

Teacher Notes

The Arts Teaching and Learning

This unit of work is a three lesson sequence designed using the Australian Curriculum: The Arts Foundation to Year 10. It aims to develop and enhance students' imaginations and creativity through individual and collaborative means using voice, body, and instruments in visual and performance art.

These lessons complement the TrackSAFE Education English units of work, where students will already have developed the necessary vocabulary. These lessons will be particularly valuable when catering for the different student learning styles within the classroom.

It is intended that these lessons can be used by classroom teachers and Music, Visual Arts and Drama specialists. Teachers can use The Arts lessons as an additional source of assessment information against the TrackSAFE assessment criteria.

School proximity to trains and tracks, and student experiences will be varied. The TrackSAFE Education photos and video provided on our [student site](#) will allow teachers to extend and enrich lessons where a visual cue is needed. A glossary of terms has been provided. Teachers should be aware that infrastructure can vary across Australia, so a variety of images are available. The basic elements are consistent with the exception of platform line colour in South Australia. South Australian teachers should refer to the 'white line' whenever 'yellow line' is mentioned.

Teachers of students with disability should adjust the following learning sequence and/or use appropriate learning activities included in other year levels' sequences to ensure that the learning is meaningful for their students' individual needs, strengths and interests. Further information is available in *Student Diversity and the Australian Curriculum Advice for principals, schools and teachers*. <http://www.australiancurriculum.edu.au/StudentDiversity/Students-with-disability>

Assessment – The Arts

Lessons have been designed using the Australian Curriculum: The Arts Foundation to Year 10. Opportunities for assessment for, as and of learning throughout the lessons will assist teachers in reporting progress and achievement of students in Dance, Drama, Music and Visual Arts.

Australian Curriculum: The Arts F-10 Applicable Content Descriptions

Years 5 and 6

Dance

- Explore movement and choreographic devices using the elements of dance to choreograph dances that communicate meaning ([ACADAM009](#))
- Develop technical and expressive skills in fundamental movements including body control, accuracy, alignment, strength, balance and coordination ([ACADAM010](#))
- Perform dance using expressive skills to communicate a choreographer's ideas, including performing dances of cultural groups in the community ([ACADAM011](#))

Drama

- Explore dramatic action, empathy and space in improvisations, playbuilding and scripted drama to develop characters and situations ([ACADRM035](#))
- Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action ([ACADRM036](#))
- Rehearse and perform devised and scripted drama that develops narrative, drives dramatic tension, and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience ([ACADRM037](#))
- Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander drama ([ACADRR038](#))

Music

- Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns ([ACAMUM088](#))
- Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community ([ACAMUM089](#))
- Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience ([ACAMUM090](#))
- Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait

Islander music ([ACAMUR091](#))

Visual Arts

- Develop and apply techniques and processes when making their artworks ([ACAVAM115](#))
- Plan the display of artworks to enhance their meaning for an audience ([ACAVAM116](#))
- Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks ([ACAVAR117](#))

TrackSAFE Aims For This Unit of Work

The aim of this unit of work is for students to learn and engage in meaningful lessons in The Arts with a train and track safety focus.

For all students, from those who have regular exposure to trains or tracks, to those who have no exposure to trains or tracks at all, it is important to learn and practise rail safety actions. All students should be well prepared so they know what to do to keep themselves safe around train tracks and why these safety actions are so important.

Students of this age and stage of development must be supervised by an adult at all times when around train tracks, whether on a platform or at a pedestrian level crossing. They should walk while holding hands and be given prompts by the supervising adult about safe places to walk and stand (e.g. behind the yellow line). They should practise procedures for crossing at a pedestrian level crossing (STOP, LOOK, LISTEN, THINK). Supervising adults should be aware that sudden occurrences may cause a student to act impulsively without consideration of the safety consequences, for example a dropped ball or other item onto tracks may cause the student to attempt to retrieve it. Procedures for how to manage these occurrences should be reinforced (e.g. ask for help from staff, press the emergency help button).

TrackSAFE Outcomes

By the end of this unit of work, students should be able to:

- identify and describe the physical elements of the train network (pedestrian level crossing, train tracks, platform etc.) and their purpose
- describe how adults keep us safe near trains or train tracks, and why they do those things
- describe what they themselves need to do to stay safe on the train network, and why they need to do those things
- teach others how to stay safe near trains and tracks

Assessment of TrackSAFE Outcomes

Whilst the learning activities in this unit of work are focussed on The Arts achievement standards, it has ultimately been developed specifically to improve students' knowledge, skills and attitudes around train and track safety.

