shall, based on what they arrived at in 21-25, elaborate material for what it is they want to achieve. It could be a storyboard if they've chosen to make a film; a questionnaire if they have chosen to do a survey; a sketch if they have chosen to make a pamphlet; a script if they have chosen to do a play and so on. This material will then be presented either in groups or at a new meeting at the Traffic and Public Transport Authority. The pupils must yet again get feedback from teachers and other pupils.

The pupils cannot start producing what they have suggested until that has been done. Make sure that all of the pupils are clear on the fact that what they are doing will be presented in section 29.

### Section 29:

The conclusion is an important part of the storyline. The pupils have put a lot of time and effort into producing an influential message. It is important that there are recipients of this message. You can, preferably together

with the pupils, think about who might be best to invite. It can for instance be persons from the police, Traffic and Public Transport Authority, emergency ward or a moped salesman who can answer the pupils' questions. It is important that the pupils know that Lisa does survive in the end. At Rambergsskolan in Gothenburg the teachers wrote a script that one of the teacher's daughters recorded. This sound file can be downloaded at [www.trafikforlivet.se](http://www.trafikforlivet.se) (in Swedish). The sound file contains a greeting from Lisa.

When working with this storyline you can add several different activities depending on whether you want to integrate other elements into the curriculum. If you intend to do this, plan well ahead.

For instance, quite a few physical calculations could be made concerning the accident with the police report as a basis. This could be about braking distance, speed, friction, weight and so on.

The speed of the car can for instance be approximated through use of an equation  $v = \sqrt{(200 \times k)}$  where  $k$  represents the

length of the skid marks and  $v$  the speed of the car. (see *Möte med matte*, Liber)

In appendix 6 there are notes from Sven Stensson's traffic case. At [www.trafikforlivet.se](http://www.trafikforlivet.se) there are two more notes from traffic cases to download: one for Johan and one for Lisa (in Swedish). These are not filled out. One question for the pupils could be: What do you think Lisa's/Johan's police report looks like? They can then fill out the traffic case note with help from appendix 6. What do you think the legal aftermath of the accident will be? Will there be a trial?

Perhaps the pupils will want to discuss how you act if you are the first person at a traffic accident. An element of first aid could be added when you discuss the accident, and be motivated by the journal entries. Heart compressions should however not be taught to pupils under 15 years of age.

If the language teachers want to participate you could have the pupils write poems or diary entries in a different language. You could also let the pupils describe what they think that a work day looks like for the profession that they belong to.

It could be a good idea not to add too many heavy elements before the pupils themselves have created their character since the entire storyline is built on their commitment. You can return to the scene of the accident later during the storyline.

Feel free to let the pupils keep a logbook describing what happens in the storyline in a normal notebook.

Links to articles about trimming of mopeds, surveys of young people's helmet habits, facts about mopeds and driver's licenses, brochures about alcohol, drugs and traffic and a game on the Internet about what you can do if you're the first person at the scene of an accident can be found in [www.trafikforlivet.se](http://www.trafikforlivet.se).

### Section 30:

Evaluation. 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:

Göteborgs Stad Trafikkontoret  
Trafik för livet  
Box 2403  
403 16 Göteborg  
[trafikforlivet@trafikkontoret.goteborg.se](mailto:trafikforlivet@trafikkontoret.goteborg.se)

*We will send you a small token of our appreciation.*



Storyline	Key questions	Activity	Organisation	Materials	Results
1 Presentation of the victims	The teacher informs that their names are Johan and Lisa and that they are 15 years old.	When the pupils come to school one day Johan and Lisa, 15 years old, in the shape of two dolls, will be lying on a desk with a sheet up to their chins. Lisa has a tube in her mouth/nose	Whole class	Dolls created according to appendix 1 or first aid dolls.	Questions and thoughts
2	What do you think could have happened?	Brainstorm Discussion	Groups of four Whole class	Note pad	More questions and thoughts, individually.
3		The teacher reads excerpts from the medical statement.	Whole class	Excerpts from journals (appendix 2)	
4	Who do you think has the worst injuries? What do you think might have happened?	Brainstorm Discussion	The same groups of four Whole class		Discussion
5		The pupils are given journal entries and try to interpret them.	The same groups of four and then the whole class.	Lisa and Johan's journals. (appendix 2-4) Glossary (appendix 5)	Vocabulary
6	Why do you think Lisa has worse injuries than Johan? How many different reasons could there be that Lisa didn't wear a helmet?	Brainstorm Discussion	Groups of four Whole class		Discussion A list
7		The teacher reads from the police report where it clearly says what happened.	Whole class	Police report (appendix 6)	
8 The accident	Who do you think is/are responsible for the accident?	Short discussion. Try to include people who are indirectly responsible.	Whole class	Note pad, pencil	List of the ones responsible
9	What could have been done to prevent the accident? Who could have done something?	Discussion	Whole class	Note pad, pencil	Lists of what could have been done and by whom These lists are saved for section 15.
10		On day 2 of the storyline Johan will be sitting next to Lisa. She is still in a coma.	Whole class		
11 Feelings	Which words can you use to describe how Johan feels now? Which colours could you use to describe how Johan feels now?	Brainstorm	Whole class	Note pad pencil	Glossary
		Let the pupils paint Johan's feelings.	Individually	Water colours, paper	Paintings
		Writing poems from his perspective with the help of the collection of words above. You could possibly also let the pupils put sound to their poems and paintings.	Individually	Paper, pencils	Poems
		Presentation: Let the pupils present their paintings and poems. Put their paintings and poems on the wall.	Whole class		Collection of poems



