Everyone is a road user – English activities

Updated 2022

# Section 1: What are the “wicked problems” (problems and opportunities) for local road users wanting safer travel?

### Bringing in ideas

These activities provide opportunities for students to bring in ideas about the challenges and opportunities of keeping safe on our roads.

When young people share the road they do so as pedestrians, cyclists and passengers. They use the road for travel – to get from A to B, and as a space for socialisation – for making connections, for conversation with others, for fostering friendships.

The road gives them access to goods and services – to shops, supermarkets, schools, churches, sports facilities, takeaway bars and hospitals. Young people use the roads for independence, for belonging, for ownership and for community.

For example, read the following presentation by Daniel Sauter, Urban Mobility Research, Switzerland. See how the mode of transport we use can affect children’s imaginings and our feelings of belonging and happiness.

[Is walking transport? Perceptions and policies of walking](https://www.polisnetwork.eu/wp-content/uploads/2019/06/sauter_is-walking-transport.pdf)

The activities in this section help students bring in ideas and information about safer roads and road users. You’ll find them across the English, mathematics and science resources:

Activity 1.1. Wonder about a local road in the real world and in poetry [English – Making and Creating Meaning]

Activity 1.2. Describe the use of visual text to tell stories about the roads and road users. [English – Making and Creating Meaning – Visual Texts]

Activity 1.3. Calculate the area that parked cars cover. [Maths and Statistics – Measurement and Shape]

Activity 1.4. What do road users ask about a local road? [Maths and Statistics – Statistics – Statistical Investigation]

Activity 1.5. How do road users move? [Science – Physical World | Nature of Science]

Activity 1.6. What do road users see? [Science – Living World]

### Learning intention

**Describe** the challenges (problems and opportunities) that a local road presents for local road users wanting safer travel.

### Differentiated self-assessment rubric.

Insert your own marking guide on the left-hand side.

|  |  |
| --- | --- |
|  | My description identifies challenges (problems and opportunities) for local road users wanting safer travel. |
|  | **AND** explains why these challenges (problems and opportunities) cause issues for local road users wanting safer travel.  |
|  | **AND** makes a generalisationabout the importance of these challenges (problems and opportunities) for local road users wanting safer travel. |

## Activity 1.1. Wonder about a local road in the real world and in poetry [English – Making and Creating Meaning]

What are your local roads like? Who uses your local roads? What challenges (problems and opportunities) do road users face on local roads?

### 1.1.1. A half-hour walk

Go for a half-hour walk to explore the local roads in your community. Look for the challenges (problems and opportunities) that the roads provide for road users.

* What do you see?
* Who do you meet?
* What stories can you find?
* What poems are waiting to be written?

Pause frequently to notice the small stuff that is easily missed when driving or cycling on the road. Use all your senses to record what the roads are like. Take photographs, video, sketch, record street noises or make written or oral notes to help you remember.

Reflect on your walk when you return. Use Google Street View to prompt your reflections.

Create a visual text inspired by your walk, the things you saw and the people you met. If some students travelled the same route by bicycle or as passengers in a car, how would their experience be different from yours? What might their visual text look like?

Map your walk on large sheets of paper or online:

[Google Earth](https://earth.google.com)

Create a collaborative map on which different groups of students can mark each challenge or opportunity they find – adding photos, video, audio and written and oral descriptions.

**Discussion prompts**

[think-pair-share, or small group or whole class discussion only]

Look at the map showing problems and opportunities for road users on local roads.

What do you see?

Why do you think it is like that?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing about safety on local roads?

### 1.1.2. Simply looking

Find a safe place to sit and observe a local road over a 15 to 20-minute period. What can you find out by simply looking?

**What can you see or measure?**

Describe the road in detail. Describe the middle of the road and the edges of the road. Describe the road in the distance and the road up close. Describe the road from above and the road from below. Describe the road in cross-section.

Describe the markings on the road – the colours and the patterns. Describe the people and the vehicles moving on the road.

Describe the materials that make up the road. What is it made up of? What colour is the road?

How do things move on the road? What does it sound like? What does it smell like? When you walk across the road, what does it feel like? Is the road smooth or rough or in between?

How many young people do you see using the road? How are they using the road? How many road users (pedestrians, cyclists, passengers, drivers) can you count in a given time period?

[How to measure traffic congestion](http://fivethirtyeight.com/datalab/how-to-measure-traffic-congestion/)

How many cars are parked on the road? How much space does a parked car take up? How long do parked cars remain on the road? How many vehicles travel on the road in a given time period?

Which vehicle has the biggest wheels of all the vehicles you see on the road? Which one has the smallest? How many buses use the road in any given time period? How many young people are waiting to use the buses? How long do they wait for a bus?

**Why do you think it is like that? (because … so that …)**

Explain the purpose of what you observe. How does it work? What is its function? How is it similar or different to what is seen on other roads? Is this thing a benefit or dis-benefit? Why is the road user on the road? What is their purpose?

**What does it make you wonder?**

What if the road or any of the things you saw were suddenly to disappear? What might happen next?

If the road were a person, would you be friends? What is the road’s personality? Is it cheerful or sullen, exuberant or withdrawn?

Why do you care for the road? How would your life change if the road became twice as wide? How would your life change if only active transport was allowed on the road? What other roads exist? What other things have the same purpose as the road?

If the road were a person, what questions would you ask it? How would a person from another time view our roads? What would change if all the roads were white and road markings were black?

What if roads changed colour to signal the level of danger they pose to road users? What would you like to know about the road? How would you like to travel on the road? How can we best keep road users safe on local roads? What skills do road users have to use to keep safe on local roads?

Record your draft ideas and answers on the HookED Describe Plus Plus map. Use these ideas or the photos you took to write a paragraph or a poem, give an oral language report or use VoiceThread to tell a story about what you see, think and wonder about a local road.

[VoiceThread](http://voicethread.com)



Reflect on the road user behaviours and responsibilities needed for safer travel on local roads.

**Discussion prompts**

[think-pair-share, or small group or whole class discussion only]

Listen to the wonderings about a local road.

What did you hear?

Why do you think it is like that?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing about safety on local roads?

### 1.1.3. Found poems

Introduce “found poems” to students.

