

Teacher Notes

Unit of work: Managing the unsafe behaviours of young people using level crossings on the rail network

1. Overview

The TrackSAFE Education high school resources are designed to help young people learn how to be safe, active, responsible citizens on and around the rail network.

Each unit of work takes a capabilities-based approach to rail safety. We assume that every student has resources within them that can be used to manage safe outcomes for themselves and others on and around the rail network.

The unit of work is designed to be integrated into existing school curriculum programs and provide differentiated materials that:

- identify prior knowledge, skills and/or attitudes;
- help bring in new ideas, relate these ideas and then extend these ideas in ways that make a difference for others; and
- provide feedback on learning through a student self-assessment and an assessment of learning.

A table has been provided at the back of this document to assist you with matching the lessons with the relevant Australian Curriculum content descriptions.



Teacher Alert

Please be aware that this unit may involve the discussion of incidents on the rail network that cause serious injury or death. It is possible there will be students in your class with first-hand experience of such issues, and discretion is advised. It is recommended that students' individual circumstances are taken into account wherever possible.

2. What's included in this unit of work (zip file)

1. Teacher notes
2. Lesson plans x 3
3. Resources
4. Assessments & evaluation
5. Information for parents & carers

1. **Teacher notes** with instructions and suggested learning pathways (this document).

2. **Lesson plans x 3** with differentiated activities for Years 9 & 10 The Arts (Drama).

Lesson 1: Bringing in ideas about managing the unsafe behaviours of young people using level crossings on the rail network

- 1.1 Define terms
- 1.2 Describe how people behave on and around level crossings
- 1.3 Experiment with viewpoints

Lesson 2: Connecting ideas about managing the unsafe behaviours of young people using level crossings on the rail network

- 2.1 Demonstrate “waiting with others”

Lesson 3: Extending ideas about managing the unsafe behaviours of young people using level crossings on the rail network

- 3.1 Rework a 60-second “waiting with others” drama into a drama that asks a provocative question about young people and level crossings

3. **Resources** which scaffold the learning or provide additional guidance to teachers.

- Media and Multimodal Texts
- Question Prompts for Analysing Visual and Multimodal Texts
- Video and Poster Resources
- Sample Poster (Visual Text) Analysis
- HookED Hexagon Template
- HookED DESCRIBE++ Map
- HookED Analogy Map

We recommend encouraging students to visit the high school student section of our website www.tracksafeeducation.com.au/students/high, designed to assist students with research and provide further interaction with the rail safety messages. You will find a variety of Media and Multimodal Resources in the Media Library.

4. **Assessments & evaluation** to analyse how learning occurs, and for us to check that materials are suitable for students and schools.

PDF copies have been provided, and can be sent to us securely via our '[upload assessment records](#)' button. Alternatively all are available to submit directly online via the links below.

Completing and sharing the assessment(s) and evaluation with us is voluntary, so to thank you for your contribution to TrackSAFE Education just [register](#) and we'll send you participation certificates and giveaways for your students.

- [Student self-assessment](#) (Note: teacher will not see results if using online version)
This assessment is both an assessment for learning (formative assessment) and assessment of learning (summative assessment). It is designed to quickly determine students' level of rail safety knowledge and skills prior to; at the end of; and approximately one term after completing a TrackSAFE Education unit of work or lesson. It helps us to see how the lessons impact the students participating.
- [Assessment of learning](#)
This assessment is designed to quickly determine students' level of rail safety knowledge, skills and attitudes. It can be used as an assessment of learning (summative assessment) on completion of a TrackSAFE Education unit of work or lesson. You can complete the assessment based on your observations of the whole class.
- [Program evaluation](#)
Have your say! This 5 minute evaluation is designed to be completed at the end of delivering a whole TrackSAFE Education unit of work. It is voluntary, anonymous, and your participation is gratefully appreciated to help us continually improve our program.

5. **Information for parents and carers** to involve them as part of a whole school approach to rail safety.

- Letter to parents and carers
- Photo/video/student work permission slip

Should you need any guidance with using any component of the unit of work or rail safety learning process, please email us at info@tracksafeeducation.com.au for assistance. You can access our whole range of [resources](#) and read the [FAQs](#) at tracksafeeducation.com.au.

3. Suggested learning pathways

3 to 5+ hours of learning is recommended in order to challenge and extend student thinking and provide opportunities for student action. The guide below is provided to help you plan, and to choose a learning pathway and relevant lessons to suit you and your students. A checklist is provided: you can tick off each task as you go.

Preparation	<input type="checkbox"/> Read Teacher notes, review and select lessons, resources & assessments. <input type="checkbox"/> Schedule the lessons into your program over a number of days or weeks. <input type="checkbox"/> Check prior knowledge, skills & attitudes via the student self-assessment . <input type="checkbox"/> Book an incursion from one of our partner organisations (optional). <i>(Note: Incursions are not available in all areas and are not related to this unit of work, so can be done at any time before, during or after this unit).</i> <input type="checkbox"/> Send home permission slips and letter to parents/carers.		
Suggested timeframe	5+ hour pathway (best)	4+ hour pathway (better)	3+ hour pathway (good)
1st hour	Lesson 1.1	Lesson 1.2	Lesson 1.3
2nd hour	Lesson 1.2	Lesson 1.3	Lesson 3.1
3rd hour	Lesson 1.3	Lesson 2.2	
4th hour		Lesson 3.1	
5th hour	Lesson 2.1		
On completion	<input type="checkbox"/> Check change in knowledge, skills or attitudes via the student self-assessment . <input type="checkbox"/> Analyse change via the assessment of learning <input type="checkbox"/> Use your usual assessment tool to assess within The Arts (Drama) curriculum. <input type="checkbox"/> Share your thoughts via the program evaluation . <input type="checkbox"/> Promote your school's involvement by uploading student work/photos/videos .		
Follow up	<input type="checkbox"/> Check retention of knowledge, skills or attitudes via the student self-assessment (schedule in your calendar for approximately one term after completion).		

Key:

Lessons designed to
bring in ideas

Lessons designed to
connect ideas

Lessons designed to
extend ideas

4. A note about safety education

To be successful, school-based safety education needs to scaffold deep understanding. Experts recommend students should be exposed to safety lessons within their normal curriculum over a period of time. Traditional methods of teaching safety to students, such as industry or teacher-led presentations; one-off lessons; providing information or short videos in isolation; or using scare tactics are for the most part ineffective in that they do not affect young people's long-term attitudes and behaviours towards safety (Rafferty and Wundersitz, 2011; McKenna, 2010).

The design of this program is based on the most recent research and understanding on how students learn and the most effective pedagogies in safety related teaching and learning (Chamberlain and Hook 2013). For more information as well as a comprehensive reference list, see '[why teach rail safety](#)'.

5. Promote your school's involvement

To promote your school's involvement with TrackSAFE Education, and to help us to let other teachers know about our resources, you can send us photos and videos of your students doing our lessons, or even samples of their work. We can showcase your school and your students' achievements on our website, newsletter or social media.*

Promoting your school's involvement is voluntary, so to thank you for your contribution to TrackSAFE Education we'll send you participation certificates and giveaways for your students: just register on our [feedback and giveaways](#) page.

Click on our secure '[upload student work](#)' button to send us your files. You can even send them to us a whole class at a time - just create a .zip file before uploading.

You can provide student work in any of the following file types:

Document (.pdf or .doc) e.g. scanned creative writing task; scanned hand drawn poster/booklet; report; letter

Image (.jpg or .gif) e.g. photos of students holding up their work; photo taken by a student; photo of art piece or drama action shot

Video clip (.mov or .mp4) e.g. student produced movie; video of students acting a drama piece

Audio clip (.wmv or .mp3) e.g. recording of song; speech; reading task

Remember to include your school name and each student's first name in the file name so we can attribute their work to them or write a caption.

**Please note: It is your responsibility to ensure you have parental consent to capture and share images of your students and their work. We have provided a permission slip to assist you with seeking parental consent. No records or liability will be held by TrackSAFE.*

6. Australian Curriculum: The Arts (Drama) F-10 Content Descriptions

Years 9 and 10 content descriptions	Elaborations and links to lessons
<p>Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama (ACADRM047)</p>	<p>Communicating meaning about staying safe on the rail network through realistic performance styles and dramatic forms by manipulating the elements of drama.</p> <p>(Lessons: 1.1, 1.2, 1.3, 3.1)</p>
<p>Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles (ACADRM048)</p>	<p>Analysing and creating performance, highlighting subtext, dramatic tension, atmosphere and mood based on the story, setting, dialogue and stage directions in a drama with a message about keeping safe on level crossings.</p> <p>(Lessons: 2.1, 3.1)</p>
<p>Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists (ACADRM049)</p>	<p>Exploring, reworking and refining dramatic action through rehearsal and honing expressive performance skills for effective audience engagement in a drama with a message about keeping safe on level crossings.</p> <p>(Lessons: 1.3, 3.1)</p>
<p>Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements (ACADRM050)</p>	<p>Structuring the performance space to convey dramatic meaning and sense of style for an audience of a drama with a message about keeping safe on level crossings.</p> <p>(Lessons: 2.1, 3.1)</p>

The Arts (Drama)

Years 9 and 10

Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience ([ACADRM051](#))

Collaborating as a member of the drama team by directing the blocking and staging of dramatic action to communicate a message about keeping safe on level crossings for an audience.

(Lesson: 3.1)

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Lesson 1

Bringing in ideas about managing the unsafe behaviours of young people using level crossings on the rail network

What is the provocative question about level crossings?

Explain to students that they will be devising a drama that explores a provocative question about level crossings, a place on the rail network where impatience can be fatal.

The activities that follow will provide ideas and experiences to help them identify ideas about level crossings that are worth communicating to others.

Learning intention

Use voice, body, movement and space to **describe** different viewpoints of a character waiting with others at a level crossing.

We have provided assessment rubrics at the back of this document (Appendix) for guidance as to how students may achieve the learning intention to differentiated standards.

1.1 Define terms

Determine students' prior knowledge about level crossings.

Ask students to read the following extract about level crossings from the TrackSAFE website:

Australia's rail network is the sixth largest in the world, with 44,000km of track and 23,500 level crossings across the network. Railway level crossing safety remains one of the industry's highest safety priorities.

Through education and awareness, TrackSAFE works to improve peoples' knowledge, skills and attitudes about safety around tracks and level crossings, to increase public safety and avoid preventable incidents from occurring on the rail network.

Trespass

Every year there are around 136 trespass incidents causing death or serious injury on the rail network. Additionally, there are over 4,200 near hits resulting from trespass. Through the [Rail Safety Week](#) campaign, rail organisations and police join forces to combat trespass and reduce incidents on the track related to trespassing.

Level Crossings

There are 130 pedestrian level crossing incidents causing death or serious injury every year and an additional 20 collisions with vehicles. That equals 150 level crossing collisions in total causing death or injury. To access the National Railway Level Crossing Safety Strategy 2017 – 2020 please [click here](#).

TrackSAFE Foundation tracksafefoundation.com.au/level-crossing-and-track-safety

Use the TrackSAFE Education high school tracksafeeducation.com.au/students/high/ to help students gain a deeper understanding about level crossings – their physical structures, and the attitudes and behaviour needed to stay safe around level crossings.

You may also wish to use video of Australian level crossings to help students visualise a level crossing. For example:

- Timelapse At Level Crossing – Australian Trains & Railways –Val73TV: <http://youtu.be/Kdtydc0ir3U>
- QRNational Freight Train at Level Crossing – Australian Freight Train at Railroad Crossing – PoathTV: <http://youtu.be/0HA1zDtWHRI>
- Vline Vlocity Passenger Train at a Country Road Level Crossing – Australian Grade Crossings: <http://youtu.be/xbhhZ4xq-fc>

Ask students to brainstorm anything they know about level crossings. Use text, quotes, drawings and/or images to express these ideas. Place these ideas on hexagons and then give them to groups, who need to find connections between the ideas by tessellating the hexagons and explain orally or by annotation why these ideas are related. Step back from the resulting tessellation (clusters of hexagons) and make a group/class claim – “Overall we think a ‘level crossing’ is [make a claim] ... because [give a reason] ... because [give evidence].” Keep this definition statement as evidence.

As a class, discuss *level crossings* in the context of your own experiences.

Agree on a class definition for *level crossing*.

Ask students to work in groups to make an operating level crossing using their bodies. Role-play the passage of a train through the crossing and the level crossing’s response.

Extension: Ask students to create a 3-D model of a level crossing using any easily accessible modelling materials (e.g. modelling clay) or software of your choice. Suitable software includes:

- Google Sketchup: <https://www.sketchup.com/products/sketchup-free> or <https://www.sketchup.com/education/sketchup-for-schools>
- Minecraft: <https://minecraft.net>

1.2 Describe how people behave on and around level crossings

Research suggests that the behaviour of road users and pedestrians is a major cause of level crossing incidents. If road users and pedestrians obey the road rules, collisions at railway level crossings are avoidable.

Ask students to work in groups to:

- **Research** the following level crossing topics:
 - **Managing risks and keeping safe on level crossings**, such as TrackSAFE: Pedestrian Level Crossings: <https://tracksafeeducation.com.au/teachers/parents/tracksafe-actions/>
 - **Level crossing incidents**, such as ABC News: Passengers Shaken after Train Crashes into Bus at Level Crossing near Maddington: <http://www.abc.net.au/news/2013-10-23/bus-crashes-into-train-near-maddington/5041654> and The Age: Trains Running Again after Level-crossing Crash in Sunshine North: <http://www.theage.com.au/victoria/trains-running-again-after-levelcrossing-crash-in-sunshine-north-20130801-2r10h.html> and international incidents via The Guardian: Man and teenage boy killed in West Sussex level-crossing crash: <https://www.theguardian.com/uk-news/2018/feb/17/two-people-killed-in-west-sussex-level-crossing-crash-barns-green-horsham>
 - **Level crossing removal works**, such as in Victoria: <https://levelcrossings.vic.gov.au/>
 - **Level crossing controversies**, such as BBC: The Level Crossing Wars: <http://www.bbc.com/news/magazine-27037582>
 - **Level crossing news from across the world**, such as Canada: <http://www.cbc.ca/news/canada/london/london-ontario-level-crossing-upgrades-1.4307300> and the UK <http://www.bbc.com/news/uk-22428211>
- **List ways** in which level crossings communicate the message that driving, cycling or walking across the tracks is a high-risk activity – for example, rumble strips, pavement markings, enhanced pavement lighting, boom gates, sirens, flashing lights, barrier arms.
- **List ways** in which people fail to receive the message and/or fail to react to the message – for example, crossing when distracted by using a mobile device, crossing when listening to an audio device, crossing when wearing a hoodie that limits peripheral vision, impatience, wilful failure to obey warning signs and signals, accidental failure to obey warning signs or signals, trying to “beat the train” across a crossing, crossing when rushing to get somewhere, crossing in poor visibility, ignoring warning devices, crossing without checking if there is a clear path on the other side.
- **Role play** a pedestrian waiting to use a level crossing. Ask other students to guess the way in which the pedestrian might fail to notice the warning signals and signs.