# Planning Matrix

Storyline	Key questions	Activity	Organisation	Materials	Results
12	What do you think Johan will tell Lisa's mum and dad? (Exclude this activity if you feel it is too sensitive)	Dramatisation Discussion of what he could have said instead based on the dramatisation. Possibly role-play	Small groups of 3 pupils Whole class	See instructions for the planning matrix	Dramatisations Discussion Role-play
13	How common do you think moped accidents are? What would you like to know about moped accidents?	The teacher shows the material at hand. Questions are written down. Pupils get to work with statistics surrounding moped accidents based on the questions above.	Whole class Whole class Two – three pupil/group	Statistics from the Traffic and Public Transport Authority concerning among other things moped accidents. (appendix 7)	
14	How can you prevent accidents like this from occurring?	Brainstorm Discussion	Small groups Whole class	Paper, pencils Note pad	A list
15	Which professions can do something to influence 15 year olds?	Brainstorm	Whole class	Note pad, pencil	A list
16	Everyone shall now create a character that belongs to one of these professions. Which of these professions would you like your character to belong to?	The pupils are split into small groups that work with one profession each. It is important that all the professions are included.	Small groups of two - three pupils		
17	What would you like your character to look like?	The pupils create their characters as collage figures or by creating a name badge	Individually	Cloth, yarn, paper, possibly colouring pens (appendix 8-9)	Collage figures or name badges
18	What would you like to know about each character?	Brainstorm	Whole class	Note pad, pencil	List of criteria for what should be included the description of a person
19	How would you like to describe your character?	Description of a character	Individually	Paper, pencils	Description of person
20	Meeting at the Traffic and Public Transport Authority	The Traffic and Public Transport Authority has called an introductory meeting to discuss how you can combine forces to influence 15 year olds. Oral presentation of the characters	Whole class	Zero tolerance vision (appendix 10)	Oral presentation Display of characters and descriptions
21	What can your characters do? Note! They are only to produce a sketch of ideas!	Pupils work in small groups and create a sketch of ideas about what their characters work with.	Professions		Programme of counter-measures
22		A new meeting at the Traffic and Public Transport Authority. Presentation of what the groups want to do. Suggestions from classmates and teachers.	Whole class		Oral presentation New ideas from others

Storyline	Key questions	Activity	Organisation	Materials	Results
23	What do you need to find out to influence the situation and above all the behaviour of 15 year olds?	Pupils think about issues and find out what information they might need.	Professions	Statistics, Internet, etc (see <a href="http://www.trafikforlivet.se">www.trafikforlivet.se</a> in Swedish)	
24	How will you use the facts available?	Discussion to get pupils to understand the importance of basing their influencing material on facts.	Whole class	Statistics, facts	
25	How do you think you should frame a message so that it influences your target group?	Discuss the use of texts, layout, pictures and music. Discuss how you can reach a target group as effectively as possible.	Whole class	Possibly examples of messages that have been created to influence.	List of what is important to influence 15 year olds?
26	How do you want to influence?	The pupils produce their own suggestions of how they want to go about things and why. They discuss how to address, what should be included, how it should be presented. You could possibly let the pupils discuss their suggestions in groups to get additional thoughts and ideas.	Professions	Paper, pencils, scissors, paste	Sketches of ideas
27		New meeting at the Traffic and Public Transport Authority: Pupils get feedback from the teacher and other pupil groups on their suggestions.	Whole class		
28		The pupils prepare presentations and dramatisations, make posters, PowerPoint presentations, Informational pamphlets, movie commercials. public television announcements, or whatever it is they have decided their character should do.	Professions	Depending on what the pupils decide to do: Coloured paper, colouring pens, colours, computers, digital camera etc	Info material
29 Influence	Invite other classes, parents, other people concerned that will influence and let them present their message. At the end, let someone in doctor's clothing come in and inform that Lisa has awoken from her coma and that she will be alright after all. Or use the sound file with "Lisa" that can be downloaded at <a href="http://www.trafikforlivet.se">www.trafikforlivet.se</a>	Invite other classes, parents, other people concerned and tell/influence them. Maybe re-enact the accident, Johan's meeting with Lisa's parents. Read one of Johan's poems, present the professions that will influence and let them present their message. At the end, let someone in doctor's clothing come in and inform that Lisa has awoken from her coma and that she will be alright after all. Or use the sound file with "Lisa" that can be downloaded at <a href="http://www.trafikforlivet.se">www.trafikforlivet.se</a>			
30 Evaluation	It is important to evaluate a storyline properly since it is not always easy for the pupils to see how their newly acquired knowledge meets the objectives of the curricula.				