**Poem examples**

[Found poems (glossary, Poets.org)](http://www.poets.org/poetsorg/text/poetic-form-found-poem)

Ask students to compose a found poem. They find text for their poem from:

**A text about safer travel, cyclists, pedestrians or another road user**

Examples:

[Sharing the road with pedestrians (Road code)](https://www.nzta.govt.nz/roadcode/general-road-code/about-other-road-users/sharing-the-road/sharing-the-road-with-pedestrians/)

[Riding responsibly (Code for cyclists)](https://www.nzta.govt.nz/roadcode/code-for-cycling/the-purpose-of-this-code/)

**A text of your own choosing** to compose the poem about safer trips for cyclists or pedestrians on local roads.

Students will need to:

* photocopy a suitable page from the road code or another relevant text. Alternatively use a digital text.
* find the poem in the text on the page.
* doodle on the page to highlight the poem text.

Ask students to share the “Found in the Code” poem with others in the class or school community. You may wish to do this in person or through a video or VoiceThread presentation.

**Discussion prompts**

[think-pair-share, or small group or whole class discussion only]

Read the “found poems” about safer trips for pedestrians and cyclists on local roads.

What do you notice?

Why do you think it is like that?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing about safer travel on local roads?

### 1.1.4. Sense poems

We need to use all our senses to keep safe and manage the hazards we meet when using the roads as pedestrians, cyclists and passengers. Road users need situational awareness.

Pedestrians, cyclists, passengers and drivers need to be aware to what is happening on the road around them so that they can make good decisions on keeping themselves and others safe.

Write a sense poem using the prompts from the following example in Neil Postman and Charles Weingartner’s *Teaching as a Subversive Activity*.

If you choose to respond to a prompt, write a three to five-word phrase. You can leave out any prompts that do not appeal.

**Sense poem prompts**

1. What do you hear if you are in a car and it is raining outside? What do you feel if you are standing outside?

2. Describe the odour of petrol.

3 What sounds do you hear if you are walking with heavy boots in deep snow? (Don't use the word “crunch”.)

4. What does hair feel like? Anybody’s hair.

5. Describe the texture of skin. Feel it.

6. How would you describe fear? If you've never been afraid, don't answer. If you have, you don't have to answer either, unless you want to.

7. Describe the odour of freshly cut grass.

8. Describe the sensation of placing an ice cube against your lips.

9. Is there a particular odour in the air before a rainfall? Describe it.

10. Is there a particular odour in the air after a rainfall? Describe it.

11. If your hand slides across a piece of silk, what sensation do you feel?

12. If you were to walk barefoot along a beach of pebbles, what would you feel?

13. What does your hand feel like?

14. What does someone else’s hand feel like?

15. Describe the taste of salt.

16. Describe the flight of a seagull.

The resulting sense poems can be shared with the class and published on a class wiki or blog.

Work in pairs to write a series of prompts for a science sense poem focused on what a road user senses (needs to be aware of) when they are walking, cycling or being a passenger on a local road. To bring in ideas, refer students to:

[Things to know about children (from Sharing the road with pedestrians, Road Code)](https://www.nzta.govt.nz/roadcode/general-road-code/about-other-road-users/sharing-the-road/sharing-the-road-with-pedestrians/)

Try your poem prompts on another group.

Act on any feedback you receive.

Publish your “What road users sense” poem prompts.

**Discussion prompts**

[think-pair-share, or small group or whole class discussion only]

Look at the “What road users sense” poem prompts.

What do you notice about the prompts for pedestrians, cyclists and passengers?

Why do you think it is like that?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing about using our senses to have situation awareness when we share the roads with others?

## Extension

Write a bio-poem about a road you use. Think of the road as a person you might meet who cares about safer travel for everyone.

|  |  |  |
| --- | --- | --- |
| **Line** | **Content prompt** | **Example** |
| 1 | First name | Peary |
| 2 | Three or four adjectives that describe the road | Tree lined, nature stripped and speed humped |
| 3 | Who cares … | Who cares about the walking school bus |
| 4 | Who feels … | Who feels slick after passing showers |
| 5 | Who needs … | Who needs white lines and well-defined edges |
| 6 | Who gives …  | Who gives access to number 23 |
| 7 | Who fears … | Who fears orange cones and speeding cars |
| 8 | Who wants to see … | Who wants to see past the stop sign |
| 9 | Resident of … | Resident of Auckland |
| 10 | Last name (Road, Crescent, Street etc.) | Road |

Write a bio-poem about a road user (real or imaginary) on a local road.

|  |  |  |
| --- | --- | --- |
| **Line** | **Content prompt.** | **Example** |
| 1 | First name |  |
| 2 | Three or four adjectives that describe the cyclist, pedestrian or passenger. |  |
| 3 | Who cares … |  |
| 4 | Who feels … |  |
| 5 | Who needs … |  |
| 6 | Who gives …  |  |
| 7 | Who fears … |  |
| 8 | Who wants to see … |  |
| 9 | Resident of … |  |
| 10 | Last name  |  |

## Activity 1.2. Describe the use of visual texts to tell stories about the roads and road users [English – Making and Creating Meaning – Visual Texts]

How do authors use visual text to tell a story? How can we use visual text to tell road users’ stories about safety on local roads?

Language features (written, verbal and visual) help readers make meaning from texts. Ask students to make meaning of texts about roads and road users by analysing the way in which the different authors use visual language features and text conventions.

Identify visual language features used in a text about road users (pedestrians, cyclists or passengers) and roads.

Ask students to:

* **Identify** the people, place or thing shown in the visual text.
* **Describe** how the people, place or things connect with each other within the visual text.
* **Explain** how they connect with the viewer of the visual text.

Look for visual language features like:

* **unity** – created through proximity, the position of text elements
* **balance** – created through placement of heavy and light elements – symmetrical, asymmetrical, discordant
* **dominance** – created through making the most important element/s stand out
* **contrast** between any elements in the design; and the provision of a **focal point**
* **rhythm, repetition or consistency** – created through repeated use of the design elements.

In the table below, describe the visual language features in the selected text. Explain why each one was used. Make a generalisation about the purpose of the author/illustrator. Evaluate the effect this has on you as a reader.

|  |  |  |  |
| --- | --- | --- | --- |
| **Describe** the visual language feature used in the text to communicate ideas about the road and road users. | **Explain** what the visual language feature represents. Why was the visual language feature used in the text? | **Make a generalisation** about the ideas the author/illustrator are communicating to the reader about the road and road users. What is their purpose?  | **Evaluate** the effectiveness of the visual language features used to communicate a message about the road and road users. What is the effect on you as the reader? |
|  |  |  |  |
|  |  |  |  |
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|  |  |  |  |
|  |  |  |  |

An example analysis of a visual text is provided below.