Measuring change in student understanding, skills, and attitudes against the TrackSAFE Outcomes will help you to track student progress and assess the benefits of completing this unit of work in your classroom from a train and track safety perspective.

Lesson 1: Dance and Drama

The Arts Curriculum links

Drama

- Explore dramatic action, empathy and space in improvisations, playbuilding and scripted drama to develop characters and situations ([ACADRM035](#))
- Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action ([ACADRM036](#))
- Rehearse and perform devised and scripted drama that develops narrative, drives dramatic tension, and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience ([ACADRM037](#))
- Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander drama ([ACADRR038](#))

Dance

- Explore movement and choreographic devices using the elements of dance to choreograph dances that communicate meaning ([ACADAM009](#))
- Develop technical and expressive skills in fundamental movements including body control, accuracy, alignment, strength, balance and coordination ([ACADAM010](#))
- Perform dance using expressive skills to communicate a choreographer's ideas, including performing dances of cultural groups in the community ([ACADAM011](#))

TrackSAFE outcomes of this lesson

Students should be able to:

- **Identify** the physical elements of the train network (pedestrian level crossing, train tracks, platform etc.).
- **Describe** the physical elements of the train network (pedestrian level crossing, train tracks, platform etc.).
- **Explain** the purpose of the physical elements of the train network (pedestrian level crossing, train tracks, platform etc.).
- **Describe** what they themselves need to do to stay safe on the train network.
- **Explain** why they need to do those things to stay safe on the train network.
- **Teach** others how to stay safe near trains and tracks.

1.0 Whole class learning session (25mins)

Improvisation: Playing it safe

Preparation/resources: None

Develop a learning intention and success criteria for experimenting with and manipulating movement for dance/drama.

Introduce Improvisation – a drama or dance performance with little or no preparation.

For warm up select a suitable activity from the Improv Encyclopaedia:

<http://www.improvencyclopedia.org/>

Develop a simple train and track scenario for improvisation with students. Ask students to come up with contexts for a scenario that fit with their local community's experiences around trains and tracks. Display the scenario.

Here are some examples to get started:

1. *You are using ear buds/head phones to listen to music when you are walking to school with a friend. You stop by the station to wait for some other friends to join you. When they arrive they are laughing so much they are just about falling over. Suddenly passengers come streaming out of the station and try to walk past you and your friends. You are surprised because you were beside the station and you did not hear or see the train arrive.*
2. *You arrive home from school and find that your mum needs you to get something from the local shops. Your mum asks if you will take your little brother with you. Getting there is OK but the walk home takes hours because he wants to explore everything you walk past. You are very tempted to leave him to get home by himself but there is a level crossing just before you get home and you know he is too small to cross safely by himself. What do you do?*
3. *You are being driven to school by your friend's father. He is in a rush and grumpy about having to drop you and your friend off before he goes to work. You arrive at a level crossing just as the boom gates are starting to go down. He accelerates the car around the gates. You and your friend look at each other. It was pretty scary. You do not know what to say.*
4. *A group of older students hang out near the station where you catch the train to go to school. They mess around near the tracks and are often in trouble for graffiti and petty burglaries in your local area. You are a little frightened by them. A few of them call out to you and invite you to come and see what they have found further down the train track. It looks like it might be interesting - you don't know what to do.*
5. *You see a new student at your school arrive at the station to catch the train. You know they speak several languages but not English. You wonder how they will know what train to catch or where to catch it from. The loudspeaker announcements are hard even for you to understand. The student looks a little lost and is standing in a place where they could be pushed across the yellow lines when the train arrives. What do you do?*

Ask students to work in groups to **devise** a drama based on the local community scenario. Give them time to practise. **Reflect** on how well the group met the success criteria for experimenting with and manipulating movement. **Wrap up** the activity with a whole class discussion on the experience of improvising a drama. **Reflect** on what was easy, what was challenging and what was interesting.

Activities

You can allocate the following activities to groups according to student learning needs.

You can also allow students to choose one or more activities themselves. All activities provide guidance to students so they can be completed independently. These can be read to the groups if not appropriate to their reading level.

Activities are designed so that students can complete their chosen activity within a one hour lesson. Each group can be working on different activities at the same time, or choose to do the same activity.

Activity 1.1 Dancing on the Safe Side (35mins)

Preparation/Resources: Yellow tape

Develop a learning intention and success criteria for experimenting with and manipulating movement for dance.