## 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 Cecilia Pringle from Framnäskolan 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



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.



## Excerpts from journals



### Appendix 2

#### Excerpts from journals

##### I will read sections of Lisa's journal:

*Arrives (11:15pm) after traffic accident. Scarce visible external bleeding. Probable massive internal bleeding. At a first general inspection; In vacuum mattress. Neck brace. Heavily dislocated open fracture left lower leg. Dislocated fracture left forearm. Breathing and posterior neck; Blood and mucus – cleaned and suction cleared. Circulation; Very unstable. Abdomen; Generally hard. Swollen.*

##### And pass out Johan's journal:

*Arrives (11:15pm) after traffic accident. Complains of pains in left lower leg. Cannot apply pressure on leg. At a first general inspection; Gives a mildly worked up impression. Complete mobility of arms and right leg. Breathing and posterior neck: No remarks. Clean and clear breathing sounds auscultated bilaterally. Circulation; Completely stable. Abdomen; Soft and no tenderness.*

### Appendix 3

#### Journal entry for Lisa Bergman, civic registration number xxxxxx-xxxx

##### Journal entry 2002-10-30 23:15:00

**Anamnesis retrieved from ambulance journal;** Arrives (11:15pm) after traffic accident moped – car. No helmet or other protective gear. Trauma alarm from ambulance. Trauma team meets up at ER. Intubated at the scene of the accident. Unstable circulation with failing pressure. Intravenous entrances established x 3. Ringer-Acetate 1.0 litre x 2 and Macrodex 0.5 l has been administered at the scene and en route. Systolic blood pressure has been maintained at approx. 50-70. Scarce external bleeding. Probable massive internal bleeding. RSL 6-8 the whole time. Neurologically a slow right pupil is observed. Arrival at ER approx. 40 mins after accident.

##### First general inspection;

In vacuum mattress. Neck brace. Heavily dislocated open fracture left lower leg. Dislocated fracture left forearm, likely radius

& ulna. Haematoma just below left arcus. Haematoma left temple.

##### Breathing and posterior neck;

Blood and mucus – cleaned and suction cleared. Intubated. Slightly hyperventilating. Oxygenating ok around 95%. Breathing sounds in both lung fields, general rustle above left thorax. Neck brace without remark.

**Bleeding;** Minor oozing bleeding from open lower leg fracture left. Minor wound left temple. General abrasion on body, but predominantly on left side.

**Circulation;** Very unstable. Receives 0-type blood upon arrival at ER. Initially 4 bags. Macodex after Promiten 500 ml. Arterial needle. Un-checked internal bleeding.

**Thorax;** Hiss palpated stable, but crepitations observed above 3-4 lower ribs left half of thorax.

**Abdomen;** Generally hard. Swollen. Haematoma just below left arcus.

**Neurology;** Unconscious RLS 7-8. Dilated right pupil. Haematoma readily palpable left temple.

##### Evaluation and actions taken;

Massive multi-trauma. Multiple fractures. Ongoing uncontrollable bleeding in abdomen, spleen ruptured? Probable intra-cerebral bleeding. Quickly moved to trauma mattress. Cancel ongoing ATLS schedule as patient is in critical condition. Decide to go straight to surgery without previous trauma-CT for emergency drilling of skull as well as a parallel emergency laparotomy of abdomen. Base test for another 10 units at once as well as informing the blood unit that many more may be needed. Customary lab tests including venous blood for the police. CAD no. 16 placed after patient has been palpated rectally without blood on glove. Get urine approx. 150 ml in exchange, macroscopic haematuria. Tox test of urine neg. Next of kin informed via police. Police instructed to bring next of kin to hospital asap.

Total time at ER 12 mins

## Appendix 4.1

**Journal entry for Johan Hansson, civic registration number xxxxxx-xxxx**

**Journal entry 2002-10-30 23:20**

**Anamnesis retrieved from ambulance journal:** Arrives (11:15pm) after traffic accident moped – car. Driver of moped crashes with car. Probably high speed of moped. 15 year old girl as passenger on moped arrives at the same time with multiple injuries. Trauma from left. Patient wore helmet which he himself has taken off on location. Trauma alarm. Unaffected circulation on location and en route noted in status. Complains of pains in left lower leg. Cannot support self on leg. Pupils no remark. Mobility in other extremities without remark. RSL 1. IV entrance x 1. Has only received 2,5 mg Morphine as the patient is believed to be under the influence of some drug. Patient denies alcohol and narcotics.

**First general inspection;**

Conscious, RSL 1. Complains of pain in leg. Gives a mildly worked up impression. Complete mobility of arms and right leg. Left leg in vacuum leg opened at ER. At first inspection of left leg, haematoma on front of leg 10 cm distally from knee joint observed. No dislocation. Fine pulsations distally. Clothes removed.

**Breathing and posterior neck:**

No remark. Clean and clear breathing sounds auscultated bilaterally.