**Visual text analysis**

Chris Raschka. (2013) *Everyone can Learn to Ride a Bicycle*

New York: Schwartz & Wade Books, an imprint of Random House

**Themes:** Chris Raschka’s picture book explores a child’s journey as she learns to ride a bicycle. The narrator, we assume is the father, and through his words and the visuals we learn how the power of perseverance is needed for the little girl to master a challenging skill. The process of learning to ride is scary, and overcoming the fears of falling and failing are part of this. The man supports her as she learns, and his role is a crucial part of her success. Learning to ride a bike, while just a small part of growing up, is a major milestone in this child’s life as she gains freedom as well as a huge sense of achievement.

**The plot:**

We see her going through the process: choosing the bike; watching others ride; riding with training wheels; raising then taking, the training wheels off; The final step is when he takes the trainers off. The father is learning too as he experiments with getting her to ride on grass, then down a hill. He realizes that he has to be part of the process and holds onto the bike, steadying and pushing her and yelling instructions. She falls off when he lets go, and she is dejected. The bike is rejected as it is seen lying on the ground for the next two pages. Her father comforts her physically by hugging her and verbally with “Don’t give up” and “You’ll get it”. From this turning point on, the father is not seen in the images as she learns the skill of riding through trying “again, and again, again…” His voice, though, still supports her as his words accompany the images of her falling many times, then trying again, until she is riding – “Find the courage to try it again”. This key moment in her life is conveyed through the final pages as we see the girl’s frown, then pursed lips become a beaming smile as she joins the other riders.

**Visual Techniques:**

**The Cover:**

The painted **image** of the little girl, riding her bike in her over-sized blue striped helmet, is in the centre of the cover. Balance is also achieved through the hand-lettered title surrounding the image. This child-like **lettering** and colourful drawing are **contrasted** with the yellow **background**. This cover conveys a sense of childhood innocence and happiness. The illustrator has deliberately chosen to show the girl riding the bike to show she has succeeded so as the reader we know we are going to read how she learned this skill.

**Colour and lines:**

A white **background** on each page creates a natural frame and draws our eyes to the colourful paintings. Raschka uses various shades of blue, red, yellow, black, green and grey to convey his ideas. The grey clothing means that we are drawn to the **dominant** blue striped bike helmet, the characters blue legs, the expressive red mouths and then the blue bike wheels. The little girl has a red heart on her dress and her thoughts are revealed mainly through her eyes and her mouth. The father’s head is often angled to show him thinking as he expresses the words written on the pages.

As she sees “the perfect bike”, we see her excitement conveyed through her lips, pointed finger and body angle as she drags her father towards her new bike.

On the next page, Raschka uses a **close-up** of the girl and we see how anxious she is through her pursed lips and wide eyes as she watches “everyone ride”. There is a **close-up** of the father as he watches his daughter gain confidence. Raschka uses movement lines, the angle of her plaits and the front bike fork to show her growing confidence she is as she builds up speed with the training wheels on. The final **close-up** of the father and daughter is at the bottom of a double page showing her riding with his help. The focus is on their smiling expressions as both father and daughter are having fun and feeling excited about their success.

**Repetition:**

Another recurring technique that the author/illustrator uses is the **repetition** of the same image with slight changes. Sometimes it is across double pages. We see the girl with/without her father and the slight changes to each image convey time passing as she learns to ride. Her expressions change and as she finds the process harder, the lines of her mouth and eyes convey how she is feeling – the frowns, the wide mouth scream as she goes downhill and the smiles as her father helps. Near the end of the story, we see two images of her riding the bike, ‘book-ending’ five images of her falling off combined with the repetitive text “again” “and again”.

On four pages there are just **images** and no text, including the most poignant image of the bike, lying discarded, on the grass. The little girl has fallen off and needs some reassurance before riding again. The image of the father hugging his daughter, framed by a yellow **background**, is a **turning point**. From here on, she is prepared to fall but not to fail. Her perseverance pays off because on the final page we see her riding her bike at pace and she acknowledges us, the viewers, because she looks directly at us with a triumphant expression as if to say: “See, I did it!”

**Verbal Techniques:**

The opening line of the book could be read as a rhetorical question: “Want to learn to ride a bicycle?” Most children would want to take on the challenge, so it doesn’t require an answer.

The **language** is simple and **colloquial** which helps to convey the close father-daughter relationship. “If we raise them up a smidge,” is the father’s way of giving his daughter reassurance that a little change won’t make a huge difference. Some of the sentences stretch across two pages, to convey the meaning and throughout the father verbalises his daughter’s thoughts. An example of this is where he realizes that his suggestion won’t work when he says “That’s a bit scary, but try it/ in the grass. Too hard to pedal.” and, “Oh dear. I’ll hold on.”

The use of **personal pronouns** of “I” and “You”, rather than specific names, means that this story can have a direct appeal to readers as they can imagine themselves as the characters. **Repetition** is another technique used by the writer to convey the child’s persistence when she tries “again, and again, again, and again…”

Raschka also uses **exclamation marks** often to convey the father’s expressive voice as his daughter falls off or as he encourages her. **Imperatives** are also used in the same way, throughout the text, to convey the advice that the father is giving his daughter. “Watch everyone ride.”, “Pump your legs!”, “Don’t give up.” “Find the courage”.

**Discussion prompts**

[think-pair-share, or small group or whole class discussion only]

Look at the visual text used to communicate ideas about road users.

What visual language features do you see?

Why do you think it is like that?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing from the visual text analysis?

**Suggested texts**

The following texts are useful when introducing language features and how they help make meaning of texts about road users (passenger, cyclist or pedestrian) and roads. For a full list of titles and brief summaries of each book, refer to Appendix 2.

**Non-fiction**

[Code for cycling](http://www.nzta.govt.nz/resources/roadcode/cyclist-code/index.html)

Elizabeth Raum, *Timeline History: Transportation: From Walking to High-speed Rail* (Chicago: Heinemann Library, 2011).

Joanne Mattern, *Staying Safe on My Bike* (Milwaukee: Weekly Reader Early Learning, 2007).

Lisa M. Herrington, *Bicycle Safety* (Auckland: Scholastic, 2013).

Michelle Mulder, *Pedal It! How Bicycles are Changing the World* (Victoria, B.C.: Orca Book Publishers, 2013).

Paul Mason, *Instant Expert: Bike Mechanic* (London: A & C Black Publishers Limited, 2011).

**Fiction**

A. B. Paterson, illustrated by Kilmeny and Deborah Niland, *Mulga Bill's Bicycle* (Australia: Angus & Robertson, 1973).

Allen Say, *The Bicycle Man* (California: Parnassus Press, 1982).