- **Draw** a series of comic cells, in manga style or using stick figures, to describe situations where people behave in ways that put them at risk around level crossings.

The following tutorials may help you get started.

- How to Draw Manga: Tutorials: <http://www.howtodrawmanga.com/pages/tutorials>
- WikiHow: How to Draw Manga: <http://www.wikihow.com/Draw-Manga>
- Figure Drawing: <http://www.thedrawingsource.com/drawing-figures.html>

Extension: Discuss the claim that *“The best level crossing is the one that has been eliminated.”*

1.3 Experiment with viewpoints

Ask students to experience waiting by themselves and with others:

- **Identify** opportunities when you can experience waiting by yourself and with others in school and in life outside of school – for example, waiting to start eating, waiting to buy a ticket, waiting for a movie to start, waiting at a bus stop, waiting on a platform for a train, waiting for a shop to open, waiting for the lights to come on, waiting at the airport when a flight is delayed, waiting for the police or ambulance to arrive, waiting to get official documents stamped, waiting to get in to a sale or concert, waiting to be served food, waiting to be noticed, waiting for an answer to a question, waiting for someone to stop talking, waiting for a dog to stop barking, waiting for a baby to stop crying, waiting at a hospital for news of a loved one, waiting for a response to a message.
- **Wait** with or without others in one or more of these situations. When waiting, think about what you can hear, feel, smell, touch and see. How do you feel? What emotions do you experience? How are other people behaving and responding? What emotions do they experience while they are waiting with others? Who speaks first when you are waiting with others? What is the nature of any conversation when waiting with others? What happens when the period of waiting is shorter or longer than expected? What are the challenges and opportunities when waiting by yourself? What are the challenges and opportunities when waiting with others? What conflicts might occur when waiting with others? Is there a person who waits in a different way – someone who stands out because of the way they wait with others? Is there someone who is waiting to start waiting?
- **Keep a log** (audio or written) of your impressions when waiting by yourself and with others.
- As a class, **discuss** how the viewpoint you hold can affect the way you wait and the actions you take.

Ask students to imagine they are a pedestrian standing with others waiting to cross a level crossing and to **identify** their character. For example, imagine you are a pre-schooler, primary student, secondary student, tertiary student, young person, unemployed, someone with a hangover, someone under the influence of drugs and/or alcohol, someone who has just been dumped by their girlfriend or boyfriend, someone who has just received very bad news, middle-aged office worker, new immigrant, stay-at-home parent, retired person, labourer, farmer, tourist, business person, a person with a disability.

Ask students to **make working notes** for this character and the scenario:

- **Setting**
 - What would you hear, feel, smell, touch and see at the pedestrian level crossing?
- **Character**
 - Where have they been? What are they doing while they wait? Where are they going?
 - How do they speak, how do they behave, how do they respond to others?
 - How are they feeling? What emotions are they experiencing?
- **Viewpoints**
 - List the different viewpoints the identified pedestrian character might have about the experience of waiting with others until the rail corridor is safe to cross.
 - Identify your view, as the student developing this character, of this character's viewpoint. How will you represent their viewpoint to an audience?
- **Actions**
 - Think about the three possible choices for action that the pedestrians waiting at a level crossing have: cross safely, cross unsafely or don't cross at all.
 - Think about the reasons why pedestrians might make these different choices – for example, keeping safe, being distracted, not being aware, taking a short cut, being late.
 - Think about how you will represent these actions.
- **Connecting viewpoints to actions**
 - Which viewpoints could lead the character to cross safely?
 - Which viewpoints could lead the character to attempt to cross unsafely?
 - Which viewpoints could lead the character to not cross at all?
 - Which viewpoints could lead the character to change their mind?
 - Which viewpoint could lead the character to manage the safety of others waiting at the level crossing?
 - Which viewpoint will you favour in writing the narrative? Which viewpoint will you promote? Which viewpoint will you trivialise?

Ask students to **select** three provocative and/or engaging viewpoints their character might hold. Fill in the table below to:

- elaborate each viewpoint
- explain why the pedestrian might hold this viewpoint
- wonder about the consequences of holding this viewpoint for the character's actions and for the audience.

Pedestrian:		
Possible viewpoints about waiting at a pedestrian level crossing	Why does the character hold this viewpoint?	What does it make you wonder?
Viewpoint 1:		
Viewpoint 2:		
Viewpoint 3:		

Ask students to **select** a viewpoint that challenges or differs from the accepted viewpoints held by pedestrians at level crossings. For example, if the accepted viewpoint is that *“waiting until all warning signals and sounds have finished is a waste of time”*, create a viewpoint that values this waiting time. If the accepted viewpoint is that *“waiting with others is a challenge”*, create a viewpoint that waiting with others is an opportunity.

Share the viewpoints you have developed and select a character with a viewpoint that you think will have an emotional connection or appeal to young people.

Ask students to work in small groups to:

- **Draft** a story line with a simple exchange of dialogue to fit the scenario of waiting at a pedestrian level crossing.
- **Experiment** with different drama techniques to develop your character's viewpoint. Choose one or several of the following character techniques to focus on.

1. Voice

Develop a vocal type for your chosen character. Experiment with voice: try speaking in different ways – fast, slow, angry, sad, excited, worried – using some of the ideas suggested in the table below.

When you find a voice that is effective in communicating the character's viewpoint, complete the table with your description.

Character:				
Voice technique	What does your character sound like?	How will you use this technique?	Where will you use it in the script?	Why is this technique the most effective choice?
Pitch	squeaky/screechy/ resonant/low/medium/ husky/croaky/varied intonation pattern			
Projection/Volume	booming/whisper/soft/ loud/well-projected			
Tone	annoyed/inviting/ arrogant/sarcastic/ matter of fact/enthusiastic/ depressed			

Pace	rapid/slow/deliberate/ staccato/stop-start/ unpredictable/clipped/ steady			
Pause				
Accent	Received Pronunciation/ Australian/Italian/Greek/ New Zealand/Pacific Island/South African/ Samoan/Indian/ Chinese/Lebanese/ Vietnamese			
Other descriptors	nasal/slurred/lisp/ dragging out vowel sounds/declamatory/ robotic/monotonous/ breathy/stutter			

2. Body

Develop body techniques for your chosen character. Experiment with body techniques, trying out which ones effectively communicate the character's viewpoint. Use some of the ideas in the table below.

When you find some effective body techniques, complete the table with your description.

Character:				
Body technique	What does your character's body technique look like?	How will you use this technique?	Where will you use it in the script?	Why is this technique the most effective choice?
Eye contact	avoiding eye/looking down/ staring/piercing/ confrontational			
Gesture	scratching head/biting nails/ playing with hair/ hand gestures/clenching fists/pulling on clothes/ pointing/hands on hips			
Posture/STANCE	open/closed/upright/hunched/ slouched/slumped/awkward/ hands in pockets			
Facial expression	eyebrows furrowed/frowning/ mouth wide open/lips pursed/ eyebrows raised/nose scrunched up/smiling/biting lip/wide eyes/blank expression			

3. Movement

Develop movement techniques for your chosen character. Experiment with movement techniques, trying out which ones effectively communicate the character's viewpoint. Use some of the ideas in the table below.

When you find some effective movement techniques, complete the table with your description.

Character:				
Movement techniques	What does your character's movement look like?	How will you use this technique?	Where will you use it in the script?	Why is this technique the most effective choice?
Energy	hyperactive/lethargic/ sedentary/controlled/ contained/vivacious/ bubbly/listless/playful/ stillness			
Timing	sudden/sustained/ controlled/stop-start/ staccato			
Weight	heavy/plodding/light/ effortless/weight in toes/ weight in heels/balanced			
Direction	direct/indirect/scattered/ purposeful/meandering			
Realistic/unrealistic				

4. Use of space

Develop use of space techniques for your chosen character. Experiment with use of space, trying out which ones effectively communicate the character's viewpoint. Use some of the ideas in the table below.

When you find some effective use of space techniques, complete the table with your description.

Character:				
Movement techniques	What does your character's movement look like?	How will you use this technique?	Where will you use it in the script?	Why is this technique the most effective choice?
Energy	hyperactive/lethargic/ sedentary/controlled/ contained/vivacious/ bubbly/listless/playful/ stillness			
Timing	sudden/sustained/ controlled/stop-start/ staccato			
Weight	heavy/plodding/light/ effortless/weight in toes/ weight in heels/balanced			
Direction	direct/indirect/scattered/ purposeful/meandering			
Realistic/ unrealistic				

Ask each group to:

Share your pedestrian character techniques with another group using Hot Seating or **Freeze Framing**.

Hot Seating: When you are in role, accept questions from the group to establish/clarify the type of character and the role in the level crossing scenario. Ask for feedback to make the characterisation more convincing.

Freeze Framing: Take a key moment in the scenario and freeze it. Accept questions from other students about why and how you are feeling at this moment in the scenario.

Use the developed characterisation to draft, rehearse and then present a two- to three-minute role play showing different characters waiting with others at a level crossing.

Ask the audience for feedback on your characterisation using the following criteria.

Communicating a role	Using drama techniques: <ul style="list-style-type: none"> • Voice • Body • Movement • Use of space
Developing ideas	Did not show use of drama techniques. Unconvincing. Did not stay in role
One idea	Muddled or unsustained use of drama techniques to show character's viewpoint.
Loose ideas	Some use of drama techniques but use did not always fit with the character's viewpoint.
Connected ideas	Varied body techniques used appropriately to effectively communicate character's viewpoint.
Extended ideas	Wide variety of drama techniques used to communicate the character's viewpoint and convincingly extend it in the minds of the audience.

Ask students to write a reflection on their use of drama techniques to communicate the character's viewpoint in the level crossing scenario. Their assessment should include their ideas on how they might modify the technique/s used to portray the viewpoint more effectively.

Student reflection: Self-assessment

Communicating a role	Using drama techniques: <ul style="list-style-type: none"> • Voice • Body • Movement • Use of space
Developing ideas	I need help to identify any drama technique used in my characterisation.
One idea	I can describe several drama techniques used in my characterisation.
Loose ideas	AND how and where they are used to communicate intentions about a character in the scene.
Connected ideas	AND give reasons why they communicate intentions about a character in the scene.
Extended ideas	AND make a generalisation about the effectiveness of the use of different drama technique AND suggest modification/s to improve my characterisation.

Appendix: Differentiated assessment rubrics

We have provided guidance for how students may achieve differentiated standards within these learning activities.

The Arts (Drama)

This rubric may assist you in assessing student achievements within the Australian Curriculum. Results can be recorded via your usual assessment record method.

*Use voice, body, movement and space to **describe** different viewpoints of a character waiting with others at a level crossing.*

Extended ideas	I can use voice, body, movement and space to describe different viewpoints of a character waiting with others at a level crossing AND explain how, why and when to use them in a performance AND I seek feedback on how to improve my use of voice, body, movement and space to describe different viewpoints AND I act on this feedback to improve my performance.
Connected ideas	I can use voice, body, movement and space to describe different viewpoints of a character waiting with others at a level crossing AND explain how, why and when to use them in a performance.
Loose ideas	I can use voice, body, movement and space to describe different viewpoints of a character waiting with others at a level crossing BUT I am not sure how, when or why I should use them in the performance.

Rail Safety

This rubric may assist you in assessing student achievements within the suggested rail safety outcomes of this lesson. Results can be reflected in the included [assessment of learning](#).

Identify potential hazards on and around the rail network.

(What are potential hazards on and around the rail network?)

Extended ideas	<p>I can identify many relevant hazards for people on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.]</i> AND can explain why these hazards need to be managed to keep people safe AND can reflect on my role in helping to manage these hazards.</p>
Connected ideas	<p>I can identify many relevant hazards for people on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.]</i> AND can explain why these hazards need to be managed to keep people safe.</p>
Loose ideas	<p>I can identify many relevant hazards for people on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.]</i>.</p>

Lesson 2

Connecting ideas about managing the unsafe behaviours of young people using level crossings on the rail network

What is the provocative question when waiting with others?

Impatience is seldom rewarded. On a level crossing, impatience can be fatal. It takes a passenger train more than 250 metres to stop, and a freight train up to 2 km to stop. This lesson explores attitudes, emotions and viewpoints when waiting with others.

Learning intention

Use different conventions and techniques to **develop** a script about waiting with others at a level crossing.

We have provided assessment rubrics at the back of this document (Appendix) for guidance as to how students may achieve the learning intention to differentiated standards.

2.1 Demonstrate “waiting with others”

Recap on the short role plays presented in Lesson 1.3. Tease out any compelling and/or memorable characters from these performances.

Ask students to work in small groups to:

- Come up with a compelling narrative about “waiting with others” based on your experiences, the stories you have heard or media reports you have read in the included **Media and Multimodal Texts** resource.
- Use extracts/elements from your research to devise a 60-second drama about waiting with others.

Ask each group to:

- **Write** a one-line summary (log-line) of the drama.
- **Write** a punchy title for the drama.
- **Identify** who the drama is mainly about – the person waiting or the person watching the person waiting. Develop this character using a **shared role** process: all group members contribute their ideas about the one role, which can be represented by a vacant chair.
- **Identify** the supporting characters and their roles.

Now ask students to **make decisions about**:

1. Where is the drama set?
2. What is the nature of the conflict?
3. What is the crisis point?
4. How is the conflict resolved?

Next ask students to develop a linear scene and plot structure to communicate dramatic ideas:

- **Plan** a freeze frame for each of the above decisions.
- **Create** this freeze frame and ask other students to walk around the freeze frame and question the actors on what is happening and how they are feeling.
- **Capture** the freeze frame tableaux in a digital image. Add captions, speech and thought bubbles to the image to reveal the individuals’ spoken and personal thoughts about the situation.

- **Discuss** what might happen between freeze frames in your drama. Use the attached **Freeze Frame!** tables to summarise your discussion. Think about:
 - What conventions and techniques could you include within your piece – for example, mime, soundscapes, frozen moments, slow motion, double time? Use the tables below to summarise your discussion.
 - What sequence of your freeze frames would most effectively engage the curiosity of the audience? How much control will you give the audience over the sequence? How much control will you give the audience about the nature of the ending?
- Act out this narrative. Share the drama with another group to test the clarity of your performance. Use feedback from the other group to modify and improve your drama.
- Use the See Think Wonder Strategy and the included **HookED Describe ++ Map** to further refine the script narrative.

Ask students to:

- **Review** each freeze frame using the HookED Describe ++ Map.
 - Insert each freeze frame in the centre of the HookED Describe ++ map.
 - In the rectangles, describe the detail in the freeze frame. What can you see?
 - In the speech bubbles, explain why you think the detail is like that.
 - In the thought bubble, describe what the significance of the detail makes you wonder.
- **Use** your wonderings about each freeze frame to extend your thinking, take risks with the action and improve your script.
- **Mark** any script revision ideas on the tables above.
- **Rehearse** and then present the 60-second drama about “waiting with others” to an audience of your peers.

As a class, revisit your thinking on provocative questions about level crossings – the intersection of people and the rail corridor where impatience can be fatal.

Encourage students to share new issues arising from their drama performances about waiting with others that they can relate to this thinking.