**Bleeding;** No external bleeding observed.

**Circulation;** Completely stable. Blood pressure left arm 145/85. Pulse 100.

**Thorax;** Palpated completely stable without pain.

**Abdomen;** Soft and no tenderness.

**Neurology;** RSL 1. Pupils observed the same but big bilaterally. Neg Babinski.

**General;**

Patient denies alcohol and narcotics. No allergies. No medication. Patient gives urine sample for tox test. This shows presence of THC and Ecstasy. Blood saved by request from police. Sending for ethanol and methanol. Does breath test at 23:45 showing 0.6 per mil.

**Evaluation and actions taken;**

Driver under the influence of drugs and alcohol crashes with car. Passenger badly injured. Both thrown off. Suspected fracture of lower left leg. Undergoes RTG examination left knee, lower leg and ankle for fracture. Request by police to gain access to the patient asap, no medical hindrance noticed.

## Appendix 4.2

**Journal entry for Johan Hansson, civic registration number xxxxxx-xxxx**

**Journal entry 2002-10-30 23:20**

**Anamnesis retrieved from ambulat journal:** Arrives (11:15pm) after traffic accident moped – car. Driver of moped crashes with car. Probably moped at high speed. Passenger on the moped, 15 year old girl, arrives at the same time with multiple injuries. Trauma from left. Patient wore helmet which he himself has taken off on location. Trauma alarm. Unaffected circulation on location and en route noted in status. Complains of pains in left lower leg. Cannot apply pressure on leg. Pupils no remark. Mobility in other extremities without remark. RSL 1. IV infart x 1. Has only received 2.5 mg Morphine as the patient admits to having consumed beer during the night.

**First general inspection;**

Conscious, RSL 1. Complains of pain in leg. Tearful. Complete mobility of arms and

right leg. Left leg in vacuum leg opened at ER. At first inspection of left leg, haematoma on front of leg 10 cm distally from knee joint observed. No dislocation. Fine pulsations distally. Clothes removed.

**Breathing and posterior neck:**

No remark. Clean and clear breathing sounds auscultated bilaterally.

**Bleeding;** No external bleeding observed.

**Circulation;** Completely stable. Blood pressure left arm 145/85. Pulse 100.

**Thorax;** Palperas helt stabil och utan smärtor.

**Abdomen;** Soft and no tenderness.

**Neurology;** RSL 1. Pupils observed the same bilaterally. Neg Babinski.

**General;** Patient admits alcohol but denies other drugs. No allergies. No medication. Patient gives urine sample for tox test. This

comes up negative on all parameters: THC, Opiates, PCP, Amphetamines, Methamphetamine, Cocaine, LSD and MDMA. Blood saved on order of police. Sent for ethanol and methanol. Does breath test at 23:45 showing 0.6 per mil.

**Evaluation and actions taken;** Driver of moped crashes with car. Passenger badly injured. Both thrown off. Suspected fracture of lower left leg. Undergoes RTG examination left knee, lower leg and ankle for fracture. Very sad and anxious, well aware that passenger is badly wounded. We instantly contact people from the social team that meet up at emergency ward and follow to RTG as support. Patient is aided to get in contact with family. Request by police to gain access to the patient asap, no medical hindrance noticed.



## Appendix 4.3

○ **Journal entry for Johan Hansson, civic registration number xxxxxx-xxxx**

○ **Journal entry 2002-10-30 23:20**

○ **Anamnesis retrieved from ambulant journal:** Arrives (11:15pm) after traffic accident moped – car. Driver of moped crashes with car. Probably high speed of moped. 15 year old girl as passenger on moped arrives at the same time with multiple injuries. Trauma from left. Patient wore helmet which he himself has taken off on location. Trauma alarm. Unaffected circulation on location and en route noted in status. Complains of pains in left lower leg. Cannot apply pressure on leg. Pupils no remark. Mobility in other extremities without remark. RSL 1. IV infarct x 1. Has received 7.5 mg Morphine. Patient denies alcohol and narcotics.

**First general inspection;** Conscious, RSL 1. Complains of pain in leg. Complete mobility of arms and right leg. Left leg in vacuum leg opened at ER. At first inspection of left leg, haematoma on front of leg 10 cm distally from knee joint observed. No dislocation. Fine pulsations distally. Clothes removed.

**Breathing and posterior neck:** No remark. Clean and clear breathing sounds auscultated bilaterally.

**Bleeding;** No external bleeding observed.

**Circulation;** Completely stable. Blood pressure left arm 145/85. Pulse 100.

**Thorax;** Palpated completely stable without pain.

**Abdomen;** Soft and no tenderness.

**Neurology;** RSL 1. Pupils observed the same bilaterally. Neg Babinski.

**General;**

Patient denies alcohol and narcotics. No allergies. No medication. Blood saved on order of police.

**Evaluation and actions taken;**

Driver of moped crashes with car. Passenger badly injured. Both thrown off. Suspected fracture of lower left leg. Undergoes RTG examination left knee, lower leg and ankle for fracture. Very sad and anxious, well aware that passenger is badly wounded. We instantly contact people from the social team that meet up at emergency ward and follow to RTG as support. Patient is aided to get in contact with family. Request by police to gain access to the patient asap, no medical hindrance noticed.