Cari Best, illustrated by Christine Davenier, *Sally Jean, the Bicycle Queen* (New York: Farrar Straus Giroux, 2006).

Chris Raschka, *Everyone Can Learn to Ride a Bicycle* (New York: Schwartz & Wade Books, 2013).

Claudia Mills, illustrated by Catherine Stock, *Gus and Grandpa and the Two-wheeled Bike* (New York: Farrar Straus Giroux, 1999).

Emilie Warren McLeod, illustrated by David McPhail, *The Bear's Bicycle* (New York: Little, Brown & Company, 1975).

Errol McLeary, *The Path to Ponga Pond* (New Zealand: Scholastic, 2007).

Frank Viva, *Along a Long Road* (New York: Little, Brown and Company, 2011).

Mark Pett, *The Girl and the Bicycle* (New York, Simon & Schuster, 2014).

Matt Davies, *Ben Rides On* (New York: Roaring Book Press, 2013).

Mordicai Gerstein, *How to Bicycle to the Moon to Plant Sunflowers* (New York: Roaring Brook Press, 2013).

Peter Smith, illustrated by Bob Graham, *Monsieur Albert Rides to Glory* (Australia: Allen & Unwin, 2014).

Rod Waters, *Eric’s Big Day: A Bicycle Race Unlike Any Other* (Colorado: VeloPress, 2014).

Stanley and Janice Berenstain, *The Bike Lesson* (London: HarperCollins, 1964).

Sue Stauffacher, illustrated by Sarah McMenemy, *Tillie the Terrible Swede: How One Woman, a Sewing Needle, and a Bicycle Changed History* (United States: Alfred A. Knopf, 2011).

## Extension

Ask students to prepare a book cover combining print and visual language features for an imaginary children’s picture book based on the safe journey experiences of a cyclist, passenger or pedestrian on a local road.

**Online graphic programs suitable for book cover design**

[Tux Paint](http://www.tuxpaint.org)

[Draw.To](http://draw.to/new)

[ABCya Paint](http://www.abcya.com/abcya_paint.htm)

[One Motion](https://www.onemotion.com/sketch-paint/)

There are many “how to” websites with step-through instructions on how to set up the book cover template in MS Word. One example is “How to Make Your Own Free Book Cover in MS Word”:

[Book Cover Design](https://www.thecreativepenn.com/bookcoverdesign/)

# Section 2: Explain the “wicked problems” (problems and opportunities) for local road users wanting safer travel

**Relating ideas**

These activities provide opportunities for students to connect ideas about the problems and opportunities for citizens/road users wanting improved safety on local roads.

Local roads provide both opportunities and problems for young people who use them as cyclists, pedestrians and passengers.

After identifying some of the challenges (problems and opportunities) in section 1, students are ready to make connections, to compare, to classify and to explain in order to build a deeper appreciation of the complexities involved in safer travel for road users.

The activities in this section help students connect ideas and information about road safety, road users and roads. You’ll find them across the English, mathematics and science resources:

Activity 2.1. Compare road users: using local roads and as represented in poetry. [English – Making and Creating Meaning]

Activity 2.2. Compare road users: using visual text. [English – Making and Creating Meaning]

Activity 2.3. Compare the area covered by a parked vehicle with the total area needed to park. [Maths and Statistics – Measurement and Shape]

Activity 2.4. Connect the questions that road users ask about a local road. [Maths and Statistics – Statistics]

Activity 2.5: What types of forces do road users experience? [Science – Physical World]

Activity 2.6: Explain how road users see other road users. [Science – Living World]

**Learning intention: Explain** the challenges (problems and opportunities) that a local road presents to road users.

**Differentiated self-assessment rubric.** *Insert your own marking guide on the left-hand side.*

|  |  |
| --- | --- |
|  | My explanation gives reasons for the challenges (problems or opportunities) for road users on a local road. |
|  | **AND** explains why these reasons are relevant for local road users.  |
|  | **AND** makes a generalisationabout the importance of these reasons for road users on local roads. |

## Activity 2.1. Compare road users: using local roads and as represented in poetry [English – Making and Creating Meaning]

Investigate road users (passengers, pedestrians and cyclists) and their connections in more depth.

**2.1.1. Concept map**

Use instaGrok to explore connections for transport, roads, road users, cyclists, pedestrians and passengers.

Register to use instaGrok, a search engine that produces a concept map for any given term. Note: This application can be used anonymously but is limited in the ways it can be used.

[instaGrok](http://www.instagrok.com)

Ask students to:

* Search with the terms “road users”, “transport”, “passengers”, “pedestrians” or “cyclists”.
* Use the journal feature to make notes on your research findings from the concept map.
* Customise your concept map by pinning any important facts, websites or images to your grok.
* Share the result.

**Discussion prompts**

[think-pair-share, or small group or whole class discussion only]

Look at the instaGrok map showing connections for “road users” or “transport”.

What connections surprised you?

Why do you think you were surprised?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing with other road users?

### 2.1.2. Real-time observation

Ask students to:

Find a safe place to sit and observe road users on a local road. To observe passengers, you may have to arrange to travel in the vehicle with the passenger you are observing. What can you find out by simply looking?

**What can you see or measure?** What do you see cyclists doing when they are moving on the road network? What do you see pedestrians doing when they are moving on the road network? What do you see passengers doing when they are moving on the road network? How does the behaviour you observe differ between different types of road users? How is it similar?

**Why do you think it is like that? (because … so that …)** Why do passengers, cyclists and pedestrians behave in similar ways on the road? Why do passengers, cyclists and pedestrians behave in different ways on the road?

**What does it make you wonder?** What do these similarities make you wonder about road user behaviours? What do they make you wonder about the local road? What do they make you wonder about safer travel? What do these differences make you wonder about road user behaviours? What do they make you wonder about the local road? What do they make you wonder about road safety?

Record your draft ideas and answers on the HookED Describe Plus Plus map. Use these ideas to write a paragraph about the behaviours of different types of road users (pedestrians, cyclists and passengers) on a local road – how they are similar and how they differ.



**Discussion prompts**

[think-pair-share, or small group or whole class discussion only]

Think about how you saw road users (passengers, cyclists and pedestrians) behaving on local roads.

What problems or opportunities did you see?

Why do you think it is like that?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing about the road user behaviour on local roads?

### 2.1.3. Compare poems about cycling

Compare how two poems describe cyclists and cycling.