Place a yellow line on the floor that runs the length of the room (using tape for example).

Designate a platform side and a train track side of the line. **Discuss** with the class the importance of keeping your body on the safe side of the yellow line on platforms.

Ask students to:

- **Choreograph** a dance that shows the importance of moving in ways that keep your body and or other people's bodies on the 'safe side' of the yellow line. The dance message should stress that we can manage the ways in which we move on platforms to keep ourselves and others on the safe side of the line.
- **Choose** to represent the movements of:
 - a body or body part
 - several bodies
 - a train
- **Use a range of the elements of dance** to create a performance to represent being on the 'safe side' at a station. For example, when creating the dance think about your use of:
 - Body awareness (locomotor, non locomotor, body base, body shape, body parts)
 - Space (level, range, place, direction, pathway, focus)
 - Time (tempo, duration, beat, rhythm)
 - Energy (weight, flow, quality) and the dancer's
 - Relationship with other objects (e.g. yellow line) and dancers.
- **Share** your dance with other groups and provide feedback to each other about the effectiveness of the dance in conveying the TrackSAFE message.

Extension: Repeat the exercise, but this time use dance to represent the movement of the yellow line as it strives to maintain its place in the surge of people on the station platform

Provide opportunities for rehearsing, revising, conferencing, and presenting the performance.

Activity 1.2 Improvising for safety (35mins)

Preparation/Resources: Paper strips, pens, container

Develop a learning intention and success criteria for developing characters and situations using empathy and distance, to explore dramatic action in improvisations.

Ask students to:

- **Write** a short scenario that outlines important actions when keeping yourself and others safe around train tracks in your local community.
 - You can explore themes of managing track and train hazards caused by: Platform trips and slips; poor mobility; poor physical health (e.g. vision, hearing, dizziness, fainting); inappropriate use of equipment (e.g. baby strollers, wheeled bags, ear buds/head phones and music players); medication, alcohol or drug use; clumsiness (e.g. dropping things off the platform onto the tracks); distractions in the local environment (e.g. showing off to peers, mobile phones, looking after pre-schoolers and babies); inattention due to emotional states (e.g. happy, sad, afraid or fearful, surprised, disgusted, and angry); and/or complacency.
- Ask the questions:
 - **What do** people in your local community do that puts them at risk when they are around trains and track?
 - **How can** we help them manage this so that they keep safe around trains and tracks?
- **Place** the scenario in a container with other students' scenarios.
- **Form** groups of three to four students.
- **Pick** a scenario from the container.
- **Read** the scenario to the group and allow one minute for discussion.
- **Present** an improvised performance of the scenario.
Note: Your performance may include props, voice, mime, dance, instruments etc.
- **Seek feedback** about the performance and the safety message that is the focus of the improvisation.

Extension: Video the improvised performances and create an edited highlights (and/or an

Provide opportunities for rehearsing, revising, conferencing, and presenting more polished versions to clarify the messages presented.

Activity 1.3 Taking a stand for safety (35mins)

Preparation/Resources: None

Develop a learning intention and success criteria for developing characters and situations using empathy and distance, to explore dramatic action in improvisations.

Ask students to:

Work with a partner to:

- **Write** a scenario describing a context for demonstrating a TrackSAFE action.

For example:

- You are a member of the station staff and you see a child bouncing a soccer ball on the station platform.
- Your friend wants to jump down onto the tracks to grab his wallet that fell off the platform.
- Two older students tell you to follow them across the train tracks to get to school quicker rather than walk to the pedestrian level crossing.
- **Practise** your performance and then perform for another group.
- **Seek feedback** about the performance and the safety message that is the focus of the improvisation.
- **Discuss** whether the TrackSAFE action was clear and why it is important.

Extension: Video the improvised performances and create a mash up of the 10 best ways to look out for yourself and others around tracks and trains.

Provide opportunities for rehearsing, revising, conferencing, and presenting more polished versions to clarify the messages presented.

Lesson 2: Visual Arts

The Arts Curriculum links

Visual Arts

- Develop and apply techniques and processes when making their artworks ([ACAVAM115](#))
- Plan the display of artworks to enhance their meaning for an audience ([ACAVAM116](#))
- Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks ([ACAVAR117](#))

TrackSAFE outcomes of this lesson

Students should be able to:

- **Describe** what they themselves need to do to stay safe on the train network, and why they need to do those things.
- **Teach** others how to stay safe near trains and tracks.