ER	Emergency room	neurology	Nervous system
anamnesis	Declaration of events, background	PCP	(Phencyclidine) Other names are angel dust, crystal and peace pill. PCP is a white powder soluble in water that can be eaten, sniffed or injected. But the most common is that it is smoked and often mixed with tobacco, but also mixed with cannabis (so-called joints)! PCP affects the brain in a more complicated way than LSD. You become indifferent to pain, can become seriously confused and violently aggressive, hallucinations are common as is the feeling of being followed, at the same time you experience a fantastic euphoria.
arcus	lat. arch, in this case rib arch	palpated	felt
ATLS schedule	Advanced trauma life support, standardised programme of actions to treat people with severe traumas.	promiten	medicinal additive for Macrodex to prevent allergic reactions.
auscultate	listen for internal sounds in body cavities, in this case listening to the lungs.	pulsations	palpable (see above!) heartbeats
babinski	control of reflexes from bottom of foot to the brain. Gives an idea of if there are any interference "along the way", in other words suspected back injury or other neurological effect.	radius	bone in the forearm in this case "the wrist"
bilaterally	both sides	rectum	colon
dilated	widened	ringer-Acetate	Fluid administered intravenously (see above) to replace, among others, blood while waiting for a blood transfusion.
distal	beyond, farther out	RLS	Reaction Level Scale, A method of objectifying the level of consciousness is using a scale with different points at different levels of reduction of consciousness. In this case from 1 to 8 where 1 = completely awake and 8 = unconscious/coma, no reactions at all.
extremities	arms/legs	RTG examination	x-ray examination
fracture	broken bone	ooze	slightly bleeding
haematoma	bleeding	systolic	contractions of the heart, opposite of diastolic. The blood pressure that arises in the "pulse wave". Usually approx 120
haematuria	blood in the urine	THC	Delta-9-tetra-hydrocannabinol = Cannabis
hyperventilated	you breath (for the patient) at a quick pace in order to reduce brain swelling or pressure increase in the brain.	thorax	Chest
intracerebral	in the brain	toxtest	drug test
intravenous	in a vein, directly into the bloodstream	trauma	external injury
intubated	a hose is introduced through the windpipe to help the patient breathe.	trauma-CT	Layer x-ray for traumas, the brain, ribcage, abdomen, pelvis and a little way down the legs are x-rayed.
IV infart	Thin plastic tube put into the vein – see intravenous above	trauma alarm	lalarm in case of trauma, alarm goes to the trauma team at the emergency ward.
CAD	Tube that can be introduced in or through channel or tube shaped organs such as the urethra to the bladder.	trauma team	aa work group consisting of different personnel categories (doctor, nurses and staff nurses) with different specialties. Specially trained to handle trauma patients
crepitations	snapping, crackling.	ulna	elbow bone, the big shaft of the forearm between the upper arm an wrist's little finger side.
lapratomy	surgery	vacuum leg	Fixation equipment in an ambulance to stabilise a patient's arms and legs.
MDMA	Ecstasy – is an amphetamine substance but with stimulating and hallucinogenic properties.	vacuum mattress	As above (vacuum leg) but full body format.
Macrodex	A substitute agent for blood plasma, gives volume to the blood circulation and is used in some cases where major bleeding has occurred and while waiting for a blood transfusion.		
macroscopy	Visible to the eye		
ruptured spleen	Blood gland in the left part of the abdomen under diaphragm, a big vessel rich lymphatic organ in the upper part of the abdomen on the left side between the stomach and diaphragm. The spleen is a storage spot for red blood cells and also works as a blood filter. The organ is covered by a seed capsule. In abdomen or chest trauma the organ can get damaged. It can then lead to very heavy internal bleeding.		
multiple	several		
multi-trauma	Great force to body with expected damage to several organ systems. Everyone that crashes at a speed > 60km/h, everyone that falls > 5 metres, all two wheeled vehicles or pedestrians that crash with other vehicles regardless of speed are considered to be multi-traumas until the opposite has been confirmed. Handled according to a systematically practiced plan, see ATLS above.		