* **Select** two poems about cyclist and cycling. Refer to the list of poems below.
* **Describe** the main idea (characters, settings and events) in poem 1.
* **Describe** the main idea (characters, settings and events) in poem 2.
* **Plan** your writing using a HOT SOLO Describe map and self-assessment rubric. Refer to:
[HOT SOLO Describe map](http://pamhook.com/wiki/HOT_SOLO_Describe_Map)
* **Compare and contrast** the ideas in poem 1 with poem 2.
* **Plan** your writing using:

[HOT SOLO Compare and Contrast map and self-assessment rubric](http://pamhook.com/wiki/HOT_SOLO_Compare_and_Contrast_Map)



A comparative paragraph can be written using the following linking words:

**Target vocabulary:**

*comparison*

also/ as/ like/ likewise/ meanwhile/ similarly/ simultaneously/ after all/ at the same time/ by and large/ in comparison/ in the same way/ in the same manner/ in the same way/ in a similar manner/ a parallel argument.

*contrast*

although/ but/ conversely/ however/ nevertheless/ nonetheless/ notwithstanding/ otherwise/ still/ true/ yet/ although this is/ and yet/ even though/ for all that/ in contrast/ on the contrary/ on the other hand/ while this is true/ whereas/ unlike/ on the contrary/ on the one hand/ on the other hand/ but/ while/ in contrast/ neither...nor/ but/ however/ although/ even though/ despite/ despite the fact that/ in spite of/ in spite of the fact that/ nevertheless/ while/ in theory… in practice…/even so.

Use the exemplar below as a model of a student response.

Sample response using:

[The World’s Fastest Bicycle by Kenn Nesbitt](https://poetry4kids.com/poems/the-worlds-fastest-bicycle/)

[Mulga Bill’s Bicycle by A.B. “Banjo” Paterson](http://www.middlemiss.org/lit/authors/patersonab/poetry/mulgab.html)

**HOT SOLO COMPARE CONTRAST – Compare and contrast two poems about riding a bike**

**Differences Similarities Differences**

***Because*** *he talks about his dad removing the training wheels and the words he uses show his youth*

***Because*** *he wrongly assumes that because he can ride a horse he can ride a bike*

**‘Mulga Bill’s Bicycle’**

**By A.B “Banjo” Paterson**

**‘The World’s Fastest Bicycle’**

**By Kenn Nesbitt**

Five verses or stanzas

The rider, Mulga Bill, is an older, proud stockman who is over confident about his riding ability

The rider is young

***Because*** *the rider is excited about going fast and he has a vivid imagination*

The bike is compared to a wild horse or bull that Bill tries to ride. Lots of similes are used. Old fashioned language

Both poems have end-of-line

rhyming words

There are rhyming couplets. Each pair of two lines rhyme and are the same length. Regular rhythm makes it comic

The bike is compared to a jet or rocket ship

Both subjects are learning to ride a bike

Both bicycles go fast!

Every 2nd and 4th line in each stanza rhymes

Third person perspective – 3 characters: the narrator, Bill and shop assistant

First person perspective – “my bicycle”

**Overall,** while the poems have some similarities including the subject matter, the two experiences with a bicycle are very different. The young rider’s enthusiasm is conveyed effectively because the child compares his bike to speed machines. I prefer the poem about Mulga Bill though because the poet manages, through rhyme, to make the over-confident Bill’s frightening experience, humorous. I enjoyed this because he lost control of the bicycle.

COMPARE and CONTRAST ‘The World’s Fastest Bicycle’ by Kenn Nesbitt and A.B “Banjo” Paterson’s Mulga Bill’s Bicycle’

**Sample comparative paragraph**

The two poems ‘The World’s Fastest Bicycle’ by Kenn Nesbitt and ‘Mulga Bill’s Bicycle’ by A.B “Banjo” Paterson have many similarities and differences. The first similarity is that both poems are about learning to ride a bike. The major difference is that the rider in ‘The World’s Fastest Bicycle’ is a young boy while the other rider is an older man called Mulga Bill. We know that he is young because in the last lines of the poem he says “and I’ll like it even more/when Dad removes the training wheels.” and he uses words like “gazillions”. In contrast, Bill in ‘Mulga Bill’s Bicycle’ is an older and proud stockman who has ridden his horse for “many days”. He thinks that because he can ride a horse well, he can ride a bike too. The reader finds out that Bill misjudged his ability because he ends up in Dead Man’s creek after riding off a precipice.

Another similarity is that both poems have five stanzas or verses. However, the number of lines in each poem is different. The first poem’s stanzas are all four lines long unlike Paterson’s poem that has stanzas of different lengths. Similarly, both poems have end-of-line rhyming words but again there are differences. In ‘Mulga Bill’s Bicycle’, the poet uses rhyming couplets throughout his poem. A rhyming couplet is where each pair of lines rhymes at the end and are the same length. When it is read aloud it has a regular rhythm and is almost like a song. This helps to make Bill’s accident funny. On the other hand, in ‘The World’s Fastest Bicycle’ there is end-of-line rhyming only in the second and fourth lines of each stanza.

Both poets use imagery in their poems. Kenn Nesbitt describes the bicycle having a “supersonic engines/ and a flame-retardant sheen.” like a rocket or jet. He builds this picture throughout the poem by describing the “jet-propelled” pedals, “rockets on the handlebars” and the parachute to help stop the bike. Instead of a machine, Paterson compares the bicycle to a wild horse or bull. The bike is compared to a wild animal being ridden, because this shows that the bike is in control and Bill is not. The bike “bolted clean away”, “dodged”, “raced”, “bucks’, “swerves”, “gave a spring” and “made a leap”. Similes are also used in the poem to help us picture clearly what happens. The runaway bike is “just like a silver streak” and “…Mulga Bill, as white as chalk”.

The poems are also different in the perspective from which they are told. There is just one character in the first poem, the boy who tells us about his amazing bike with its special powers. The language used is what a child would choose to describe his bike such as “a gazillion miles an hour” and “My bicycle’s incredible!” On the contrary, the story of Mulga Bill is told by a third person narrator, and he introduces “Mulga Bill, from Eaglehawk” and the “grinning shop assistant”, who sells Bill the bike. The language is quite old-fashioned because the poem was written in 1896. Words like “Twas”, “resplendent”, “narrer shaves” wouldn’t be used today in everyday conversation.