Extension: Ask groups to create a 15-second advertisement to be played on a local radio station promoting their 60-second drama to the wider school community. Think about the audience for your advertisement and consider how best to engage with this audience when writing and recording your oral text.

The advertisement should:

- **Engage** the listener – use an attention-grabbing introduction or hook.
- **Create desire** in the audience – outline the advantages or benefits of coming to the plays.
- **Motivate** the listener to take action by purchasing tickets and showing up at the venue.

For more information, see WikiHow: How to Write a Radio Ad: <http://www.wikihow.com/Write-a-Radio-Ad>

Freeze Frame!

Between Freeze Frames 1 and 2

1. Where is it set?	Outline what will happen between these two points in the drama.	2. What is the nature of the conflict?
[Insert Freeze Frame 1]		[Insert Freeze Frame 2]

Act out this narrative. Share the drama with another group to test the clarity of your performance. Use feedback from the other group to modify and improve your drama.

Between Freeze Frames 2 and 3

2. What is the nature of the conflict?	Outline what will happen between these two points in the drama.	3. What is the crisis point?
[Insert Freeze Frame 2]		[Insert Freeze Frame 3]

Act out this narrative. Share the drama with another group to test the clarity of your performance. Use feedback from the other group to modify and improve your drama.

Between Freeze Frames 3 and 4

3. What is the crisis point?	Outline what will happen between these two points in the drama.	4. How is the conflict resolved?
[Insert Freeze Frame 3]		[Insert Freeze Frame 4]

Appendix: Differentiated assessment rubrics

We have provided guidance for how students may achieve differentiated standards within these learning activities.

The Arts (Drama)

This rubric may assist you in assessing student achievements within the Australian Curriculum. Results can be recorded via your usual assessment record method.

*Use different conventions and techniques to **develop** a script about waiting with others at a level crossing.*

Extended ideas	<p>I can use different conventions and techniques to develop a script about waiting with others at a level crossing</p> <p>AND I can annotate the script with explanations about how, why and when to use them in a performance</p> <p>AND I seek feedback on how to improve my use of different conventions and techniques to develop a script</p> <p>AND I act on this feedback to improve my script.</p>
Connected ideas	<p>I can use different conventions and techniques to develop a script about waiting with others at a level crossing</p> <p>AND I can annotate the script with explanations about how, why and when to use them in a performance.</p>
Loose ideas	<p>I can use different conventions and techniques to develop a script about waiting with others at a level crossing</p> <p>BUT I am not sure how, when or why I should use them.</p>

Rail Safety

This rubric may assist you in assessing student achievements within the suggested rail safety outcomes of this lesson. Results can be reflected in the included [assessment of learning](#).

Explain how and why these approaches help us to keep safe on and around the rail network.

(How/Why do these management approaches keep us safe?)

Extended ideas	<p>I can give several relevant reasons why identified management strategies help us keep safe on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.]</i></p> <p>AND can explain why these reasons are relevant</p> <p>AND can make a generalisation about the reasons why these approaches help to keep us and other safe.</p>
Connected ideas	<p>I can give several relevant reasons why identified management strategies help us keep safe on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.]</i></p> <p>AND can explain why these reasons are relevant.</p>
Loose ideas	<p>I can give several relevant reasons why identified management strategies help us keep safe on and around the rail network <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.]</i>.</p>

Lesson 3

Extending ideas about managing the unsafe behaviours of young people using level crossings on the rail network

Learning intention

Develop metaphors and symbols to support the communication of a provocative message in a devised drama.

We have provided assessment rubrics at the back of this document (Appendix) for guidance as to how students may achieve the learning intention to differentiated standards.

3.1 Rework a 60-second “waiting with others” drama into a drama that asks a provocative question about young people and level crossings

“People behave in “dumb” ways at level crossings on the rail network.”

Ask students to:

- **Read** CARRS-Q Railway Level Crossing Safety Fact Sheet from The Queensland University of Technology. Pay particular attention to the section on “Tips for Staying Safe”. Download the resource from: <https://research.qut.edu.au/carrsq/wp-content/uploads/sites/45/2017/12/Railway-level-crossing-safety-print.pdf>
- **Collect** material on level crossings, waiting and staying safe on the rail network from newspaper/magazine articles and blog posts, poems, short story, novels, plays, posters, pictures, lyrics, Tweets, television and radio advertisements, YouTube videos and multimedia campaigns. Use the material as a catalyst for thinking in new ways about people and level crossings.

Ask groups to **develop** a metaphor or analogy (i.e. using one thing to mean another) and/or a symbolic representation to use in their drama about young people and level crossings. To develop a metaphor, follow these steps:

Step 1: Describe the features of the idea, activity or thing you wish to make a metaphor for.

Step 2: Choose one essential characteristic.

Step 3: Describe other ideas, activities or things that share the same characteristic. Think widely.

Step 4: Choose an idea, activity or thing that captures your attention.

Step 5: Use this to form a metaphor with the first idea. You can use the included **HookED Analogy Map** to help you.

Step 6: Share the metaphor with your group. It may provide a useful provocation for your drama.

Ask students, in their groups, to use this research to:

- **Identify** important messages, metaphors or symbols that could be used in your drama.
- Rework your 60-second drama into a longer piece exploring **ways for young people to stay safe on and around level crossings**. Your drama should cause the audience to

think about a big question about level crossings that you have identified during this unit.

Ask groups to experiment with their adaptation by adding any or all of the following to build tension, belief and audience engagement:

- mimed action,
- soundscape (and additional dialogue),
- narration, and/or
- convention, which
 - manipulates timeframes – fastforward, flashback, flashforward, slow motion
 - gives information – telephone conversation, diary entry, overheard conversation
 - shows a character's thoughts or a difficult choice they face – voices in the head, spoken thoughts, pressure circle, angels and devils
 - adds impact or interest – chorus of voices, chorus of movement, rewind, split stage.

Ask groups to **use a working plan** to plan, draft, review and rewrite the changes they make.

Ask students to consider how they will:

- **Stage the drama.** Think about the powerful symbolism of a level crossing. How can these symbols and/or metaphors for opening and closing, stopping and starting, waiting and rapid movement be represented on stage? Does the staging make the meaning of the play clear to an audience? How will you use staging and theatrical techniques to amplify key moments in the play? How will you fully and thoughtfully use the stage space? What is the setting for the play? How will the staging help you establish the characters, the moods, and situation? How will you position the characters on stage (blocking) to ensure sight lines and interest for the audience? Will the play require transitions? If so, how will you manage these so they enhance the audience's experience?
- **Use production features on stage.** Think about what will be required to suggest a level crossing, suitable costumes to support the different characters' viewpoints, any sound effects that might increase tension or engagement at the level crossing, simple lighting effects.

As final steps, ask the groups to:

- Draft, rehearse, revise and then perform the drama to an audience of peers.
- Modify the drama in response to audience feedback.
- Perform the drama for the wider school community.

The Arts

Years 9 and 10

Extension: Write “in role” about the drama using the level crossing’s voice. Imagine you are the level crossing and relate your thoughts and/or feelings about your situation. To what extent do you feel responsible for what you see happening around you?

Appendix: Differentiated assessment rubrics

We have provided guidance for how students may achieve differentiated standards within these learning activities.

The Arts (Drama)

This rubric may assist you in assessing student achievements within the Australian Curriculum. Results can be recorded via your usual assessment record method.

***Develop** metaphors and symbols to support the communication of a provocative message in a devised drama.*

Extended ideas	<p>I can develop metaphors and symbols to support the communication of a provocative message in a devised drama AND I can annotate the script with explanations about how, why and when to use them in a performance AND I seek feedback on how to improve my use of metaphors and symbols in the performance AND I act on this feedback to improve my script.</p>
Connected ideas	<p>I can develop metaphors and symbols to support the communication of a provocative message in a devised drama AND I can annotate the script with explanations about how, why and when to use them in a performance.</p>
Loose ideas	<p>I can develop metaphors and symbols to support the communication of a provocative message in a devised drama BUT I am not sure how, when or why I should use them.</p>

Rail Safety

This rubric may assist you in assessing student achievements within the suggested rail safety outcomes of this lesson. Results can be reflected in the included [assessment of learning](#).

Create an action or product to help keep ourselves and others safe on and around the rail network.

(What have you done to help keep yourself and others safe on or around the rail network?)

Extended ideas	<p>I can create an action/product to help people keep safe on and around the rail network AND I can explain why the action/product will be effective in helping to keep people safe AND I seek feedback on the effectiveness of the [insert action/product] and make improvements in response.</p>
Connected ideas	<p>I can create an action/product to help people keep safe on and around the rail network AND I can explain why the action/product will be effective in helping to keep people safe.</p>
Loose ideas	<p>I can create an action/product to help people keep safe on and around the rail network BUT I am not sure if it will be helpful. <i>[using text, oral language, drawing, visual arts, dance, drama, music etc.]</i></p>

Information for parents & carers

Dear Parent/Carer

You may be receiving this letter because your child or teen is learning about rail safety at school. We encourage you to take an interest in and be involved in the TrackSAFE Education: Rail Safety for Schools program. What you say and do really matters.

What we model matters

As adults we have an important role to play in all keeping young people safe. What we say and what we do around trains, trams, tracks and level crossings matters. Students learn how to manage their safety near trains, tracks and pedestrian level crossings from the messages and practices of all members of the school community. This includes parents, other students, family members, teachers, police and rail authorities.

Trains and trams surprise us. They are surprisingly fast, surprisingly quiet and surprisingly heavy. We do not hear them coming, they move great distances in short lengths of time, and they can take a long time to stop. It matters that as parents and carers we:

- STOP LOOK LISTEN THINK and only cross train or tram tracks at designated crossings;
- Use the signs, lights and bells to cross safely;
- Always walk in safe areas away from tracks;
- Stand and walk well behind the yellow or white line on the platform to avoid being knocked over by passing trains or trams, or onto the tracks by other passengers;
- Remove headphones and pause a phone conversation before crossing tracks.



How students learn matters



It matters that we find time to listen to and talk with young people about how best to manage the influence of peer pressure, the effects of headphones and hoodies on what we can hear, and any other distractions that can put us in danger in a rail environment.

However, simply knowing about how to keep safe around trains and tracks does not necessarily mean that young people, especially when they are in the company of other young people, will act in ways that keep themselves safe.

Why does rail safety education matter?

35% of people seriously injured in train collisions are young people.

Most incidents are preventable.

Quality, deep learning from a young age can help.

How TrackSAFE Education works

Our program encourages students to actively and skilfully identify and explore the rail safety challenges for young people within their local community. The learning process is teacher led, student centred and

designed to be integrated into the Australian Curriculum learning areas of English, The Arts (Drama) and Health & PE.

By working together to explore, develop and act on local solutions to local problems, students can directly influence their own safety, and the safety of other young people, in and around rail environments. TrackSAFE Education enables students to develop capabilities for keeping themselves and their friends safe.

Get involved!

The teacher can give you ideas on how you can best support the specific lessons they are doing at school. You can also encourage your child or teen to visit our student pages at tracksafeeducation.com.au to learn more about rail safety at home.

For further information please visit our website at tracksafeeducation.com.au and click on 'parents and community', or contact us at info@tracksafeeducation.com.au.

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

**Keep the
rail safety
conversation
going!**



#railsafety  **tracksafeeducation**  **@TrackSAFEed**

Please note you assume responsibility for sharing your child/a child in your care's images.

TrackSAFE Education: Assessment of learning

This assessment is designed to quickly determine students' level of rail safety knowledge, skills and attitudes. It can be used as an assessment of learning (summative assessment) on completion of a TrackSAFE Education unit of work or lesson. You can complete the assessment based on your observations of the whole class.

* Required



1. Identifying actions to keep us safe around trains, tracks and level crossings. *

Did students identify actions to keep themselves and others safe?

Tick all that apply.

- ☐ Several actions identified, explained and justified
- ☐ Several actions identified and explained
- ☐ Several actions identified
- ☐ One action identified
- ☐ No actions identified

2. Explaining how and why different actions help keep us safe around trains, tracks and level crossings. *

Did students give reasons to explain how and why an action keeps themselves and others safe?

Tick all that apply.

- ☐ Several reasons given, explained from different perspectives and justified
- ☐ Several reasons given and explained from different perspectives
- ☐ Several reasons given
- ☐ One reason given
- ☐ No reasons given

3. Determining attitudinal change towards the importance of acting safely around trains, tracks and level crossings. *

To what extent have student attitudes towards the importance of acting in ways to keep safe changed?

Tick all that apply.

- ☐ Attitudes have greatly improved
- ☐ Attitudes have improved
- ☐ Attitudes have remained the same
- ☐ Attitudes have diminished
- ☐ Attitudes have greatly diminished

4. *

What have you observed students doing or saying that suggests their attitudes have changed in this way?

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5. **Doing things to help keep us safe around trains, tracks and level crossings.** *

What type of actions (teacher directed, independent or community based) have students undertaken to help keep themselves or others safe around trains and tracks?

Tick all that apply.

- ☐ Community based action
- ☐ Independent action
- ☐ Teacher directed action
- ☐ No action

6. *

Please give an example of actions (teacher directed, independent or community based) students have done to help keep themselves or others safe around trains and tracks.

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Thank you for your participation! Sharing your assessment data with us will help us continually improve our resources. Please scan and email a copy of this assessment to info@tracksafeeducation.com.au or upload in the 'Feedback & Giveaways' section of tracksafeeducation.com.au.

From the TrackSAFE Education team

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
Emergency Help button	<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 *Varies state to state
Gap	<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.


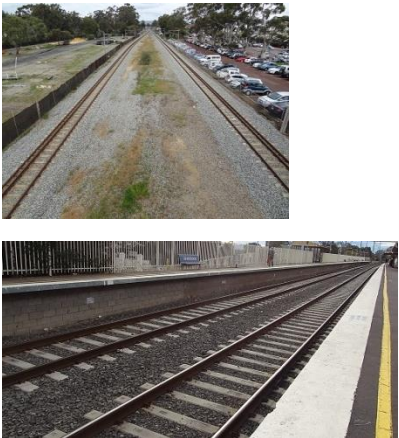



Word or phrase	Meaning	What it can look like *Varies state to state
Overhead power lines	<p>High voltage electrical wires which power electric trains. Highly dangerous due to the high voltage levels – can be between 1500V DC and 25 kV AC.</p> <p>Also known as overhead wires.</p>	

Word or phrase	Meaning	What it can look like *Varies state to state
Pedestrian Level Crossing	<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>
Platform	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.	
Signals	Lights which tell the train driver when to stop, use caution and go (similar to traffic lights).	

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

Word or phrase	Meaning	What it can look like <small>* Varies state to state</small>
Yellow line (or white line)	<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><small>*Note: in South Australia, this line is white.</small></p>	

TrackSAFE Education: High school student self-assessment

Instructions for students: Please complete this short survey to help TrackSAFE Education assess the Rail Safety for Schools program.

Information for teachers: This assessment is both an assessment for learning (formative assessment) and assessment of learning (summative assessment). It is designed to quickly determine students' level of rail safety knowledge and skills prior to; at the end of; and more than a month after completing a TrackSAFE Education unit of work or lesson. It helps us to see how the lessons impact on the students participating.