## Police Report

Polismyndigheten		TRAFIKMÅLSANTECKNINGAR			
Västra Götaland / LOP-TG		<input checked="" type="checkbox"/> RAPPORT	Slags		
Rapporterande poliseman (titel, för- och efternamn)		<input type="checkbox"/> MINNESANTECKNINGAR	Se nr		
Insp Christer Philipson		Anlände till platsen (datum, kl) Dr			
2002-10-30 23:10					
Nr	Efternamn och samtliga förnamn (i rött fält, tillatsnamnet markeras)		Övriga personuppgifter		
1.	Stensson SVEN		Se särskild handling		
VÄGTRAFIKANT	Medborgare i (beträff)	Kön (beträff)	Vägrafikant		
	<input type="checkbox"/>	<input checked="" type="checkbox"/> Man <input type="checkbox"/> Kv	<input checked="" type="checkbox"/> Förare <input type="checkbox"/> Passagerare <input type="checkbox"/> Gående		
	Identitetskontroll (ange på vilket sätt ID styrks)	ID-kontroll utförd av (titel, för- och efternamn)			
	K K	Insp Christer Philipson			
	Körkort m.m. i klass (beträff)	Nat.bokstav (utf kl)	Saknar körkort	ADR-intyg (far. gods)	Förarbevis moped klass 1
	<input checked="" type="checkbox"/> Har körkort B		<input type="checkbox"/> Återkallat/Omh.tag. kk	<input type="checkbox"/> Har traktorkort	<input type="checkbox"/> Förarbevis terrängskoter
	Underrättad om misstänkt föringsbeskrivning				
	Vardelöshet i trafik				
	<input checked="" type="checkbox"/> Personalia och dagsbetsuppgift				
	Underrättad om innebörden av för- enklad delgivning samt Fuk 5a § (adressändring)		Underrättad anl. i datum	Gröningsföreläggande ut / nr	
		RB 23:18 om utredningen den	<input checked="" type="checkbox"/> Nej <input type="checkbox"/> Ja		
Misstänkt	Är beredd mottaga strafförelägg	Försvarets	Ev. namn på försvarare		
<input type="checkbox"/> Erkänner <input checked="" type="checkbox"/> Förnekar	<input type="checkbox"/> Ja <input type="checkbox"/> Nej	<input type="checkbox"/> Önskas ej <input type="checkbox"/> Önskas			
Alkohol- andr. prov (1:2 54 L 4 b)	Har tagit Skålig miss/änke	<input checked="" type="checkbox"/> Rutin- mässigt <input type="checkbox"/> Positiv <input type="checkbox"/> Negativ	Har ej tagit p.g.h. i tekn. hinder	<input type="checkbox"/> Tidsbrist <input type="checkbox"/> Annat	
FORDONS- ÄGARE	Fordonsägarens efternamn och samtliga förnamn (tillatsnamnet markeras. Om annan än vägrafikant ovan)			Övriga personuppgifter	
				Se särskild handling	
FORDON	Fordonslag	Reg.nr	Fabrikstyp/färg	Årsmodell	
	P6	ABC 123	Magda 626 Vit	1970	
Brändligheter på fordonet				Försäkrad i	
				Skandia	
VITNE	Efternamn och samtliga förnamn		Övriga personuppgifter		
	Se särskild handling		Se särskild handling		
Blanket skriftlig berättelse utlämnad					
FÖRHÖRSANTVÄRTAGELSE (vägrafikant, vittne etc)	Berättelse lämnad av (efternamn och förnamn)				
	Stensson				
	Körde Sto. Hopp när ksan m kör ut fram på mc/moped och kraftig träffar mc och blir ligg och polis.				
SKADOR	Vid övriga körning ange skador				
	Person- och egendoms skador, fordonet bärgat till mm.				
Fronten inträckt, strålkastare skadade - glas trasigt.					
BADSLOTSUPPGIFT	Civiltans	Ersättningsställe	Egen årsinkomst, kr	Konstnärliga bidrag, kr	
	<input type="checkbox"/>	<input checked="" type="checkbox"/>	250.000.-	—	
	Skulder, kr	Tax. inkomst, kr. Egen	Makais/sambo, kr	Förvägenhet, kr	
	500.000	210.000	—	—	
Tax. kontroll utförd   Sign				Förbrytningspaket mot barn (antal)	
Ja				—	
Polismyndighetens ex <input type="checkbox"/> Trafikanten underrättad om att händelsen ej föranleder vidare åtgärd från polisen					

## Suspected offence: Dangerous driving

Driving along Storgatan, 50 kph, notice a moped on our left; suddenly drives in front of our car without giving way. Passenger on moped. Despite taking evasive action, crash unavoidable. Both thrown off the moped and remain prone on the street. Witnesses call ambulance and police. Front of car dented. Headlamp damaged, glass broken

Vehicle 1 driving north, vehicle 2 from left. Collision middle left side of car. Limited visibility for vehicle 2.

Speed limit 50kph



51 Polismyndigheten (adresser, telefon):  
**Västra Götaland Po2 GÖTEBORG**

INFORMATIONSUUNDERLAG 52 Polisens dnr/nummer:  
**Vägtrafikolycka**

A 53 Polisnr/objekt 54 Kommun: **14101 GÖTEBORG** 55 Tidpunkt för olyckan: **0210 30 2302** 56 Vagnplattor

56 Olycksplats (ange gatu-/vägnamn/vägr, ev. husnr samt avstånd till närmaste korsning mellan gator/vägar):  
**Storgatan - Långgatan**

57 Skiss, på vilken anges gatu- och vägnamn, vägbredd, årtförd av bokstav A resp B enl. avsnitt B nedan. Vid inritat fordon anges fordonstyp (pb, lb, etc) i ett trafikalelement - (vägtrafikant-) nummer 1, 2, 3 osv, vilket nr skall vara identiskt med det nr vederbörande vägtrafikant åsatts i trafikmålsanteckningar (RPS 411.20)

58 Kortfattad beskrivning av händelseförloppet, siktförhållanden m.m.  
**1. kör i nordlig riktning - från vä förs fordon 2 och påkör mitt på hö sida av fordon 1. Sikten begränsad av husfasad för fordon 2.**