Overall, while the poems have some similarities, the differences are much more interesting because the two experiences with a bicycle are very different. The young rider’s enthusiasm is conveyed effectively because the child compares his bike to a jet or rocket. I prefer ‘Mulga Bill’s Bicycle’ because the poet manages, through rhyme, to make the over-confident Bill’s frightening experience, humorous. I enjoyed this because he lost control of the bicycle when he assumed that he would be a natural rider.

**iscussion prompts**

[think-pair-share, or small group or whole class discussion only]

Look at the similarities and differences noted between the two poems.

What do you see?

Why do you think it is like that?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing about messages to do with road users in poems?

**Suggested bicycle poems**

[The World’s Fastest Bicycle by Kenn Nesbitt](http://www.poetry4kids.com/poem-381.html)

[Going Down Hill on a Bicycle – A Boy’s Song by Henry Charles Beeching](http://www.poets.org/poetsorg/poem/going-down-hill-bicycle)

[Mulga Bill’s Bicycle by A.B. “Banjo” Paterson](http://www.middlemiss.org/lit/authors/patersonab/poetry/mulgab.html)

[Catch a Little Rhyme by Eve Merriam](http://www.poets.org/poetsorg/poem/catch-little-rhyme)

[The Rider by Naomi Shihab Nye](http://www.poets.org/poetsorg/poem/rider)

[Ode to Bicycles by Pablo Neruda](http://mirthmemoriesandmore.blogspot.co.nz/2007/08/ode-to-bicycles-pablo-neruda.html)

[Ten Poems about Bicycles edited by Jenny Swann](http://www.candlestickpress.co.uk/pamphlet/ten-poems-about-bicycles)

## Extension

Write a diamante poem to contrast the problems (disadvantages) and opportunities (advantages) a local road provides to pedestrians or cyclists.

* Identify a local road.
* Take a screen capture of an aerial view of the local road using Google Earth.
* Describe the problems the local road provides for a cyclist or pedestrian.
* Describe the opportunities the local road provides for the cyclist or pedestrian.
* Think about how a problem can be an opportunity and an opportunity can be a problem depending on the perspective of the road user.
* Use the following structure to write the poem:

Line 1: Write the word “Problem”.

Line 2: Write two adjectives that describe the problem.

Line 3: Write three verbs describing how the cyclist or pedestrian feels about the problems.

Line 4: Write two examples of the problem. Write two examples of the opportunity.

Line 5: Write three verbs describing how the road user feels about the opportunity.

Line 6: Write two adjectives that describe the opportunities for the cyclist or pedestrian.

Line 8: Write the word “Opportunity”

Publish your poem using the aerial view of the road as a background.

## Activity 2.2. Compare road users: using visual text [English – Making and Creating Meaning]

How can we use visual text to tell road users’ stories about travelling more safely on local roads?

How do other fiction and non-fiction authors use visual text to communicate a message about road users?

Language features (written, verbal and visual) help readers to make meaning from texts. Ask students to compare and contrast how visual text is used in a fiction book and a non-fiction book about roads and road users by analysing the way in which the different authors use language features and visual text conventions.

What is the message communicated about the road user in two different visual texts? How is it communicated using the visual text?

Compare the visual language used in a fiction text and a non-fiction text about cycling. Refer to “Suggested texts” below for a range of choices for this activity.

* **Describe** the visual language used in an image from a non-fiction text like *The Official New Zealand Code for Cyclists*.
* **Describe** the visual language used in an image taken from a fiction text like C. Raschka, *Everyone Can Learn to Ride a Bicycle* (New York: Schwartz and Wade Books, 2013).
* **Look for** visual language features like:
	+ **unity** – created through proximity, the position of text elements,
	+ **balance** – created through placement of heavy and light elements – symmetrical, asymmetrical, discordant,
	+ **dominance** – created through making the most important element/s stand out,
	+ **contrast** between any elements in the design; and the provision of a **focal point**, and
	+ **rhythm, repetition or consistency** – created through repeated use of the design elements.
* **Find** similarities and differences between the two images.
* **Give reasons** for these similarities and difference.
* **Make a generalisation** about the use of visual language in fiction and non-fiction texts about cyclists.

Students can use the HookED Comparative Analysis template below to draft their comparative thinking.

[SOLO comparative analysis template](http://pamhook.com/wiki/SOLO_Comparative_Analysis_Template)

**HookED Comparative Analysis template**

|  |  |  |
| --- | --- | --- |
| **Find** an example in Text 1 | **Feature 1****Describe** any similarities or differences.[Multistructural task] | **Find** an example in Text 2 |
| **Explain** why they are similar or different.[Relational task] |
| **Make a claim** about the significance of the similarities or differences.[Extended abstract task] |

|  |  |  |
| --- | --- | --- |
| **Find** an example in Text 1 | **Feature 2****Describe** any similarities or differences.[Multistructural task] | **Find** an example in Text 2 |
| Explain why they are similar or different.[Relational task] |
| **Make a claim** about the significance of the similarities and differences.[Extended abstract task] |

|  |  |  |
| --- | --- | --- |
| **Find** an example in Text 1 | **Feature #3****Describe** any similarities or differences. [Multistructural task] | **Find** an example in Text 2 |
| **Explain** why they are similar or different. [Relational task] |
| **Make a claim** about the significance of the similarities and differences. [Extended abstract task] |

|  |
| --- |
| **Draw a conclusion** about the two texts based on your comparative analysis. [Extended abstract task] |

**Discussion prompts**

[think-pair-share, or small group or whole class discussion only]

Look at the similarities and differences between the visual language used in the two texts about road users.

What similarities and differences did you notice?

Why do you think it is like that?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing about using visual text to communicate messages to road users?

**Suggested texts**

The following texts may be useful when introducing visual language features and how they help make meaning of texts about road users (passenger, cyclist or pedestrian) and roads. For a full list of titles and brief summaries of each book, refer to Appendix 2.

**Non-fiction**

[Code for cycling](http://www.nzta.govt.nz/resources/roadcode/cyclist-code/index.html)

Elizabeth Raum, *Timeline History: Transportation: From Walking to High-Speed Rail* (Chicago: Heinemann Library, 2011).

Joanne Mattern, *Staying Safe on My Bike* (Milwaukee: Weekly Reader Early Learning, 2007).

Lisa M. Herrington, *Bicycle Safety* (Auckland: Scholastic, 2013).

Michelle Mulder, *Pedal It! How Bicycles are Changing the World* (Victoria, B.C.: Orca Book Publishers, 2013).

Paul Mason, *Instant Expert: Bike Mechanic* (London: A & C Black Publishers Limited, 2011).