Teachers can complete the assessment on behalf of the whole class, or ideally students can complete it themselves (in groups or individually). Students who have difficulty reading/typing can draw their answers, and teachers can transcribe these pictures into words on their behalf.

Please note assessments completed online can not be reviewed by the teacher: please use the PDF copy provided should you wish to view the answers.

* Required



1. What year or grade are you in at school? *

Please choose your school year/grade level.

Mark only one oval.

- ☐ Year/Grade 7
- ☐ Year/Grade 8
- ☐ Year/Grade 9
- ☐ Year/Grade 10

2. What stage of the TrackSAFE Education lessons are you up to? *

Mark only one oval.

- ☐ We have not started the lessons yet
- ☐ We have just finished the lessons
- ☐ We finished the lessons a month or more ago

3. If you have finished the TrackSAFE Education lessons, what learning area (subject) were the lessons in? *

Ask your teacher to help you answer this if you are not sure.

Mark only one oval.

- ☐ English
- ☐ The Arts
- ☐ Health & Physical Education
- ☐ We have not started the lessons yet
- ☐ Other:

3. If you have finished the TrackSAFE Education lessons, what learning area (subject) were the lessons in? *

Ask your teacher to help you answer this if you are not sure.

Mark only one oval.

- ☐ English
- ☐ The Arts
- ☐ Health & Physical Education
- ☐ We have not started the lessons yet
- ☐ Other:

4. What do you know about keeping safe around trains? *

List all the different things or actions you can think of.

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5. Why do these things/actions keep you safe around trains? *

Explain all the different reasons you can think of. (Tip: use [Because...] or [So that...])

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6. What have you done or made to keep yourself and others safe around trains? *

List all the things you have done or made that you can think of.

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7. How important do you think it is to keep yourself and others safe around trains? *

Mark only one oval.

	1	2	3	4	5	6	7	8	9	10	
Not important at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Extremely important

8. How much do you think your own actions affect keeping yourself and others safe around trains? *

Mark only one oval.

	1	2	3	4	5	6	7	8	9	10	
My actions don't make any difference at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	My actions have a huge impact

Students: Thank you for your participation! Your answers will help your teacher understand how much you have learned about rail safety and help us keep our resources relevant.

Teachers: Sharing your assessment data with us will help us continually improve our resources. Please scan and email a copy of this assessment to info@tracksafeeducation.com.au or upload in the 'Feedback & Giveaways' section of tracksafeeducation.com.au.

From the TrackSAFE Education team

TrackSAFE Education: Program Evaluation

This 5 minute evaluation is designed to be completed at the end of delivering a whole TrackSAFE Education unit of work. It is voluntary, anonymous, and your participation is gratefully appreciated. To thank you for your time, we'll send you participation certificates and giveaways for your students: just register on our 'feedback and giveaways' page.

Please be as detailed and constructive as possible. Your answers will help us improve the units of work, and enable us to ensure TrackSAFE Education continues to provide teachers and students with appropriate resources and support in rail safety education.

* Required



1. How did you hear about TrackSAFE Education?

(Please choose all that apply)

Tick all that apply.

- ☐ Colleague referral
- ☐ Web search
- ☐ Through booking an incursion/excursion run by a rail organisation
- ☐ Competition flyer/poster
- ☐ Teacher magazine or website
- ☐ Scootle
- ☐ For teachers, for students website
- ☐ Other teacher resource portal
- ☐ Other

2. What type of school do your students attend? *

Mark only one oval.

- ☐ Government school
- ☐ Independent school
- ☐ Catholic school
- ☐ Home school
- ☐ Other:

3. What year/grade are the students in? *

Tick all that apply.

- | | |
|---|----------------------------------|
| <input type="checkbox"/> Foundation (Prep/Kindergarten) | <input type="checkbox"/> Year 7 |
| <input type="checkbox"/> Year 1 | <input type="checkbox"/> Year 8 |
| <input type="checkbox"/> Year 2 | <input type="checkbox"/> Year 9 |
| <input type="checkbox"/> Year 3 | <input type="checkbox"/> Year 10 |
| <input type="checkbox"/> Year 4 | <input type="checkbox"/> Other |
| <input type="checkbox"/> Year 5 | |
| <input type="checkbox"/> Year 6 | |

4. Which learning area (subject) resources did you use? *

Tick all that apply.

- ☐ English
- ☐ The Arts
- ☐ Health & Physical Education

5. If you mixed units, please specify which lessons you used (e.g. English 1.1, 2.1, 3.1, HPE 3.2)

.....

Content and design

6. Tell us what you think about the content and design of the unit of work overall. *

Mark only one oval per row.

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
The teacher notes were easy to follow	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The unit of work flowed well from the first lesson to the last lesson	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The unit of work engaged the students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The unit of work sparked student interest in safety	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The unit of work made students enthusiastic about learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The unit of work met my needs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The unit of work met the needs of my students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The program exceeded my expectations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The program design is suitable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The program design is an improvement on previous rail safety education programs I have seen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The program design is an improvement on other safety education programs I have seen (e.g. road safety, drug safety, anti-bullying)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Benefits for students

7. As a class, what changes did you notice in the students overall? *

Mark only one oval per row.

	Significantly improved	Improved	Stayed the same	Decreased	Significantly decreased
Knowledge in the learning area content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowledge in rail safety	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Skills in the learning area content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Skills in rail safety	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Attitudes towards the learning area content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Attitudes towards rail safety	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8. Please elaborate on your answers above. *

.....

.....

.....

.....

9. The TrackSAFE Education unit of work helped students work towards the Australian Curriculum General Capabilities of... *

(Please choose all that apply)

Tick all that apply.

- ☐ Literacy
- ☐ Information and Communication Technology (ICT) Capability
- ☐ Critical and Creative Thinking
- ☐ Personal and Social Capability
- ☐ Ethical Understanding
- ☐ Other:

10. Please elaborate on any of your answers above.

.....

.....

.....

.....

.....

Overall feedback

11. Would you recommend TrackSAFE Education to other teachers? *

Mark only one oval.

☐ Yes

☐ No

12. Why/why not? *

13. How could we improve the program? *

Please provide constructive feedback on any specific areas (e.g. lesson plans, teacher or student website, assessments) and your suggestions for improvement.

14. Please provide any general comments on TrackSAFE Education: Rail Safety for Schools. *

Thank you for your participation! Your feedback will help us continually improve our resources. Please scan and email a copy of this evaluation to info@tracksafeeducation.com.au or upload in the 'Feedback & Giveaways' section of tracksafeeducation.com.au.

From the TrackSAFE Education team

HookED Describe ++ Map

The HookED Describe ++ Map scaffolds student thinking at surface, deep, and conceptual levels. The template provides students with visual support and prompts for both surface and deep features when they start writing, through:

- scaffolding for sentence structure and paragraphing
- increasing the number of ideas presented (quantity)
- deepening the quality of ideas presented.

Key:

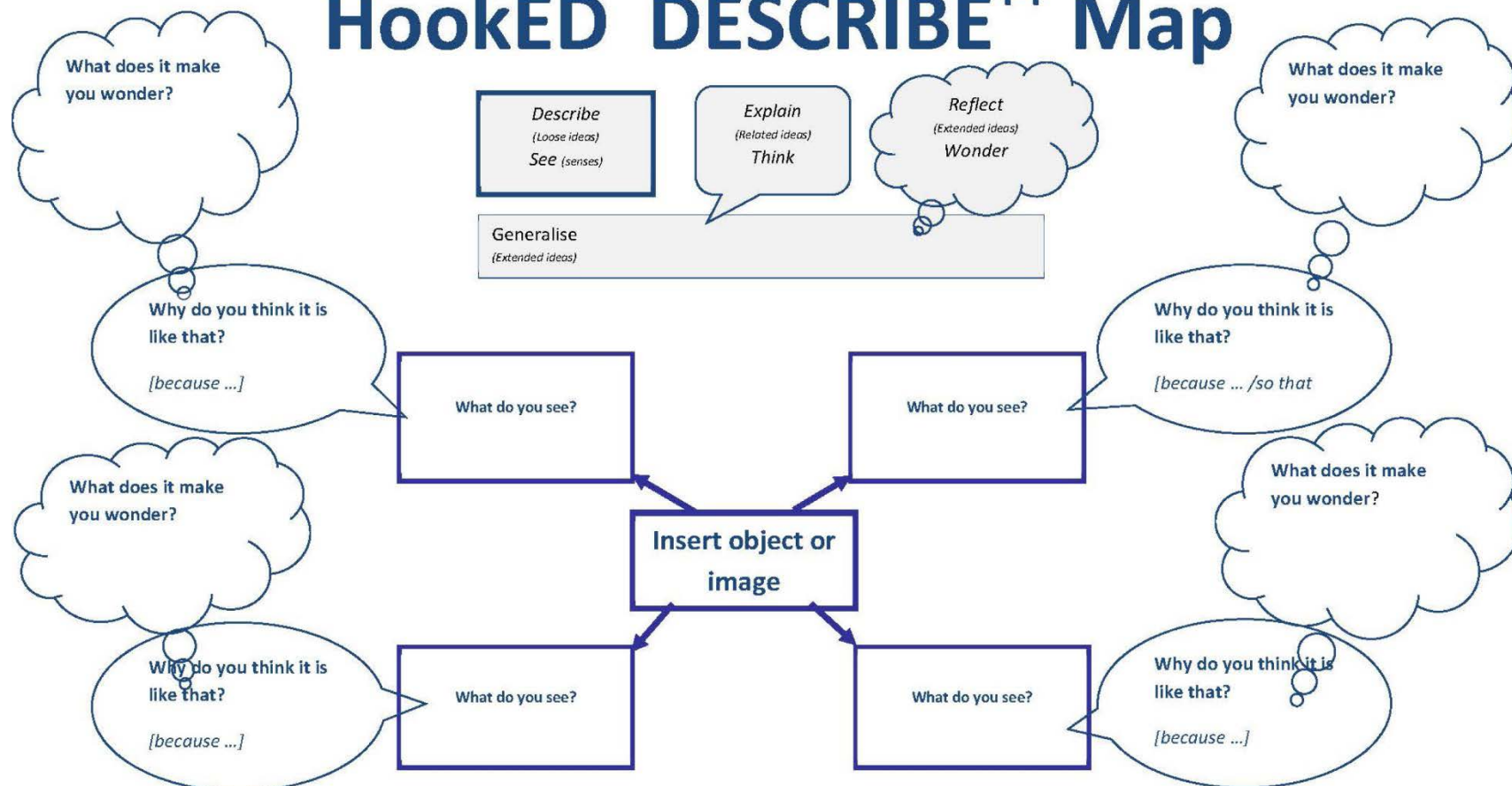
- Small rectangles ask students to describe what they can see (hear, smell, feel etc.).
- Speech bubbles ask students to explain how or why they think it is like this.
- Thought bubbles ask students what this makes them wonder or how effective this is.
- Extended rectangle asks students to make a generalisation.

For original see http://pamhook.com/wiki/HookED_Describe_Plus_Plus_Map

Instructions for use

1. Align the HookED Describe ++ map with the identified learning intention. For example, we are learning to describe [content] [context].
2. Place the idea or object to be described in the centre of the map.
3. Suggest possible attributes for description. E.g. the five senses, emotions, settings, etc.
4. Record the relevant characteristics in the attribute boxes that sit around the main idea.
5. Explain and or make links between the identified characteristics.
6. Make a generalisation about each attribute. E.g. What does this make you wonder? How effective is this?
7. Make a generalisation about the description. E.g. Overall because ...because”
8. Share the success criteria for description in the HookED Describe ++ Rubric.
9. With reference to the success criteria, students describe an idea or object using the relevant characteristics and the target vocabulary from the completed HookED Describe ++ Map. These descriptions can be written, oral or an annotated drawing. This process is iterative and can be repeated whenever new learning occurs enabling the descriptions to be improved.
10. Students self-assess/peer-assess and seek teacher feedback on their descriptions.
11. Students assess their learning outcome for the identified learning intention against the levels, explain why they have chosen this level of learning outcome for their work (feedback) and suggest where to next steps (feed up).
12. Record this in a student learning log.

HookED DESCRIBE⁺⁺ Map



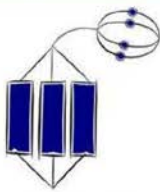
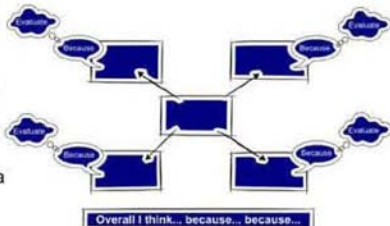

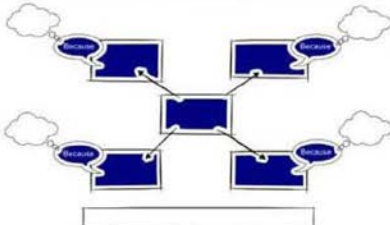

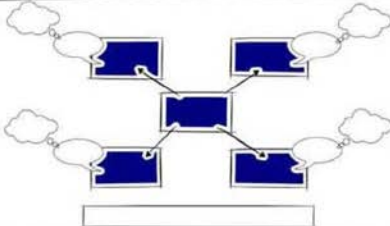

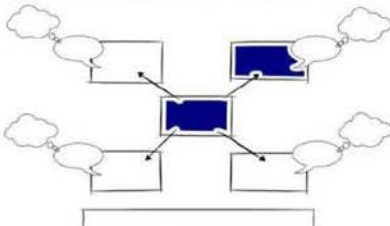

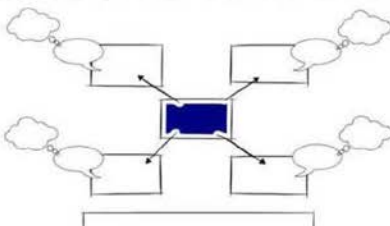
Overall what do you think it was all about?

Overall I think [insert claim] because [insert reason] because [insert evidence].

See Think Wonder Routine – Project Zero Visible Thinking.
http://pzweb.harvard.edu/vt/VisibleThinking_html_files/03_ThinkingRoutines/03_c_Core_routines/SeeThinkWonder/SeeThinkWonder_Routine.html

Adapted from original SOLO HookED Describe ++ Map © HookED, Pam Hook, 2011. All rights reserved
Adapted from HOT Describe Map with permission © HookED on Thinking, 2004.