**B Väg- och Trafik**

	Väg A	Väg B	Trafikanvisningar*)	Väg A	Väg B
59 Vagnnummer			Huvudled 1 <input checked="" type="checkbox"/>		
60 Högsta tillåtna hastighet	50	50	Ej huvudled 2		<input checked="" type="checkbox"/>
61 Vägtyp			65 Trafikreglering*)		
Motorväg 1			Forb mot v-sväng 1		
Motortrafikerad 2			Stoppplikt 2		
Annan allm väg 3			Vägningsplikt 3		<input checked="" type="checkbox"/>
Gata 4 <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	64 Trafiksignal*)		
Enskild väg 5			i funktion 1		
Övr väg, torg etc 6			Ur funktion 2		
			Gult blinkande 3		
			Saknas 4	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

**C Väderlek, väglag, belysning**

65 Väderleksförhållanden		67 Trafikmiljö	
Upphållsväder 1 <input checked="" type="checkbox"/>	2	Tättbebyggt område 1 <input checked="" type="checkbox"/>	2
Dis/dimma 2	3	Ej tätbebyggt område 2	
Regn 3	4	68 Ljusförhållanden	
Snöblandat regn 4	5	Dagsljus 1	
Snöfall 5		Mörker 2 <input checked="" type="checkbox"/>	
66 Väglag		Gryningskrymning 3	
Vägbanan torr 1 <input checked="" type="checkbox"/>	2	Om 68.2 eller 3 förkryssad	
Vägbanan våtfukig 2	3	69 Gatu-/vägbelysning	Väg A Väg B
Tjock is/packad snö 3	4	Tänd 1 <input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Tunn is (vägb synlig) 4	5	Släckt 2	
Lös snö/snömodd 5		Saknas 3	

**D Trafikalelement**

Nr	Trafikalelement (Lex. pb, lätttung lb, lätttung mc, cykel, plåttbil enl. 1 Kap. 4 § TaF, viltjur)	Registreringsnr. (anges för motor- och släpfordon). För utländskt fordon, nationalitet	Totalt antal pers i fordonet	Övningskörning**)	Trafik/Privat skola	71 Personnummer	72 Trafikant	73 Personskada	74 Misstänkt påverkad av alkohol/annat ämne (förare). Ange J/N
1	PB	ABC 123	1			83	F		N
2	Moped		2			86	F		X
2	-					86		X	X

Fordon skytat för transport av farligt gods inblandat. Ange elementnr. FU inledt, datum och tid I av (pat, för- och efternamn)