**Fiction**

A. B. Paterson, illustrated by Kilmeny and Deborah Niland, *Mulga Bill's Bicycle* (Australia: Angus & Robertson, 1973).

Allen Say, *The Bicycle Man* (California: Parnassus Press, 1982).

Cari Best, illustrated by Christine Davenier, *Sally Jean, the Bicycle Queen* (New York: Farrar Straus Giroux, 2006).

Chris Raschka, *Everyone Can Learn to Ride a Bicycle* (New York: Schwartz & Wade Books, 2013).

Claudia Mills, illustrated by Catherine Stock, *Gus and Grandpa and the Two-wheeled Bike* (New York: Farrar Straus Giroux, 1999).

Emilie Warren McLeod, illustrated by David McPhail, *The Bear's Bicycle* (New York: Little, Brown & Company, 1975).

Errol McLeary, *The Path to Ponga Pond* (New Zealand: Scholastic, 2007).

Frank Viva, *Along a Long Road* (New York: Little, Brown and Company, 2011).

Mark Pett, *The Girl and the Bicycle* (New York, Simon & Schuster, 2014).

Matt Davies, *Ben Rides On* (New York: Roaring Book Press, 2013).

Mordicai Gerstein, *How to Bicycle to the Moon to Plant Sunflowers* (New York: Roaring Brook Press, 2013).

Peter Smith, illustrated by Bob Graham, *Monsieur Albert Rides to Glory* (Australia: Allen & Unwin, 2014).

Rod Waters, *Eric's Big Day: A Bicycle Race Unlike Any Other* (Colorado: VeloPress, 2014).

Stanley and Janice Berenstain, *The Bike Lesson* (London: HarperCollins, 1964).

Sue Stauffacher, illustrated by Sarah McMenemy, *Tillie the Terrible Swede: How One Woman, a Sewing Needle, and a Bicycle Changed History* (United States: Alfred A. Knopf, 2011).

## Extension

Remix digital content to create a visual language text “mashup” for a fiction or non-fiction text.

The visual text should communicate a message about the specific skills a particular type of road user needs for safer travel. The audience of the text is the cyclists, pedestrians or passengers using a local road.

Your text should identify specific skills needed to be safe when using the road. For example, refer to *The Official New Zealand Code for Cyclists.*

[Code for cyclists](https://www.nzta.govt.nz/roadcode/code-for-cycling/the-purpose-of-this-code/)

|  |  |
| --- | --- |
| Bicycle skills |  |
| Pedestrian skills |  |
| Passenger skills |  |

Take care to use images and data that are either out of copyright or under a Creative Commons Licence.

**Online graphic programs suitable for creating a mashup image**

[Tux Paint](http://www.tuxpaint.org)

[Draw.To](http://draw.to/new)

[ABCya Paint](http://www.abcya.com/abcya_paint.htm)

[One Motion](https://www.onemotion.com/sketch-paint/)

# Section 3: Extend ideas about the “wicked problems” (challenges and opportunities) for local road users wanting safer travel

**Extending ideas**

These activities provide opportunities for students to extend their thinking and experiment with ideas and information about improved safety for road users on local roads.

The activities in this section prompt students to think about (and act on) tentative solutions to the problems and opportunities for citizens/road users wanting improved safety on local roads. You’ll find them across the English, mathematics and science resources:

Activity 3.1. Write to an author/poet about safer travel for road users. [English – Making and Creating Meaning]

Activity 3.2. Create a visual text for road engineers, architects and builders.[English | Maths and Statistics – Measurement and Shape]

Activity 3.3. Is parking an issue? [Maths and Statistics – Measurement and Shape]

Activity 3.4. What are the challenges (problems and opportunities) for road users on a local road? [Maths and Statistics – Statistics | English]

Activity 3.5. Consider road users and local roads as wild life and waterholes. [Science – Physical World]

Activity 3.6. Does “I can see you” mean “you can see me”? [Science – Living World]

**Learning intention:** Draw conclusions about the challenges (problems and opportunities) presented by a local road.

**Differentiated self-assessment rubric.** *Insert your own marking guide on the left-hand side.*

|  |  |
| --- | --- |
|  | I can draw a conclusion **BUT** I am not sure whether it is a key conclusion.  |
|  | I can draw a conclusion **AND** I can explainwhy it is a key conclusion.  |
|  | **AND** I can seek feedback from other road users on my conclusion.**AND** I can act on the feedback to improve the effectiveness of my conclusion. |

## Activity 3.1. Write to an author/poet about safer travel for road users [English – Making and Creating Meaning]

### 3.1.1. How is using the road portrayed in poetry and children’s books?

Ask students to read and view texts about the knowledge and skills that young road users (cyclists, pedestrians or passengers) need to stay safe on the roads.

Reference: *The New Zealand code for cycling* lists skills, rules and responsibilities needed for beginning, intermediate and advanced cyclists.

[Code for cycling](http://www.nzta.govt.nz/resources/roadcode/cyclist-code/index.html)

Other suitable texts for keeping safe when cycling:

[BikeReady](https://bikeready.govt.nz/)

[Ministry of Health – Cycling](http://www.health.govt.nz/your-health/healthy-living/food-and-physical-activity/physical-activity/activity-guides/cycling)

[We are Cycling UK](https://www.cyclinguk.org/)

[How to ride safety in traffic (Bikeradar)](https://www.bikeradar.com/features/how-to-ride-safely-in-traffic/)

[Cycling: The key ways to stay safe (Guardian)](https://www.theguardian.com/lifeandstyle/2009/dec/03/cycling-ways-to-stay-safe)

[Safe riding (NSW Centre for Road Safety)](https://roadsafety.transport.nsw.gov.au/stayingsafe/bicycle-riders/safe-riding.html)

After reading the texts, ask students to:

* Make a checklist of up to 10 actions that help keep young road users (cyclists, pedestrians or passengers) safe when they are using the road.
* Read a poem or children’s book that features young road users (e.g. cyclists, passengers or pedestrians).
* You may choose your own favourite road user poem/book or choose one from the list below.
* Analyse the poem/book from the perspective of an advocate for safe road use.

Consider how well the poem/book shows the responsibilities outlined in *The New Zealand code for cycling*:

[Code for cycli](http://www.nzta.govt.nz/resources/roadcode/cyclist-code/index.html)ng

How many safe actions from the code’s checklist does the poem/book describe?

Write a blog post or an open letter to the author/poet praising or expressing concern over their portrayal of road user behaviours in the text.