2.0 Whole class learning session (20mins)

Promoting safety with colour

Preparation/resources: Computers; magazines; several images/logos that demonstrate use of complementary colours.

Develop a learning intention and success criteria for representing ideas, concepts and subject matter using complementary colours.

Remind students about colour wheels. Look at the lay-out of the colour wheel. Let students make their own colour wheels to **rediscover** Primary and Secondary colours.

Ask students to:

Research complementary colours.

- **Define** complementary colours. What are they?
- **Describe** how complementary colours are used in art and design. What are they used for? **Find** a colour wheel image showing the relationship between complementary colours.
- **Explain** why complementary colours are often used in posters and advertisements.
- **Find** complementary colours in railway posters or advertisements online or in magazines.
- **Use** these resources to back up your claims about complementary colours.

Bring students together to share what they have found and to show examples that demonstrate the use of complementary colours.

Show students artworks designed to represent level crossings.

Discuss the way the artists use **elements** like line, point, texture, colour, form or mass, shape, and or space in the artwork. Talk about the use of **principles** like balance, rhythm, tension, or contrast in the artworks. Talk about the purpose, the significance, and ways in which the artworks were made and exhibited.

Ask students to choose one artwork and focus on the artist's use of colour, then:

- **Describe** what they can see
- **Explain** why they think it is like that
- **Wonder** about what would happen to the artwork if they changed the colours in some way.

Suitable artworks include:

- Jeffrey Smart – Level Crossing, 1997.
<http://www.artnomad.com.au/artworks/artwork.cfm?id=50864>
- L.S. Lowry – Level Crossing, 1946.
<http://www.easyart.com/canvas-prints/L-S-Lowry/Level-Crossing,-1946-431354.html>
- L.S. Lowry – Level Crossing 1961
<http://www.bbc.co.uk/arts/yourpaintings/paintings/level-crossing-21982>
- Fernand Léger - Le passage à niveau (The Level Crossing), 1912.
<http://artsy.net/artwork/fernand-leger-le-passage-a-niveau-the-level-crossing>
- BBC Blast – The_Fool_Joss – Level Crossing
<http://www.bbc.co.uk/blast/74629>

Reflect on how well your descriptions, explanations and predictions meets the success criteria for understanding the representation of ideas using complementary colours.

Activities

You can allocate the following activities to groups according to student learning needs.

You can also allow students to choose one or more activities themselves. All activities provide guidance to students so they can be completed independently. These can be read to the groups if not appropriate to their reading level.

Activities are designed so that students can complete their chosen activity within a one hour lesson. Each group can be working on different activities at the same time, or choose to do the same activity.

Activity 2.1 Comic book heroes (25mins)

Preparation/Resources: Computers; magazines.

Develop a learning intention and success criteria for representing ideas, concepts and subject matter using complementary colours.

Ask students to work in pairs to:

- **Create** a cartoon character to promote TrackSAFE actions in your local community.
 - **Find** examples of comic book character superheroes in magazines and online.
 - **Describe** the important elements of comic book heroes.
 - **Describe** important symbols and motifs for keeping safe around trains and tracks.
 - **Sketch** a draft representation of a TrackSAFE hero.
 - **Annotate** your sketch with ideas for the use of complementary colours and TrackSAFE symbols.
- **Choose** any media you think might be appropriate to create your hero image – paint, collage, a software program etc.
- **Use** complementary colours for maximum impact and include features in the design that support the TrackSAFE actions. For example, the cartoon character could wear a bright yellow stripe down one side of his/her suit to symbolise staying behind the yellow line.
- **Add** a slogan or message in a speech bubble that reinforces a TrackSAFE action that would help people in your local community stay safe.
- **Think** of a catchy name that suits the particular character and message
- **Reflect** on your comic character and focussing on the use of colour.

- **Describe** what you can see
- **Explain** why you think it is like that
- **Wonder** about what would happen to the artwork if you changed the colours in some way.
- **Reflect** on how well your descriptions, explanations and predictions meets the success criteria for understanding the representation of ideas using complementary colours.

Extension: Research comic book heroes who work for track and train safety, for example British Rail's Captain Caution from 1961:

<http://www.flickr.com/photos/36844288@N00/4765138986/>

Create a comic strip featuring your TrackSAFE hero. Change the message by changing the colours of the character and the backgrounds.

Online comic book makers include:

- Read Write Think: Online Comic Creator
<http://www.readwritethink.org/classroom-resources/student-interactives/comic-creator-30021.html>
- Comic master: Create your own graphic novel <http://www.comicmaster.org.uk/>

Activity 2.2 Safety posters for influence (25mins)

Preparation/Resources: Art materials

Develop a learning intention and success criteria for representing ideas, concepts and subject matter using complementary colours.