Orn och datum: **Göteborg 2002-10-30**

Upphopplämnare: **Thilo Philip**

50 Statistiska uppgifter I Datum och sign

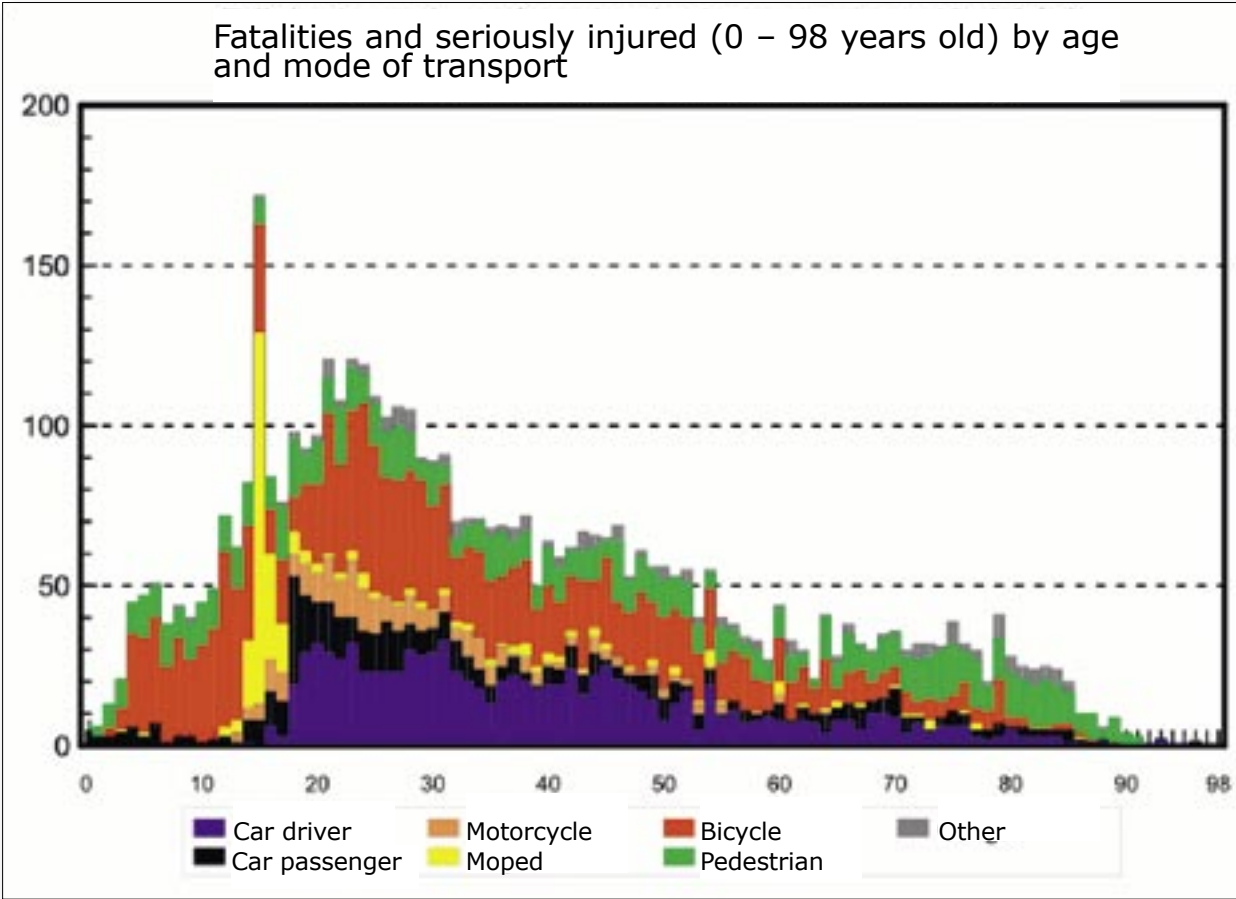
51 Vägverket

75 Undersökningsledarens beslut

76 Beslutsdatum

77 Undersökningsledarens namn/bedömning/sign

\*) Kontrolleras \*\*) Med övningskörning avses enbart de fall då eleven framför fordonet, alltså ej då instruktören kör.



Statistics for City of Göteborg  
Source: The City of Göteborg Traffic and Public Transport Authority

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.

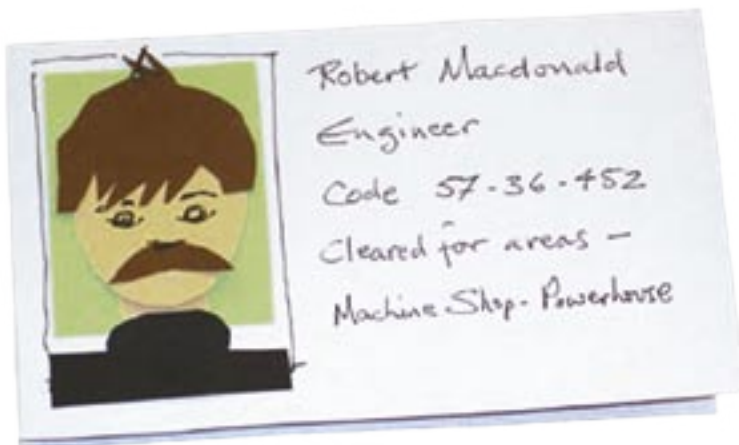
Name: \_\_\_\_\_

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.

## 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 an example of such a structure.



1

Here's a good example of such a structure. The pupils will create a character in the shape of a collage figure. An A5 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.

# Zero tolerance vision in short

Zero tolerance vision is a vision of a future where nobody is killed or seriously injured on the roads. The Government has decided that the Zero tolerance vision shall apply to traffic in Sweden.

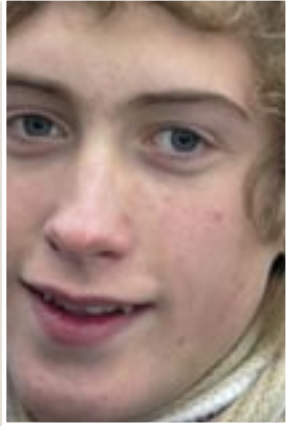
The Zero tolerance vision is fundamentally a question of ethics, deaths in traffic are unacceptable.

The Zero tolerance vision has as a starting point that accidents in traffic cannot always be prevented, since people sometimes make mistakes. Accidents that lead to deaths or serious injury, however, can be prevented. Roads and vehicles can become much safer. People's insight into how important safe behaviour is can be much greater.

Everyone has a responsibility to make traffic safe; politicians, planners, people responsible for road maintenance, vehicle producers, transportation companies and others who use streets and roads.

Source: Vägverket [www.vv.se](http://www.vv.se)







## 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 characters 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 Storylines 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.

**'Love and madness'** is a Storyline created for pupils aged 13-15. In this Storyline, pupils meet Johan and Lisa who have been involved in an accident with their moped. The pupils live the parts, discovering how accidents affect many people and thinking about why moped accidents occur so frequently and often with serious consequences. What could make young people be more careful in traffic? This is the question they work on.

In addition to 'Love and madness', 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.

'Commuter Karl' has been written for pupils aged 10-12 and encourages them to follow and try to influence Karl as he commutes to work by car.

**Resources and inspiration:** On our home page [www.trafikforlivet.se](http://www.trafikforlivet.se) or on the Traffic for Life CD (in Swedish) you will find all the material you need to make your own copies and files containing 'Love and madness' 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](http://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.



City of  
Göteborg