HookED DESCRIBE++ Rubric

<p>Extended ideas</p> 	<p>My description identifies several features, links these and makes a generalisation. It integrates these generalisations into a new understanding.</p>  <p>Overall I think... because... because...</p>
<p>Related ideas</p> 	<p>My description identifies several features and links these by explanation</p> 
<p>Loose ideas</p> 	<p>My description identifies several features.</p> 
<p>One idea</p> 	<p>My description identifies one relevant feature.</p> 
<p>No ideas</p> 	<p>I need help to identify any relevant features.</p> 
<p>My learning outcome is _____ because _____ My next step is to _____</p>	

© HookED, Pam Hook, 2011. All rights reserved

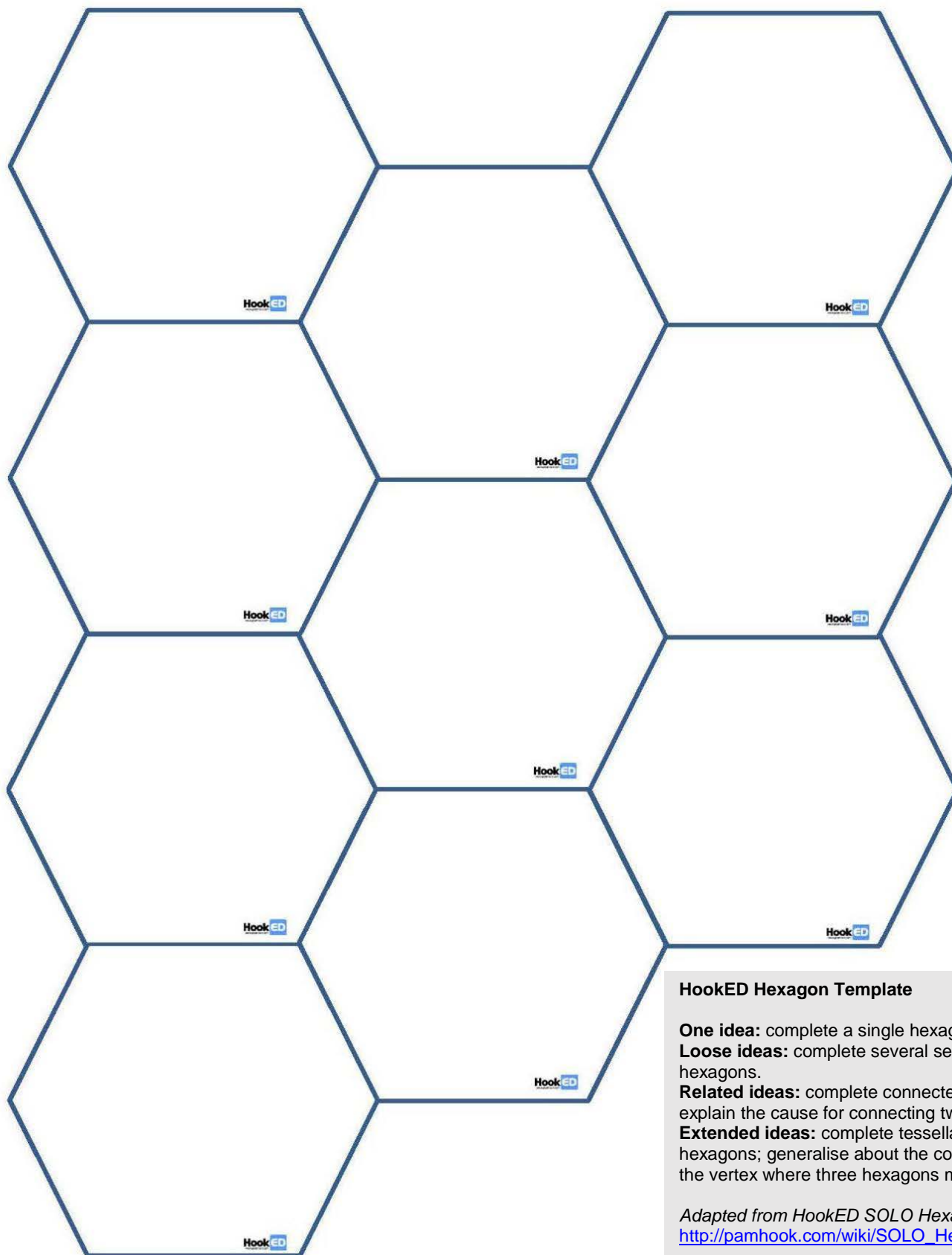
HookED Hexagon Template

Instructions for use

Ask students to:

- **brainstorm** everything they know about a given topic (presented as a focus question), and record each idea or thought on a separate blank hexagon.
- **make** connections between individual hexagons by looking for reasons to make straight edge connections (tessellating the hexagons). Students should explain orally or by annotation why they have made the connection.
- **explore** the node where three hexagons share a corner (or simply look at a cluster of hexagons) and make a generalisation about the nature of the connected ideas.

Add content to hexagons using the HookED Hexagon Generator at <http://pamhook.com/solo-apps/hexagon-generator/> or use the attached template by printing or displaying on an interactive whiteboard.



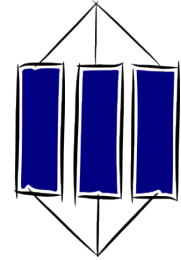
HookED Hexagon Template

One idea: complete a single hexagon.
Loose ideas: complete several separate hexagons.
Related ideas: complete connected hexagons; explain the cause for connecting two edges.
Extended ideas: complete tessellated hexagons; generalise about the connections at the vertex where three hexagons meet.

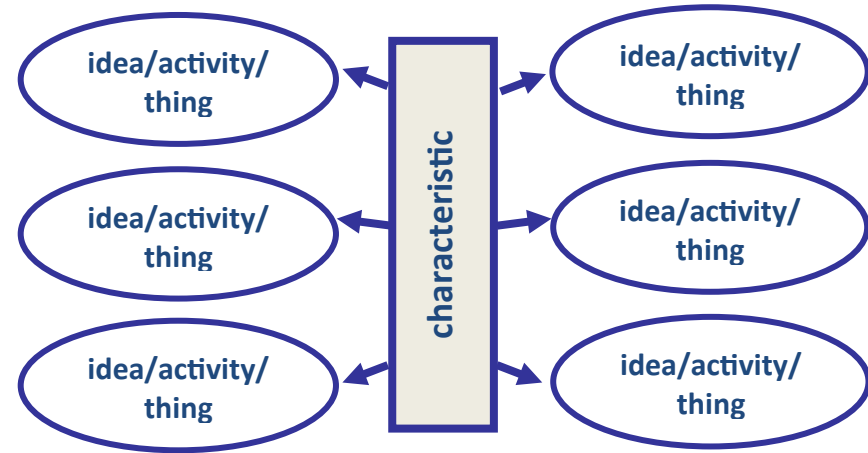
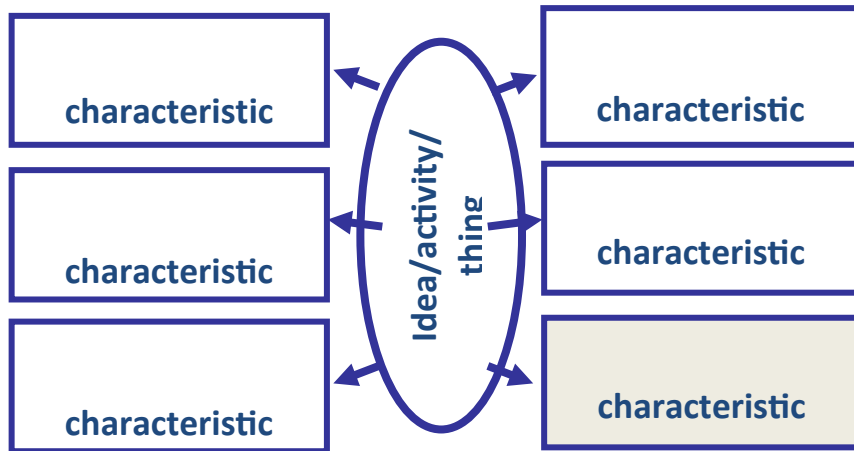
Adapted from HookED SOLO Hexagons
http://pamhook.com/wiki/SOLO_Hexagons

HookED ANALOGY Map

with coded self-assessment rubric



Step 1: Describe the features of the idea, activity or thing you wish to make an analogy for.
Step 2: Choose one essential characteristic.



Step 3: Use the second map to describe other ideas, activities or things that share the same characteristic. Think widely.
Step 4: Choose an idea, activity or thing that captures your attention.
Step 5: Use this to form an analogy with the first idea in the box below.

Media and Multimodal Texts

This resource accompanies the Years 7 & 8 and Years 9 & 10 English units of work. It is easiest to use this resource via your device or interactive whiteboard so you can click on the links provided (rather than printing).

The media and multimodal texts listed describe rail safety related incidents and initiatives under the following categories:

Trespass | Graffiti | Level Crossings | Points of view | Safety measures

Links to online texts are also available via our Media Library, in the high school student section of our website: <http://tracksafeeducation.com.au/students/high/media-library/media-reports/>.



Teacher Alert

The media and multimodal texts listed are intended for a high school audience. Included texts are listed for the purposes of critical analysis of texts from real life incidents, and are NOT intended to invoke shock or fear in students; or to portray a 'normalised' view that young people's behaviour is usually negative, inappropriate or irresponsible.

Please be aware that the contents of some of these texts involve incidents on the rail network which caused serious injury or death. It is possible there will be students in your class with first-hand experience of such issues, and discretion is advised. It is recommended that students' individual circumstances are taken into account wherever possible.

Trespass

Teen survives train game

Teen plays “chicken” with moving train.

Illawarra Mercury, NSW; 9 Sep 2013

<http://www.illawarramercury.com.au/story/1761789/video-teen-plays-deadly-game-of-chicken/>

Rail safety warning issued

High school girls play chicken on tracks.

The Examiner, TAS; 23 March 2013

<http://www.examiner.com.au/story/1384353/rail-safety-warning-issued/>

Risking death – TasRail hits out

Rail operator condemns group of young people behaving dangerously around trains.

The Examiner, TAS; 9 July 2012

<http://www.examiner.com.au/story/157961/risking-death-tasrail-hits-out/>

Jenna Betti, 14, killed after being sucked into train’s vacuum while retrieving her phone in California

Teen trespassing on track dies trying to retrieve her phone.

The Daily Telegraph, NSW; 5 March 2014

<http://www.news.com.au/world/jenna-betti-14-killed-after-being-sucked-into-trains-vacuum-while-retrieving-her-phone-in-california/news-story/709496d3cd10d947f023765cf1a5433d>

A precious life lost in a moment of play

Girl (9) killed died when she was hit by a fast-moving train.

The Daily Telegraph, NSW; 27 January 2011

<http://www.dailytelegraph.com.au/news/sydney-news/a-precious-life-lost-in-a-moment-of-play/story-e6freuzi-1225995083943>

Track trespass one of several – Community outrage at train teens

Teenagers trespass using track as a short cut. Video

Illawarra Mercury, NSW; 9 Sep 2013

<http://www.illawarramercury.com.au/story/1764890/video-community-outrage-over-train-track-trespass/>

Train stopped

Teenage girl trespassing on tracks delays trains.

Maitland Mercury, NSW; 28 Aug 2012

(Not available online – check library catalogue or contact publisher)

Girl's feet severed in Mclver train station horror accident *Teenage girl (16) injured trying to cross train lines at an intersection.*

Perth Now News, WA; 3 March, 2014

<http://www.perthnow.com.au/news/western-australia/girls-feet-severed-in-mciver-train-station-horror-accident/story-fnhocxo3-1226843455574>

On a dangerous track

People fail to understand the risk of trespassing on tracks.

The Advocate, TAS; 12 July 2012

<http://www.theadvocate.com.au/story/154743/on-a-dangerous-track/>

Rail death a tragic accident

A cane train kills a man lying on the edge of a railway track.

Sunshine Coast Daily, QLD; 27 Aug 2012

<http://www.sunshinecoastdaily.com.au/news/struck-and-killed-on-rail-line-fatal-cane-train/1519246/>

Train checked after man climbs over wagons

Train stopped when young man observed climbing over wagons.

The Advocate, TAS; 5 April 2013

<http://www.theadvocate.com.au/story/1411012/train-checked-after-man-climbs-over-wagons/>

Train ride death risk

Train driver speaks out about teen train surfers.

The Advocate, TAS; 16 January 2013

<http://www.theadvocate.com.au/story/1240393/train-ride-death-risk/>

Teenage fools risk their lives in train surfing madness at Mordialloc Station

Teenagers train surfing.

The Courier, VIC; 27 March 2014

<http://www.heraldsun.com.au/leader/inner-south/teenage-fools-risk-their-lives-in-train-surfing-madness-at-mordialloc-station/news-story/c1cf1b91a879349457eda58c0ef5743a>

Boy, 13, killed by train while running across tracks at Riddells Creek railway station

Boy struck and killed as he ran across tracks trying to change platforms.

The Advertiser, SA; 14 October 2013

<http://www.adelaidenow.com.au/news/boy-13-killed-by-train-while-running-across-tracks-at-riddells-creek-railway-station/news-story/c26f7c05506209b29f4dccb01280846c>

Sixteen year old killed by train named

Three friends out walking, a boy and a girl - crossed the railway line, but a third teenager was struck by a northbound freight train and died.

New Zealand Herald, NZ; 17 December 2013

http://www.nzherald.co.nz/rail-accidents/news/article.cfm?c_id=1500877&objectid=11174016

Train drivers shocked by acts of stupidity

Man and three children run in front of train.

The Advocate, TAS; 6 February 2014

<http://www.theadvocate.com.au/story/2070290/train-drivers-shocked-by-acts-of-stupidity/>

Man killed by train, children found wandering on highway

Man killed taking short cut across track.

The Age, VIC; 8 April 2014

<http://www.theage.com.au/nsw/man-killed-by-train-children-found-wandering-on-highway-20140408-369ne.html>

Man hit by train wouldn't have heard it coming

Mother urges parents to tell children 'don't listen to [head]phones while you're walking'."

The Age, VIC; 27 November 2013

<http://www.theage.com.au/victoria/man-hit-by-train-wouldnt-have-heard-it-coming-20131127-2ya8d.html>

Train windscreen smash

The windscreen of a freight train was damaged by youths throwing rocks.

Kilmore Free Press, VIC; 15 Jun 2012

(Not available online – check library catalogue or contact publisher)

Graffiti

Train death of tagger should spur education program

NSW Coroner recommends increase in public funding for education programs about dangers of trespassing in the rail corridor.

Inner West Courier, NSW; 29 January 2013

(Not available online – check library catalogue or contact publisher)

'It took a second and Tre's no longer with us': coroner rules on tagger's death

A summary of the Coroner's court recommendations after death of graffiti vandal Tre Toman.

The Sydney Morning Herald, NSW; 24 January 2013

<http://www.smh.com.au/nsw/it-took-a-second-and-tres-no-longer-with-us-coroner-rules-on-taggers-death-20130124-2d94m.html>

Rail tagger's tragic talent

Tagger (18) killed by train in railway underpass.

The Daily Telegraph, NSW; 25 January 2013

<http://www.news.com.au/national/nsw-act/rail-taggers-tragic-talent/story-fndo4bst-1226561193870>

Queensland Rail program stamps out graffiti at Hemmant train station

Station master's engagement with students stops graffiti incidents - Queensland Rail's community education RESPECT initiative.

Brisbane East News, QLD; 10 January 2014

<http://www.couriermail.com.au/questnews/southeast/queensland-rail-program-stamps-out-graffiti-at-hemmant-train-station/news-story/c891a9ffff07920dfc4e3ff2c72753c8>

Graffiti express

Graffiti attack tags new trains before they are in use.