Show students posters, advertising, infographics, artworks, photographs and images with a message about keeping safe around trains and tracks.

Note: You will see how safety posters have changed over the decades as our understanding of what promotes safe behaviour has changed. Many of the posters you will find online are designed to promote fear using shock and horror in images and messaging, and are unsuitable as models for student use. Instead, choose posters which promote safe behaviours using positive action words.

Examples of posters and poster design ideas can be found using Google Image search and infographics by looking at Visual.ly: <http://visual.ly/>

Ask students to:

- **Create** a TrackSAFE poster for display on trains or train platforms.
 - **Write** a short effective message to promote making wise choices around trains and tracks.
 - **Sketch** a draft design for the poster.
 - **Annotate** the draft with suggestions for complementary colour combinations to maximise the visual appeal and the promotion of the TrackSAFE message.
 - **Seek feedback** on how well your draft design meets the success criteria for representing ideas, concepts and subject matter using complementary colours.
 - **Reflect** on the feedback and incorporate relevant feedback in your design.
- Display the posters where they will have the greatest influence on people who use trains and tracks.

Extension: Discuss why railway advertisements and posters from earlier times are no longer thought to be effective in helping keep safe around trains and tracks. **Predict** how safety messages will be marketed in the future.

Activity 2.3 Whole class sharing (15mins)

Preparation/Resources: Digital camera

Students should share their artworks by describing the complementary colours and design elements they chose and the impact of the choices on both the images and safety messages. Encourage students to ask questions of each other in these terms too.

As a class, discuss how these artworks should be used to promote TrackSAFE messages, how they can inspire others to make wise choices, and which artworks are appropriate for use in each year level and why. Discuss the effectiveness of these on the audience. Photograph the artworks and upload them to your school website and to the [Feedback and Giveaways](#) page of the TrackSAFE Education website. Encourage the students to share their learning at home. If there is a train station nearby, there may be an opportunity to arrange a display there.

Lesson 3: Music

The Arts Curriculum links

Music

- Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns ([ACAMUM088](#))
- Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community ([ACAMUM089](#))
- Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience ([ACAMUM090](#))
- Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music ([ACAMUR091](#))

TrackSAFE outcomes of this lesson

Students should be able to:

- **Describe** what they themselves need to do to stay safe on the train network.
- **Explain** why they need to do those things.
- **Teach** others how to stay safe near trains and tracks.

2.0 Whole class learning session (20mins)

Writing a jingle

Preparation/resources: Camera

Develop a learning intention and success criteria for using aural skills to identify and perform rhythm and pitch patterns and recognise aspects of dynamics and expression, and forming.

Develop a learning intention and success criteria for identifying features of their own and others' music and discuss preferences as performers and audience members.

Jingles are written to promote a company message – they have both music and words.

Share some popular jingles with students, for example Weet Bix Kids, Vegemite and Cottees Cordial.

Discuss what makes a great jingle with students.

Nursery rhymes were written to promote learning – they also promote messages.

Share some popular nursery rhymes with students. Most languages have some sort of rhyming song for children. Ask students for examples of nursery rhymes their parents sung to them or told them when they were little. Ask parents and people in your local community if they can contribute examples of the rhymes their parents sang to them.

For Old English examples, refer to A Book of Nursery Songs and Rhymes (1895) by Sabine Baring-Gould: http://en.wikisource.org/wiki/A_Book_of_Nursery_Songs_and_Rhymes

Ask students to work in small groups to:

- **List** your top five nursery rhymes
- **List** your five top jingles.
- **Perform** your favourite nursery rhyme or jingle to the class. Let others join in if they know the nursery rhyme or jingle.
- **Listen** to a jingle with your eyes shut.
- **Describe** the musical elements of a jingle. What did you hear?
- **Describe** the words and messages in jingles. What did you hear?
- **Explain** why you think the words and music are like this.
- **Wonder** about why jingles are so well known and easily remembered. Why do you think jingles are so irritatingly hard to forget?
- **Explore** the elements of nursery rhymes that make them so easy to remember. For example, nursery rhymes use meter and rhyme to make us remember them. Even ninety year olds can remember the words, the rhythm and the pitch of the nursery rhymes they heard when they were babies.
- **List** the important elements of a nursery rhyme.
- **Describe** the words and messages in a nursery rhyme. What did you hear?
- **Explain** why you think the words in a nursery rhyme are like this.
- **Reflect** on nursery rhymes and jingles
- **List** the important elements of a successful jingle and nursery rhyme e.g. simple tune, humour, repetition of key message, brief.