Newcastle Herald, NSW; 13 Oct 2012

(Not available online – check library catalogue or contact publisher)

Buzz beats graffiti vandals

State Rail [sic] trials high-pitched Mosquito devices designed to drive young people away from graffiti hot spots.

The Daily Telegraph, NSW; 28 May 2013

<http://www.dailytelegraph.com.au/news/buzz-beats-graffiti-vandals/story-fni0cx4q-1226651709640>

Vandals ignore safety advice

Graffiti attacks continue on rail corridor.

The Examiner, TAS; 26 March 2014

<http://www.examiner.com.au/story/2172557/vandals-ignore-safety-advice/>

Graffiti vandal made bankrupt after failing to pay clean-up bill

Refusing to pay a court imposed \$25,000 clean-up bill has resulted in the graffiti gang member responsible being made bankrupt.

The Herald Sun, VIC; 15 November 2013

<http://www.heraldsun.com.au/news/law-order/graffiti-vandal-made-bankrupt-after-failing-to-pay-cleanup-bill/news-story/f8c9df396563502d0688eb22ae607bc4>

Huge graffiti spree derails VLine train

Graffiti wrecks a V/Line train carriage. Mural (25m) will cost thousands of dollars to scrub off.

The Herald Sun, VIC; 24 April 2014

<http://www.heraldsun.com.au/news/victoria/huge-graffiti-sprees-derails-vline-train/news-story/830236eae506fc2d9f5bda4e75258815>

Police investigate after vigilante films clash with train vandals in Melbourne

Vigilante films train vandals and puts footage on YouTube.

The Herald Sun, VIC; 11 June 2013

<http://www.heraldsun.com.au/news/victoria/huge-graffiti-sprees-derails-vline-train/news-story/830236eae506fc2d9f5bda4e75258815>

Level crossings

Youth braked too late to stop fatal train collision

A teenager (17) collides with a commuter train at an uncontrolled rail crossing.

Stuff Dominion Post, NZ; 18 Feb 2013

<http://www.stuff.co.nz/dominion-post/news/wairarapa/8316370/Young-girl-dies-as-teen-brakes-too-late>

Rail crossing horror smash near Morrinsville

Elderly driver (76) in collision with a freight train at protected level crossing with lights and bells in good working order.

Waikato Times, NZ; 2 Jul 2012

<http://www.stuff.co.nz/waikato-times/news/7202571/Rail-crossing-horror-smash-near-Morrinsville>

Ballarat police baffled at pedestrian boom gate behaviour

Police amazed by the number of people who risked their lives by illegally crossing train tracks.

Ballarat Courier, VIC; 14 June 2012

<http://www.thecourier.com.au/story/125569/ballarat-police-baffled-at-pedestrian-boom-gate-behaviour/>

Port Kembla crossing on track for safety

Education shown to be effective way of reducing danger as research shows accidents at level crossings are largely a driver behaviour issue.

Illawarra Mercury, NSW; 21 Jun 2013

<http://www.illawarramercury.com.au/story/1586739/port-kembla-crossing-on-track-for-safety/>

Motorists urged to pay attention

Police officers target motorists to come to a complete stop at level crossings without boom gates.

Katherine Times, NT; 14 Aug 2013

(Not available online – check library catalogue or contact publisher)

Killed by early train

Man died after being hit by a train.

The Daily Telegraph, NSW; 21 Jun 2012

(Not available online – check library catalogue or contact publisher)

Knocked over hard on road to independence

Young disabled woman hit by train after wheelchair stuck in crossing. Different crossing surfaces are needed for the disabled.

New Zealand Herald, NZ; 20 Mar 2013

http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=10872345

Heroic attempts fail to stop rail accident

Rescuers try to pull trapped woman from wheelchair after chair becomes stuck in tracks.

Waikato Times, NZ; 26 Feb 2013

(Not available online – check library catalogue or contact publisher)

Allansford man, 22, dies in railway crossing crash

Footballer dies when his vehicle collides with an empty goods train.

The Standard, VIC; 20 March 2013

<http://www.standard.net.au/story/1375359/allansford-man-22-dies-in-railway-crossing-crash/>

Pair's lucky escape from train collision

Woman fails to observe train and drives into path of train.

The Advocate, TAS; 16 August 2010

<http://www.theadvocate.com.au/story/687441/pairs-lucky-escape-from-train-collision/>

North's drivers run rail crossing gauntlet

The North has by far the highest number of boom gate accidents outside of metropolitan areas.

Townsville Bulletin, QLD; 11 March 2014

<http://www.townsvillebulletin.com.au/news/norths-drivers-run-rail-crossing-gauntlet/news-story/3779b4ead0d5b53d368a0e3e0dcba7d7>

Points of view

Other perspectives on impact and trauma after a rail incident or collision

When their world turned upside down

A parent describes the effect of the death of her daughter (9) who had climbed onto the railway track and was hit by an express train.

Illawarra Mercury, NSW; 11 June 2011

<http://www.illawarramercury.com.au/story/635737/more-heartache-for-grieving-mum/>

<http://www.illawarramercury.com.au/story/634160/coledale-grieves-for-little-girl-hit-by-train/>

Victim's mother wants reparation

The mother of a young woman who was hit by a train when her wheelchair got stuck at a railway crossing says people are responsible for the tragedy and should pay reparation.

New Zealand Herald, Auckland; 20 Mar 2013

http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=10872358

Editorial

Train drivers' trauma caused by reckless decision making of others.

The Advocate, TAS; 1 Apr 2013

(Not available online – check library catalogue or contact publisher)

Death on the rails: Flinders train driver tells of trauma

Train driver describes his experiences and nightmares.

The Advocate, TAS; 9 August 2013

<http://www.theadvocate.com.au/story/1695356/death-on-the-rails-flinders-train-driver-tells-of-trauma/>

TasRail plea after fatal crash

TasRail reiterates plea for motorists to take care at both passive and active crossings and to think about the experience of the train driver approaching a level crossing.

The Examiner, TAS; 6 May 2012

<http://www.examiner.com.au/story/86391/tasrail-plea-after-fatal-crash/>

Hospital staff set up critical care demo

Young farmer (18) describes time in critical care after being hit by a train when driving a tractor.

Waikato Times, NZ; 14 Jun 2012

<http://www.stuff.co.nz/waikato-times/farming/fieldays/7100707/Hospital-staff-set-up-critical-care-demo>

Agencies pass buck in taking any blame

Kiwi Rail takes the blame for last month's tragic accident at Morningside.

New Zealand Herald, NZ; 20 Mar 2013

http://www.nzherald.co.nz/business/news/article.cfm?c_id=3&objectid=10872346

Train pranks rile drivers parents asked for help [sic]

Tasmanian train drivers fed up with vandalism on tracks during school holidays.

The Mercury, TAS 22 April 2014

<http://www.themercury.com.au/news/tasmania/train-pranks-rile-drivers-parents-asked-for-help/news-story/6bc3cbf8a52abcfce57beee14f5d1dfa>

Safety measures

Technologies, strategies and education

Blog: Rail Life

It's your journey. Get up to speed on the railway and get the facts on staying safe.

<http://rail-life-talk.tumblr.com/>

Push for safer level crossing technology

A radio break-in system that warns vehicles to stop as they approach level crossings is being considered to make level crossings safer.

The Herald Sun, VIC; 16 September 2012

<http://www.heraldsun.com.au/news/national/push-for-safer-level-crossings-technology/news-story/1c4797da3ea42587613273795f423171>

Safety bid on track

Radio break-in technology "hacks" car stereos as they approach rail crossings to broadcast safety messages.

Townsville Bulletin, QLD; 02 Apr 2013

(Not available online – check library catalogue or contact publisher)

Hi-tech crossings

New safety measures and warning signs, trialled at level crossing.

The Chronicle (Toowoomba), QLD; 30 Mar 2013

(Not available online – check library catalogue or contact publisher)

Hopes radio puts an end to railway crossing close calls

Pixie radio technology break-in system is trialled at the Malu Quarry Rd level rail crossing.

The Chronicle, QLD; 20 December 2013

<http://www.thechronicle.com.au/news/potentially-life-saving-radio-technology-is-being-/2120644/>

Audible warning at Grandchester crossing

New audible alarms support sight-impaired teen remain active in the community.

Moreton Border News, QLD; 14 Jun 2013

(Not available online – check library catalogue or contact publisher)

Pollies had crossing their sights for Brendan

Local railway crossing has audible alarms installed.

Queensland Times, QLD; 30 May 2013

<http://www.qt.com.au/news/pollies-had-crossing-in-their-sights-for-brendan/1887864/>

Rail crossing signs ‘need replacing’

Coroner recommends all Tasmania’s railway crossing signs be replaced following an investigation into the death of a man at a railway crossing.

The Examiner, TAS; 4 Sep 2013

(Not available online – check library catalogue or contact publisher)

Editorial: Rail crossing separation must be part of the final plan

A safe and efficient central city rail transport requires a complete "grade separation" of rail, road and foot traffic. This will involve funding for pedestrian overpasses, street closures, rail cuttings or tunnels.

New Zealand Herald, NZ; 01 Mar 2013

http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=10868414

Safety focus

Queensland Rail's Community Engagement team remind local residents not to ignore signs, lights and boom gates at level crossings.

The Advocate (Ayr), QLD; 29 Jun 2012

(Not available online – check library catalogue or contact publisher)

Trains can’t stop quickly you can

Rio Tinto supports Rail Safety week.

Pilbara News, WA; 31 Jul 2013

(Not available online – check library catalogue or contact publisher)

Rail warning after teen girl killed

KiwiRail urges people to be cautious around rail lines. "Every single death or injury on the railway network is avoidable if people approaching it actively recognise the hazards that exist and obey the warning signs and signals."

New Zealand Herald, NZ; 18 Feb 2013

(Not available online – check library catalogue or contact publisher)

Rail safety team

Queensland Rail's community engagement team visits shopping centre to drive home the message that ignoring level crossings could be potentially deadly.

The Chronicle (Toowoomba), QLD; 28 Aug 2012

(Not available online – check library catalogue or contact publisher)

New safety system at rail crossings

New safety measures and warnings will be trialled at rail level crossings near Ipswich and Toowoomba to curb near-misses and commuter disruptions.

The Queensland Times, QLD; 1 Apr 2013

<http://www.qt.com.au/news/new-safety-system-trial-at-rail-level-crossings/1812209/>

Police safety drive

Police target known trouble spots on Melbourne's rail network after a teenager was killed by a train while walking on rail tracks, despite the train sounding its whistle. A pair of headphones was found close by.

The Saturday Age, VIC; 30 Jun 2012

(Not available online – check library catalogue or contact publisher)

Don't go off the rails

Footy fans attending the Grand Final urged to take care as new figures reveal an average of one person a week is hit by Melbourne trains and trams.

The Herald Sun, VIC; 27 Sep 2013

(Not available online – check library catalogue or contact publisher)

Farmers warned to watch for trains

Farmers advised to take safety precautions when working next to active railways during busy harvest season.

Terang Express, VIC; 05 Dec 2013

(Not available online – check library catalogue or contact publisher)

Fatal crash crossing upgrade

Railway crossing in recent fatality has been earmarked for an upgrade with flashing lights and boom barriers.

Warnambool Standard, VIC; 20 Mar 2013

<http://www.standard.net.au/story/1375169/fatal-crash-crossing-due-for-safety-upgrade/>

Sucrogen's safety concern

School holidays a high risk time for cane trains.

Whitsunday Guardian, QLD; 27 Jun 2012

(Not available online – check library catalogue or contact publisher)

Look out for cane trains

School holidays a high risk time for cane trains.

Daily Mercury, QLD; 28 June 2012

<http://www.dailymercury.com.au/news/look-out-for-cane-trains/1433205/>

Cane rail safety

Parents reminded to tell children about danger from cane trains.

Tully Times, QLD; 28 Jun 2012

(Not available online – check library catalogue or contact publisher)

Pedestrians risk lives to cross tracks

Victoria Police and V/Line launch a blitz on pedestrian and motorist behaviour around level crossings after a string of recent incidents and near-misses on train tracks.

Ballarat Courier, VIC; 15 June 2012

(Not available online – check library catalogue or contact publisher)

Daredevils still putting lives at risk

TasRail urge public to take care as train drivers report many concerning incidents on and around the tracks.

The Advocate, TAS; 1 Apr 2013

<http://www.theadvocate.com.au/story/1400296/daredevils-still-putting-lives-at-risk/>

Crossing safety to get boost

GPS technology used to warn drivers of approaching trains.

The Advocate, TAS; 1 Apr 2013

(Not available online – check library catalogue or contact publisher)

Werribee rail black spot changes urged on level crossing

Changes recommended to dangerous level crossing after accident.

The Age, VIC; 26 December 2013

<http://www.theage.com.au/victoria/werribee-rail-black-spot-changes-urged-on-level-crossing-20131225-2zwo9.html>

In the driving seat to cut rail crossing death toll

Coroner's report calls for safety systems that will support the road user to make safer decisions at level crossings.

The Age, VIC; 22 October 2013

<http://www.theage.com.au/comment/in-the-driving-seat-to-cut-rail-crossing-death-toll-20131022-2vyll.html>

Putting rail safety on the right track

New wireless technology development allows all vehicles to communicate and exchange information creating 360-degree driver awareness at level crossings.

The Age, VIC; 21 September 2010

<http://www.theage.com.au/national/education/putting-rail-safety-on-the-right-track-20100920-15jjv.html>

Here's how 472 of us were almost crossed out

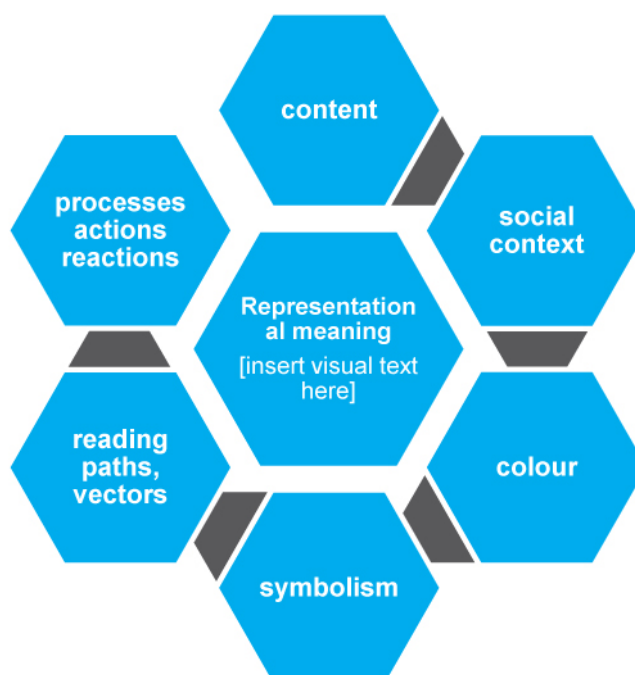
Queensland Rail's new campaign to raise awareness of safety at level crossings uses crosses to represent 472 recorded near-misses at level crossings.

MX Brisbane, QLD; 27 Jun 2012

(Not available online – check library catalogue or contact publisher)

Question Prompts for Analysing Visual and Multimodal Texts

1. Representational meaning



Representational meaning prompts

Content: What is the text about? What is the purpose of the text? What is the subject of the text? Who can you see? What can you see? Who or what is in the text and/or represented by the text? Who has been excluded or marginalised in the text? How would the meaning of the text alter if one of these subjects were removed or changed?

Processes – actions and reactions: What is going on? What is happening in the text? How is it happening? What transactions/exchanges are shown? Who or what is involved in the transaction? Who is acting? Who is reacting? Who or what are they reacting to? How are they reacting? Is the interaction realistic or exaggerated? How would the meaning of the text alter if one of these actions or interactions were removed or changed in some way?

Social context: When and where was the text created? Who is/was the intended audience? Think about context of the text in terms of the time, place, culture and society. How would our understanding of the text shift if the social context for the image was removed or altered?

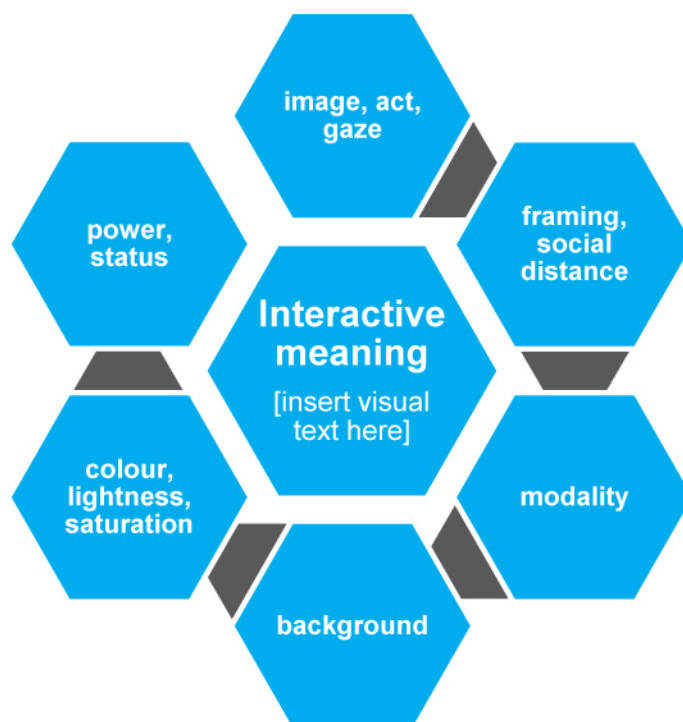
Reading paths and vectors: What is the reading path in the text? (Usually starts with the most salient image moving to least salient – left to right, top to bottom.) Think about the lines (vectors)

that draw the viewer's eye along reading paths towards identified focal points. Where are your eyes drawn to? What vectors (visible/invisible lines) lead you from one participant to another? (Gaze, protrusions, gesture can indicate a vector.) What focal point/s for the vectors can you identify? How are these vectors used to frame the subject of the text? How would our understanding of the text alter if a vector were removed or altered, changing the reading path?

Colour: What colours are used in the text? How are the colours used (and/or organised) in the text? Why are the colours used (and/or organised) in this way? Are the colours used to symbolise something (a culture, emotion, brand, product); create mood, impact or contrast; or attract attention? How do the colours make you feel? How would our understanding of the text alter if one or more colours were removed or altered?

Symbolism: What symbols are identified in the text? How are symbols used in the text? Look for symbolic images, logos, language, typography, colours and shapes used to represent ideas. How would our understanding of the text alter if the symbols were removed or altered?

2. Interactive meaning



Interactive meaning prompts

Within the text and between the text and the viewer:

Image, act and gaze (demand/offer): How does the composer use gaze to engage with the viewer of the text? Does the subject's gaze demand attention? For example, does the subject simulate direct attention by looking (gazing) directly at the viewer of the text? Or is the subject's gaze an offer – ambiguous, open to diverse interpretation? What is the emotion and/or the relationship expressed in the gaze? What does the gaze suggest about how the subjects feel? What does the gaze suggest about the relationship between subjects in the text?

Framing and social distance: What is framed within the visual field of the text? How is framing used within the visual field of the text to create social distance? How does the framing let you determine the social distance between subjects in the visual field? How much space is shown between the characters? What is suggested by characters who are close to (or far away from) each other? Is the relationship between subjects private or public? Does the framing include or exclude subjects within the visual field? Does the framing allow the interactions to be viewed from a public perspective (long shot); a social perspective (full shot); a personal perspective (medium shot); or an intimate perspective (close- up shot)? Look for any internal or external framing. Is it

framing for enclosure (strong framing) or framing for openness (weak framing)? Is it framing designed to isolate part of the visual field or is it framing designed to include?

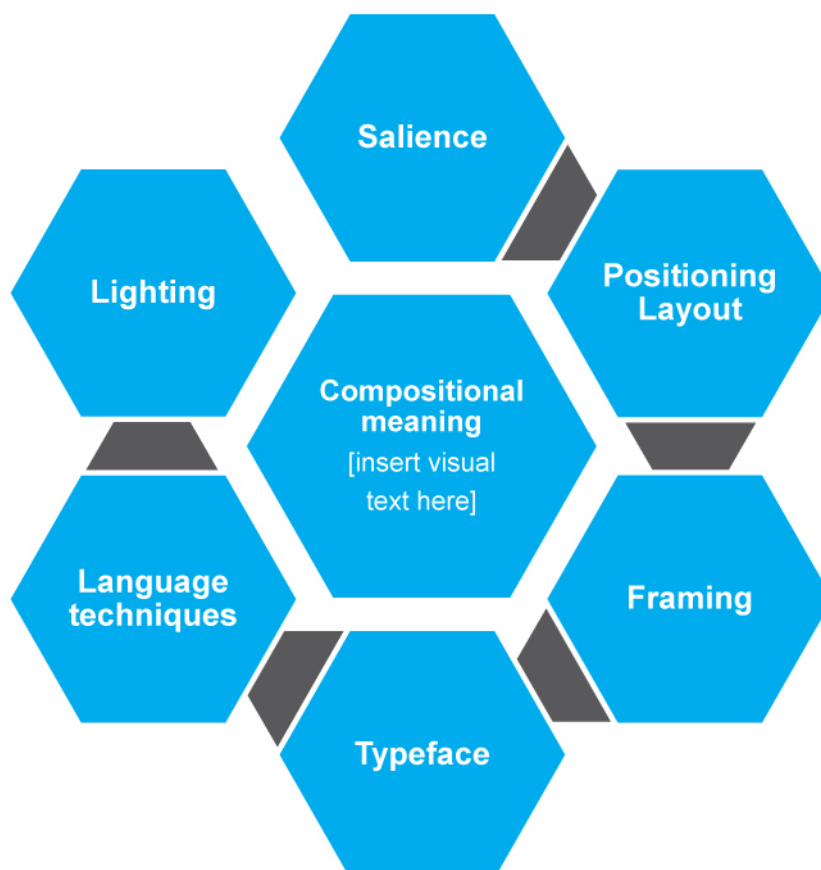
Modality: What level of realism is suggested by the text? What level of realism is suggested by the modalities of the different images and backgrounds within the text? Are the images drawn realistically with great detail – to make them seem more real, in the present or factual (high modality)? Do the images lack detail – to make them seem vague or abstract, from a fantasy, an idealised world or fictional future (low modality)? Are different modalities used within the visual field of the text?

Background: Is the background contextualised or non-contextualised? Is the context cultural, historical, situational or personal? Does the context provide clues as to the place, time and/or setting? What is the modality of the background – is it real or abstract? How does the context or lack of context of the background interact with the other images and shapes in the text?

Colour, lightness and saturation: How is colour, lightness or saturation used to create an interaction between different elements in the visual text? How is colour, lightness or saturation used to create an interaction between the text and the viewer? For example, warm colours bring the viewer closer; cool colours keep the viewer at a distance. A feeling of heat is created by using overexposed colours; a feeling of coolness or isolation by using underexposed colours. What is the degree of brightness across the text? Is the brightness evenly distributed across the text? What is the direction of the light source? (Shadows suggest concealment; bright light suggests hope or significance; soft lighting suggests romance.) How are shade, shadow and light used to indicate time of day? How is brightness, shade or shadow used to make parts of the text stand out?

Power and status: How are power and status demonstrated by the interactions and relationships suggested within the text? How are power and status suggested between the text and the viewer? How does the text make you feel? Are you dominated, abused, revered or applauded by the text?

3. Compositional meaning



Compositional meaning prompts

Salience: What is the first thing you notice when you look at the image? (Size, focus, colour and distance can give visual weight to a participant.) What catches your attention? Which subject do you see first? What is its size in relation to other subjects in the field of view – larger or smaller? Where is the subject positioned - in the background or foreground? What is the subject's colour/brightness in relation to the other subjects and background in the text? What are the reasons why this subject is the salient image for the text?

Positioning and layout: Where are the different text elements positioned – top/bottom, centre/margins, left/right? Are they in the foreground, mid-ground or background? How are the elements arranged with respect to each other – juxtaposition? Are different text elements close together or far apart? Are different elements in the top third, middle third or bottom third? (Rule of Thirds). What angle are the participants viewed from? (Vertical angle determines power – viewed from above suggests the viewer is in a position of power, viewed from below suggests participant

has power over the viewer, viewed straight on suggests equality between participants and viewer.) Which position increases the prominence/dominance of the participants? Which position decreases the importance/dominance of the participants? Which position changes the focus of the visual text? Where is the first place/last place the eye looks on a visual text? Think about the layout of the elements in terms of balance, proportion, shape, and use of space. How does the position of whitespace affect the text?

Framing: What is framed within the visual field of the text? How is framing used within the visual field of the text to create strong and weak subjects? Does the framing include or exclude the viewer? What perspective does the framing encourage in the viewer of the text – a public perspective (long shot); a social perspective (full shot); a personal perspective (medium shot); or an intimate perspective (close- up shot)?

Typeface: How does the use of font, capitals/lower case, size, weight, italics, bold make parts of the visual text prominent or less prominent?

Language techniques: How are language techniques used to communicate different messages in the text – the use of repetition, imperative, puns, alliteration, pronouns (that exclude or include), rhetorical questions, emotive language, jargon, parallel construction, slogan, minor sentences, contractions, colloquialisms, metaphors, similes, etc.?

Lighting: What are the differences between light and dark within and across the visual text? Are the differences in lighting strong, weak or minimal?

Sample Poster (Visual Text) Analysis

This resource is designed to be used as a sample of how to write a visual text analysis. Students should create their own analysis during the relevant learning experience.

Overview

Year 7

Trains move faster than you

Year 7 (12-13 year old) students should concentrate on clarifying the use of gaze, angle and social distance to create perspective.

Year 8

Spray-painting poster

Year 8 (13-14 year old) students should concentrate on clarifying how allusions to other texts can enhance and/or layer the meaning of a visual or multimodal text.

Year 9

Trespassing could cost you more than a fine

Year 9 (14-15 year old) students should concentrate on how evaluation can be expressed directly and indirectly using devices, for example allusion, evocative vocabulary and metaphor.

Year 10

Pick up the pieces

Year 10 (15-16 year old) students should concentrate on how people's evaluations of texts are influenced by their value systems; the context; and the purpose and mode of communication.

Analysis

Year 7

Trains move faster than you



Terminology and learning objective: gaze, angle and social distance

This poster consists of a photograph of a young person, male or female (the victim seems gender-neutral) in a body bag with only their face showing through the gap in the zip. At the bottom of the poster the slogan reads 'Trains move faster than you. Only cross at pedestrian gates'. It is most likely to be an urban setting.

This is a *high angle shot* looking directly down onto the victim. A white *light* shines onto their face, creating shadow on the right-hand side. The *gaze* is indirect as we view the victim who is unaware of us. We see them as someone's child, someone's sibling, grandson or granddaughter, friend, neighbour... We also see them as the emergency service people might (the police, ambulance staff), as the train driver who hit the victim might. As this young person is unknown to us, we see them as a victim, and we are sad that someone so young has died in this way. That it is such a tragic and unnecessary waste of life. Their family, with a much closer association, will be devastated by the loss of their loved one.

The *layout* is effective in that our eyes are drawn to the victim's face in the top right of the poster. We then follow the lines of the open zip downwards to where the teeth meet, join together and *symbolise* a railway track.

The blue and red *colours* reflected in the shiny fabric of the body bag, represent the flashing lights of the police car or a similar emergency vehicle. The bright white light at the bottom centre of the poster symbolizes the train's light and can be looked at from two perspectives – the light moving along the track (the zip) towards the victim and secondly, coming towards us, the viewer, so that we see through the eyes of the victim, as seen in the flare given off by the bright light.

The two lines of bold white *font* are block style along the left hand margin, instead of being centred. The second line has smaller font than the first. This helps to create *balance* because of the off-centre placement of the victim's face in the top right of the poster.

Year 8

Spray-painting



Terminology and learning objective: how allusions to other texts can enhance and or layer the meaning of a visual or multimodal text.

This poster uses *allusion* in this poster as it is like a graphic novel in its style and layout, which will appeal to viewers. The 'story' focuses on a train tagger who, while tagging, has a nasty accident and loses his hand when hit by another train.

The viewer gets drawn in as they follow the comics to make meaning. The *close-ups* of the tag and spray can, zoom out to become an *oblique angle* of the tagger's face. The train, that he is tagging, becomes *personified* or humanized when it says 'Pshhht', "It's time to go graffiti vandal". The tagger, with a puzzled look on his face, is then hit by another passing train. The use of *onomatopoeia* 'Boom!' and the *movement lines* show the impact of the train hitting the young man. The final comic cell is a *high angle shot* looking down on the severed arm of the tagger and lying alongside, the can of spray- paint. The *slogan*, in this final cell, is in bold white font and reads 'Tag on, Tag off. Don't tag the trains" This slogan could also be seen as an *allusion* to The Karate Kid feature film where Danny learns to "Wax on. Wax off" as part of his martial arts training; as well as the process of electronic ticketing 'tagging on and off' when catching a train. In this case, however, the "Tag off" means that his tagging arms gets cut off.

The design of the poster means that the viewer doesn't have to see a horrific image of the severed limb. The comic shot of the arm, while being quite gruesome, would be even more shocking if portrayed in a 'real' image. The comic also protects the viewer from seeing the real impact of the collision with the train. The message for the viewer is enhanced by the use of the graphic novel genre as it has appeal for a young (and possibly not so young) audience.

Year 9

Trespassing could cost you more than a \$200 fine



Terminology and learning objective: directly and indirectly using devices, for example allusion, evocative vocabulary and metaphor.

In this poster we are presented with a highly *emotive* black and white *image* of a young man holding towards the camera his right arm, which has been amputated below the elbow. Below the photograph, on a contrasting orange, red and yellow background is a pun 'Trespassing could cost you more than a

\$200 fine.' At the foot of the poster the crossed railway tracks become a symbolic cross, signifying death, and together with the imperative Stay off the tracks, and slogan 'There's no good reason for you to be on the tracks. The penalty is \$200 or your life' bring across a strong message for the Transperth and Public Transport Authority WA railway campaign.