Combine all the elements into a class list.

Use these to co-create success criteria for students to use when they are composing their own jingle.

Activities

You can allocate the following activities to groups according to student learning needs.

You can also allow students to choose one or more activities themselves. All activities provide guidance to students so they can be completed independently. These can be read to the groups if not appropriate to their reading level.

Activities are designed so that students can complete their chosen activity within a one hour lesson. Each group can be working on different activities at the same time, or choose to do the same activity.

Activity 3.1 Composing safety (25mins)

Preparation/Resources: A variety of percussion and tuned instruments; music composition software and computer or tablet.

Develop a learning intention and success criteria for selecting, inventing, organising and or recording ideas to arrange and compose music.

Ask students to work alone or with a partner to create a jingle (lyrics and music) that would encourage others in their local community to make wise choices when near train tracks.

The jingle could be promoted by the cartoon character and/or poster messages created in Lesson 2.

Consider using percussion, tuned instruments, voice and dance to support the performance of the jingle.

Reflect on how well the jingle meets the success criteria for selecting, inventing, organising and or recording ideas to arrange and compose music.

Provide opportunities for rehearsing, revising, conferencing, and presenting the jingle (performance).

Activity 3.2 Advertising safety (25mins)

Preparation/Resources: Pen and paper; access to props and simple costuming materials.

Develop a learning intention and success criteria for selecting, inventing, organising and or recording ideas to arrange and compose lyrics and music.

Ask students to work in pairs to:

- **Write** a script for an advertisement to promote a TrackSAFE message to people in your local community.
- **Compose** a jingle to accompany the advertisement.
- **Make** very simple sets (and use appropriate costumes/clothing).
- **Practise** performing the advertisement.
- **Ask** for feedback on the memorability of the advertisement and the clarity of the message.
- **Reflect** on the feedback.
- **Rework** the advertisement in response to the feedback.

Reflect on how well the advertisement meets the success criteria for selecting, inventing, organising and or recording ideas to arrange and compose lyrics and music.

Provide opportunities for rehearsing, revising, conferencing, and presenting the advertisement (performance).

Activity 3.3 Whole class sharing (15mins)

Preparation/Resources: Digital camera/audio recording equipment

Jingles and advertisements created should be recorded and/or videoed to ensure the authenticity of the task. Share the recordings/videos with the class.

Encourage questions and feedback for the creators on:

- The musical and drama elements
- Effectiveness in demonstrating the TrackSAFE messages
- Effectiveness in encouraging others to make wise choices.

Use the recordings and videos to promote TrackSAFE messages in the wider school community. Upload to the [Feedback and Giveaways](#) page of the TrackSAFE Education website to share with an even wider rail safety education community.

This is a teacher reference to introduce the terminology used throughout the TrackSAFE Education lessons, and vocabulary which may be introduced through students' own investigations and enquiries. Words are listed in alphabetical order.

Word or phrase	Meaning	What it can look like <small>* Varies state to state</small>
Ballast	Rocks around the tracks and sleepers which help support the weight and vibrations of the train.	

Word or phrase	Meaning	What it can look like *Varies state to state
<p>Emergency Help button</p>	<p>A designated button which calls using a direct line to an officer who can speak directly to the person requiring help, ask questions and call for assistance from emergency services. Located on most train station platforms across Australia. Often linked to a CCTV camera which activates on button press.</p> <p>Should be used in emergencies to ask for help from:</p> <ul style="list-style-type: none"> • Ambulance – e.g. sick or injured person • Police – e.g. when feeling unsafe due to being followed, a fight • Fire service – e.g. fire at station or surrounding area • Train control – e.g. to warn of potential fatal incident such as person on tracks • Similarly to the misuse of Triple Zero (000), penalties can apply for misuse. 	 

Word or phrase	Meaning	What it can look like <small>* Varies state to state</small>
<p>Gap</p>	<p>The space between a train and a platform which can vary in size. Variations exist, depending on the curve of the platform, the location of the carriage (end or middle of platform) and the make of train.</p> <p>The safety message 'Mind the gap' is often used to help prevent injuries from people falling into the gap.</p>	

Level Crossing

A designated area on the road designed for vehicles to cross train tracks. Level crossing users are protected by a combination of one or more of the following safety features:

- Road sign (Railway Crossing)
- Stop/give way sign
- Stop line
- Warning lights (flashing)
- Warning bells (ringing)
- Boom gate
- Barrier/flag person
- No safety features (usually on private property e.g. farm)

Can be separate or adjacent to a pedestrian level crossing.

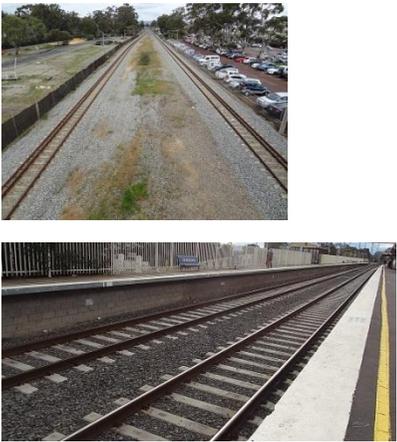


Word or phrase	Meaning	What it can look like <small>* Varies state to state</small>
<p>Overhead power lines</p>	<p>High voltage electrical wires which power electric trains. Highly dangerous due to the high voltage levels – can be between 1500V DC and 25 kV AC.</p> <p>Also known as overhead wires.</p>	

Word or phrase	Meaning	What it can look like *Varies state to state
<p>Pedestrian Level Crossing</p>	<p>A designated crossing area designed for use by pedestrians to cross train tracks. Pedestrian level crossing users are protected by a combination of one or more of the following safety features:</p> <ul style="list-style-type: none"> • Road sign (Railway Crossing) • Other warning signs (e.g. DO NOT CROSS WHILE LIGHTS ARE DISPLAYED OR ALARM SOUNDING) • Warning lights (flashing) • Warning red man lights (flashing) • Warning bells (ringing) • Gate, boom gate or other barrier • Maze (to make people look left and right) • Stop line • Double lines to walk between • No safety features (usually on private property e.g. farm) <p>Can be separate or adjacent to a level crossing.</p>	   

Word or phrase	Meaning	What it can look like <small>* Varies state to state</small>
<p>Platform</p>	<p>A place for train passengers to stand while waiting for the train, which is at the same height as the train's floor area. Can be above ground or underground. Can be covered or open. Often features a slight slope towards the tracks to allow for water runoff.</p>	
<p>Signals</p>	<p>Lights which tell the train driver when to stop, use caution and go (similar to traffic lights).</p>	

Word or phrase	Meaning	What it can look like <small>* Varies state to state</small>
<p>Sleepers</p>	<p>Rectangular concrete or wooden supports for train tracks, which are laid perpendicular to (between) the tracks. Help spread the weight of the train and keep the tracks parallel.</p>	
<p>Train</p>	<p>A large metal machine consisting of a driver's cabin and carriages. Can be used to transport passengers or freight such as goods, coal and cane. Modern trains are powered by electricity or diesel fuel. Older trains are powered by steam from coal fire.</p> <p>Have wheels which run on tracks. Only run in forward (not reverse) so driver switches ends when moving a train in the opposite direction.</p> <p>Also known as passenger train, freight train, goods train, coal train, cane train, diesel, and steam train.</p>	

Word or phrase	Meaning	What it can look like <small>* Varies state to state</small>
<p>Train station</p>	<p>A place where people catch a train. Also known as railway station or station.</p>	
<p>Train tracks</p>	<p>Two parallel steel rails designed to allow train wheels to roll forward and back. Usually supported by sleepers and ballast. Also called railway lines, train lines or tracks.</p>	

Word or phrase	Meaning	What it can look like <small>* Varies state to state</small>
<p>Yellow line (or white line)</p>	<p>A line made of yellow paint or tactile tiles, to warn people where the safe area of the platform finishes. Designed to protect people from being hit by a train or falling off the platform. Can also be used at a pedestrian level crossing for people to stop behind. Can also appear as double lines to walk between at a pedestrian level crossing.</p> <p>*Note: in South Australia, this line is white.</p>	

Dear Parent/Carer

At school your child is learning about how to stay safe near trains and tracks through the TrackSAFE Education: Rail Safety for Schools program.