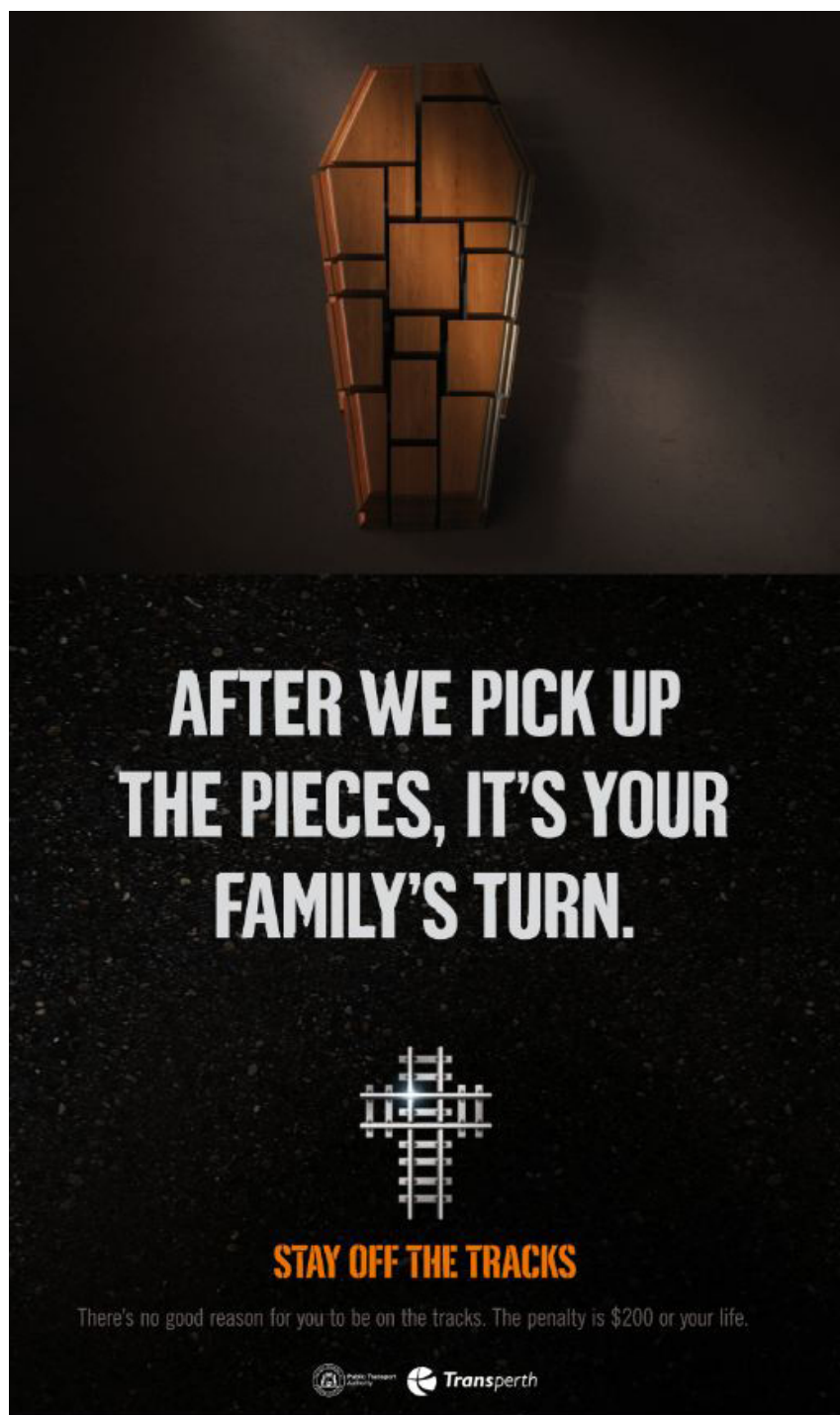
The *oblique*, slightly *high-angled shot* focuses on his facial expression, but the stump is more *salient* by being deliberately placed closest to the viewer. His face, unsmiling, is lit by *side lighting* and surrounded by shadow. His nakedness suggests vulnerability but his facial expression could also suggest that he is accepting of the loss and feels comfortable enough to display it to a wider audience. He is not looking at the viewer, but away into the distance – an *averted Gaze*. This allows the *Gaze* to be non-confrontational – as the viewer we are able to look at his injury with curiosity or pity or whatever emotions we feel and not feel guilty for judging him or examining the stump closely. There is a sense of *Direct Gaze* as he wants us to look at his arm. The shadow is a subtle *frame* around the victim. By viewing the person, not just the amputation, it is more real, more human and we realise that accidents like this do happen.

The bright orange, red and yellow *colours* of the background provide contrast to the photograph above, but they also add weight to achieve balance within the poster. The *composition* of the poster relies on the golden rectangle or the golden ratio that is visually or aesthetically pleasing. The photograph, although smaller than the much larger contrasting section, is the more *salient* in terms of the composition. The emphasis and impact lie with the photograph. The *colours* are *symbolic* of danger and there is deliberate *framing* with the red-orange around the edge of the yellow centre. The yellow, usually associated with happiness, draws attention to the symbolic railway cross at its heart. The use of space between the pun and the cross helps the viewer to glean several messages from the poster. The bold black capitalised font of the *pun* is centred. The use of the capitalized *font*, which is more difficult to read than lower case, makes us concentrate on what the pun is saying, as we make links to the image above.

The *language devices* used in the poster are clear in their message. The *pun* is less direct than other examples of language used as it requires some thinking and linking between the image and language. The two meanings of ‘cost’ refer to a financial cost of \$200 but more importantly, the physical and emotional impact of the loss of a limb or (as another link is made to the symbolic railway cross) ultimately the loss of life. The use of the *personal pronoun* “you” directly targets the viewer and the *imperative* commands the viewer to “Stay off the tracks’. The slogan, while having a colloquial tone, reiterates the ultimatum to the viewer, with “The penalty is \$200 or your life”. The use of ‘penalty’ here seems almost an understatement when referring to the loss of life.

Year 10

Poster 4: Pick up the pieces



Terminology and learning objective: how people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication.

This poster consists of three separate but connecting parts within its *composition*. A jig-saw coffin, made up of pieces of wood fitted together, sits at the top of the poster. The *pun* 'After we pick up the pieces, it's your family's turn' is written below this in large white bold *font* on a black background. At the foot of the poster the crossed railway tracks become a *symbolic* cross, signifying death, and together with the *imperative* Stay off the tracks, and *slogan* 'There's no good reason for you to be on the tracks. The penalty is \$200 or your life' bring across a strong message for the Transperth and Public Transport Authority WA railway campaign.

Our attention is drawn immediately to the *image* of the coffin with its many blocky parts fitted together. Why is it like this we ask? Our curiosity is satisfied by the *pun* below the image where reference is made to "pieces" – both literally and metaphorically, giving meaning to the image. "After we pick up the pieces" refers to the police, emergency services and train staff who literally pick up the 'pieces' or remains of the victim after an accident. The *metaphorical* meaning refers to the emotional impact that the accident will have on your family who have to deal with this tragic loss of a family member when "it's your family's turn" to pick up the "pieces". The use of *space* between the pun and the cross helps the viewer to build their understanding from several messages within the poster. The use of the capitalized *font*, which is more difficult to read than lower case, makes us concentrate on what the pun is saying, as we make links to the image above it. The full stop at the end of the sentence suggests finality.

As the viewer, we gaze upon the coffin, which symbolizes a dead person, rather than upon a person. It is almost a sense of the surreal as the victim is anonymous and this anonymity suggests that it could be us in the coffin. There is no hint made as to what age, gender, or race the victim is. The only thing that we know, as the viewer, is that our family is involved. The repetition of the *personal pronouns* 'you' and 'your' target you as a potential victim.

The diagonal *lighting* illuminates the coffin in the darkness of the morgue with darkness creating a shadowy, spooky atmosphere. This *high angle shot* looks down on the coffin and is intercepted by the light from the top left which creates a subtle framing by the darkness around it. The same lighting angle is highlighted in the railway cross symbol which is a similar shape to the coffin itself. Light reflects off where the tracks meet at the top left intersection. The black background is also lit from the top left as we can see flecks of shiny gravel shining in the top left section of the background.

The *composition* of the poster relies on the golden rectangle or the golden ratio that is visually or aesthetically pleasing. The photograph or shot, although smaller than the much larger black contrasting section, is the more *salient* in terms of the composition. The emphasis and impact lie with the image of the coffin. The viewer's eye, initially drawn to the coffin image, is led down to the weighty lower section of the poster by the large bold white font contrasting heavily with the black. The eye is drawn through the font, which is centred on the poster, to the vertical railway track leading to the imperative and slogan.

Video and poster resources

This resource accompanies the Years 7 & 8 and Years 9 & 10 English units of work. It is easiest to use this resource via your device or interactive whiteboard so you can click on the links provided (rather than printing).



Teacher Alert

The videos and posters listed are intended for a high school audience. Included texts are listed for the purposes of critical analysis of texts from real life incidents, and are NOT intended to invoke shock or fear in students; or to portray a 'normalised' view that young people's behaviour is usually negative, inappropriate or irresponsible.

Please be aware that the contents of some of these texts involve incidents on the rail network which caused serious injury or death. It is possible there will be students in your class with first-hand experience of such issues, and discretion is advised. It is recommended that students' individual circumstances are taken into account wherever possible.

Rail Safety Videos

Links to video resources are also available via our Media Library, in the high school student section of our website: <http://tracksafeeducation.com.au/students/high/media-library/rail-safety-videos/>.

Rail Safety Videos: <http://www.railsafety.co.nz/railsafetyvideos.html>

Rail safety crossing video – Victoria Australia: <http://youtu.be/Hrak9uoz1p4>

(This film was shown on television in December 2007 in the state of Victoria in response to a number of serious level crossing accidents in the state).

Victorian Government Level Crossing Advertisement: http://youtu.be/G59LUeJ_tCk

TES: Athletics champion in new 'track death' campaign:

<http://www.tes.co.uk/article.aspx?storyCode=6225136>

Transnet Freight Rail: Family Railway Level Crossing Safety Video: <http://youtu.be/OeV-Y-k2FBE>

Network Rail: Level Crossing Safety: <http://youtu.be/0TooQIOqW-o>

Network Rail: Railway Crossings TV Ad: See Track Think Train: <http://youtu.be/Uy-slfsW7tg>

Network Rail - Level Crossings: They're life savers, not time wasters: http://youtu.be/tVoT0hQ_9HE

Network Rail Music Video created by Britwell Youthclub: <https://youtu.be/oCmMhf7GjcA>

Railway Safety Fix on ITV: <http://www.fixers.org.uk/news/9056-11208/railway-safety-fix-on-itv.php>

Operation Life Saver: Rail Safety Education: <http://oli.org/video>

Operation Life Saver: Rail Safety Education: For Kids: <http://oli.org/video/category/for-young-people>

Network Rail Safety Ad – Rapper Wretch 32: <https://www.theguardian.com/uk-news/video/2013/sep/19/network-rail-wretch-32-video>

Ride SunRail: Railroad Safety in the Classroom: <http://youtu.be/dHNR8JVBU8M>

Thomas the Tank Engine Wooden Railway level crossing crash: <http://youtu.be/m5s6Goa9ZGU>

Rail Smart: Train Driver's Plea for railway level crossing safety: <http://youtu.be/GkV-UUyZ0As>

Live and Let Live (1947): <https://archive.org/details/LiveandL1947>

The Last Clear Chance (1959): https://archive.org/details/Last_Clear_Chance_The

Days of Our Years (1955): <https://archive.org/details/DaysofOu1955>

Great Northern Rail "Why Risk Your Life?" - Railroad Safety Film - 1940s:

<http://youtu.be/BqpayZ2JqIU>

Union Pacific Railroad "The Last Clear Chance" – 1959 - Val73TV Railroad Grade Crossing Safety: http://youtu.be/agDQUlx5b_8

Rio Grande Railroad "Getting Off on the Right Foot" - Railroad Safety Film circa 1972:

<http://youtu.be/4Rx57jVGfso>

Rio Grande Railroad "Use Your Head!" - 1940's Train Safety Education:

<http://youtu.be/zzsUzuW76OE>

Southern Pacific Rail Road "Dangerous Playground" - 1950's Educational Safety Film:

<http://youtu.be/Bt7bQTix3ck>

Union Pacific Rail Road 1940's film "Look Listen and Live" - car safety at railroad crossings:

<http://youtu.be/-2tgPjKFE8k>

WDTV LIVE42 "Safety near trains" featuring the New York Central - 1960's Educational Documentary: <http://youtu.be/iZO2NkDjDvU>

Beware The Friendly Dragon - Train Safety (for children): <http://youtu.be/ON1iNR5HPoQ>

Railway Posters

Links to poster resources are also available via our Media Library, in the high school student section of our website: <http://tracksafeeducation.com.au/students/high/media-library/poster-campaigns/>

Railroad Safety Posters – Norfolk Southern Corporation:

<http://www.bestfriendofcharleston.org/safetyposters.html>

CTA Rail Safety Campaign “It’s Not Worth Your Life. Stay off the tracks” Posters:

<http://www.transitchicago.com/safety/>

Poster: If you drop your phone, get an employee to help

Poster: Trains move as fast as 55 m.p.h. and approach more quickly than you realize

Poster: People don’t belong on the tracks

Poster: Only a few feet separate you from 600 volts

Poster: The platform is not a playground

Poster: Stand clear of the platform edge until your train arrives

Queensland Rail: Simple Ways to be Rail Smart Posters: available in [TrackSAFE Education Media Library](#)

Queensland Rail: Train Etiquette Posters: available in [TrackSAFE Education Media Library](#)

South Australia: Stay Switched On Poster: <http://www.dpti.sa.gov.au/stayswitchedon>

Operation Lifesaver Canada: Rail Safety Posters:

<http://www.operationlifesaver.ca/resources/general/>

National Railway Museum: Posters: <http://www.nrm.org.uk/ourcollection/posters.aspx>

National Railway Museum: Railway Posters: <http://www.nrm.org.uk/ourcollection/posters>

Estonian Railways Rail Safety Campaign: Notice the train: <http://ole.ee/rong/en/public-railway-safety-campaign-notice-the-train/>

Train Posters: <http://www.travelpostersonline.com/train-posters-18-c.asp>

Train Art: <https://www.kingandmcgaw.com/prints/trains>

Vintage Railway Posters: <https://www.kingandmcgaw.com/prints/national-railway-museum?category=vintage-railway-posters>

Operation Life Saver – Public Rail safety

Posters: <http://www.slideshare.net/oplifesaver/publicrail-safety-posters>

Track Off Safety Message Posters:

<http://www.trackoff.org/ResourceCentre/Resource?id=3&type=3>

Association of American Railroads Safety Section: Poster 153:

<http://home.mindspring.com/~railroadimages/aars-478.htm>

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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