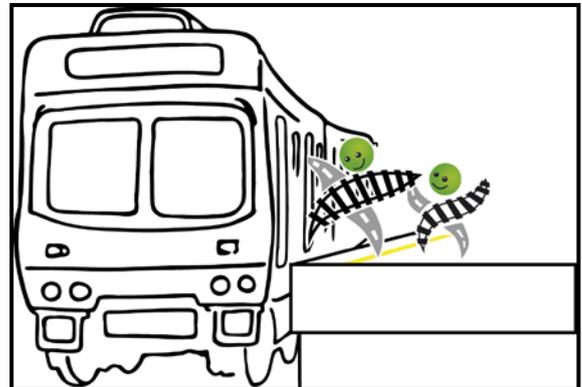
You can help reinforce what they learn in the classroom by practising waiting safely on a station platform or cross at a pedestrian level crossing with them every time you catch a train or cross railway lines. We call these the 'TrackSAFE actions'.

Often children know how to behave safely on platforms or around pedestrian level crossing; however this does not always translate in their actions, especially when there are other distractions.

Young children need continuous reinforcement to help them stay safe around trains and tracks. It's as important as teaching your child to swim - no matter where they live or how often they see trains and tracks, they need to practise regularly so they can stay safe when they need to.

Each time you visit a platform and train tracks with your child, please reinforce the TrackSAFE actions. You could ask them to tell you and show you what they know already, and fill in any gaps using the information below.

It could save your child's life.



Refresh your knowledge: platform safety with kids



- When on a station platform, always hold your child's hand or get them to hold a safe alternative such as part of your clothing, an older sibling's hand or stroller.
- Talk about the yellow line and why we must stay behind it. When the train arrives wait for the train to come to a complete stop before crossing over the yellow line.
- Talk about the different safety features, such as signs and lines; why these safety features are there; and how they keep us safe.

Refresh your knowledge: pedestrian level crossing safety with kids

- Hold your child's hand when approaching and waiting. If you are pushing a stroller, you could ask your child to hold the stroller.
- Talk about the crossing procedure STOP LOOK LISTEN THINK.

STOP behind the line.
LOOK both ways for trains.
LISTEN for trains coming.
THINK, "Is it safe to cross?"

Why is it important to do this every time they cross? It will help keep them safe!



- Wait until the bells and lights have stopped and the pedestrian gate opens (if there is one) and repeat STOP LOOK LISTEN THINK.
- When crossing, point out the double lines and always walk between them.
- Wait away from a pedestrian level crossing and discuss with your child what they can see. Reinforce safe vocabulary and talk about how we know where the safe place to cross is.
- If a train passes through, talk about how big the train is, how it goes really fast, and how hard it is for the driver to stop it.
- Remind them to hop off their bike or scooter and walk across the tracks: the wheels could get stuck.



Refresh your knowledge: Track safety with kids



- Reinforce that trains can come from any time and from either direction. Remind them to walk to a more suitable place to cross e.g. a pedestrian level crossing.
- Talk to your child about the dangers of unfenced train tracks, and what to do if there is no pedestrian level crossing.
- For remote tracks with no crossings, strongly reinforce STOP LOOK LISTEN THINK.
- Discuss with your child how important it is to remove headphones when you are near train tracks. Encourage them to listen for the noises associated with approaching trains, such as bells, warning sounds, and the moving train.

We thank you for making rail safety a priority in your family.



Dear Parent/Carer

Your student is participating in TrackSAFE Education: Rail Safety for Schools, a rail safety education initiative designed for students to learn about train and track safety.

We ask teachers to take photos and/or film their students participating in the lessons, and/or samples of their work. We provide a secure upload facility for teachers to share these items with us. We will use the photos, videos and student work samples to promote your school and your student's achievements to the community, and to promote the program to teachers across Australia via our website, social media and other forums, such as at teacher conferences. They can also help us review and evaluate the resources to ensure they continue to meet the needs of schools.

The school is seeking your permission to photograph and/or film your student during their participation in the lessons, and to share their work with us. We have attached a permission slip which you need to return to the teacher by the date requested.

If you have any questions, please ask the teacher or feel free to contact us at info@tracksafeeducation.com.au. You can also visit our website at tracksafeeducation.com.au for further information, and to see how student images, videos and work samples are used.

Kind Regards
The TrackSAFE Education Team
A TrackSAFE Foundation initiative

(Please tick the applicable response)

I give permission for the teacher to take photos/video of my student and samples of their work and submit them to TrackSAFE, who will use them to share with the community; evaluate and promote the TrackSAFE Education: Rail Safety for Schools program.

I **do not** give permission for photos of/videos of/work samples from my student to be taken and shared with TrackSAFE.

Student Name _____ Date _____

Name _____ (Parent/Carer) Signed _____ (Parent/Carer)



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