**Discussion prompts**

[think-pair-share, or small group or whole class discussion only]

Think about how safe user behaviour is communicated through poetry and children’s books.

What do you notice in the poems/books about cyclists?

Why do you think it is like that?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing about road user messages in poems/books?

And who is it worth sharing these messages with?

A list of suggested texts follows. For a full list of titles and brief summaries of each book, refer to Appendix 2.

**Suitable books about cycling**

**Non-fiction**

[Code for cycli](http://www.nzta.govt.nz/resources/roadcode/cyclist-code/index.html)ng

Elizabeth Raum, *Timeline History: Transportation: From Walking to High-speed Rail* (Chicago: Heinemann Library, 2011).

Joanne Mattern, *Staying Safe on My Bike* (Milwaukee: Weekly Reader Early Learning, 2007).

Lisa M. Herrington, *Bicycle Safety* (Auckland: Scholastic, 2013).

Michelle Mulder, *Pedal It! How Bicycles are Changing the World* (Victoria, B.C.: Orca Book Publishers, 2013).

Paul Mason, *Instant Expert: Bike Mechanic* (London: A & C Black Publishers Limited, 2011).

**Fiction**

A. B. Paterson, illustrated by Kilmeny and Deborah Niland, *Mulga Bill's Bicycle* (Australia: Angus & Robertson, 1973).

Allen Say, *The Bicycle Man* (California: Parnassus Press, 1982).

Cari Best, illustrated by Christine Davenier, *Sally Jean, the Bicycle Queen* (New York: Farrar Straus Giroux, 2006).

Chris Raschka, *Everyone Can Learn to Ride a Bicycle* (New York: Schwartz & Wade Books, 2013).

Claudia Mills, illustrated by Catherine Stock, *Gus and Grandpa and the Two-wheeled Bike* (New York: Farrar Straus Giroux, 1999).

Emilie Warren McLeod, illustrated by David McPhail, *The Bear's Bicycle* (New York: Little, Brown & Company, 1975).

Errol McLeary, *The Path to Ponga Pond* (New Zealand: Scholastic, 2007).

Frank Viva, *Along a Long Road* (New York: Little, Brown and Company, 2011).

Mark Pett, *The Girl and the Bicycle* (New York, Simon & Schuster, 2014).

Matt Davies, *Ben Rides On* (New York: Roaring Book Press, 2013).

Mordicai Gerstein, *How to Bicycle to the Moon to Plant Sunflowers* (New York: Roaring Brook Press, 2013).

Peter Smith, illustrated by Bob Graham, *Monsieur Albert Rides to Glory* (Australia: Allen & Unwin, 2014).

Rod Waters, *Eric’s Big Day: A Bicycle Race Unlike Any Other* (Colorado: VeloPress, 2014).

Stanley and Janice Berenstain, *The Bike Lesson* (London: HarperCollins, 1964).

Sue Stauffacher, illustrated by Sarah McMenemy, *Tillie the Terrible Swede: How One Woman, a Sewing Needle, and a Bicycle Changed History* (United States: Alfred A. Knopf, 2011).

**Suitable poems about cycling**

[The World’s Fastest Bicycle by Kenn Nesbitt](http://www.poetry4kids.com/poem-381.html)

[Going Down Hill on a Bicycle – A Boy’s Song by Henry Charles Beeching](http://www.poets.org/poetsorg/poem/going-down-hill-bicycle)

[Mulga Bill’s Bicycle by A.B. “Banjo” Paterson](http://www.middlemiss.org/lit/authors/patersonab/poetry/mulgab.html)

[Catch a Little Rhyme by Eve Merriam](http://www.poets.org/poetsorg/poem/catch-little-rhyme)

[The Rider by Naomi Shihab Nye](http://www.poets.org/poetsorg/poem/rider)

[Ode to Bicycles by Pablo Neruda](http://mirthmemoriesandmore.blogspot.co.nz/2007/08/ode-to-bicycles-pablo-neruda.html)

[Ten Poems about Bicycles edited by Jenny Swann](http://www.candlestickpress.co.uk/pamphlet/ten-poems-about-bicycles)

### 3.1.2. Writing a poem describing the actions of a road user on a local road

Write a poem about a pedestrian, cyclist or passenger moving safely or unsafely along a local road.

You may choose to share your writing on a class blog so that others can read and comment on how you have portrayed using the road in your writing.

Refer to Kenn Nesbitt’s Poetry Writing Lessons for some ideas on poetry forms and how to get started:

[Poetry writing lessons for kids](https://poetry4kids.com/lessons/poetry-writing-lessons/)

You can use the HookED SOLO Analogy map to help you imagine how you will represent the actions of the pedestrian, cyclist or passenger in a way that will capture the attention of the reader.

Create an analogy by following these steps.

**Step 1:** Describe the actions of the pedestrian, cyclist or passenger you wish to make an analogy 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 an analogy with the first idea. You can use the HookED SOLO Analogy map to help you.

**Step 6:** Share your analogy with others. Work the ideas into a poem about road users on a local road near you.

****

**Discussion prompts**

[think-pair-share, or small group or whole class discussion only]

Look at the different ways students have used analogy in their poems to capture the attention of the reader.

What do you notice about the analogy?

Why do you think it is like that?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing about the use of analogy to capture the attention of road users who read poetry?

## Activity 3.2. Create a visual text for road engineers, architects and builders (English | Maths and Statistics – Measurement and Shape]

Visual text communicates meaning in many ways. As Activity 2.2 showed, the use of visual text in fiction is both similar to and different from the use of visual text in nonfiction.

Architects’ plans and designs are a form of visual text with very specific meaning.

Explain to your students that their challenge is to create a visual text to communicate the design of a:

* futuristic local road as a liveable street, and
* parking area for bikes in your local area or school.

### 3.2.1. A futuristic liveable street

Road safety engineers think carefully about liveable streets and social inclusion: how they can design roads to continue to support connections, people meeting people, safety, social wellbeing, belonging and happiness.

Roads are a way of separating people wanting to move at speed from everyone else, but roads also separate people from their friends and neighbours**.** Donald Appleyard’s book *Livable Streets* (1981) showed that traffic speed affects friendships and people’s sense of home territory. Residents of the street with low volumes of car traffic had three times more friends than those living on the street with high volumes.

[Donald Appleyard (Project for Public Spaces)](https://www.pps.org/article/dappleyard)

Ask students to:

* Design an imaginary future local road so that it separates people who want to use a space to move at speed from other people who use the space for meeting family and friends.
* Start by thinking of other things that separate. Refer to the examples of separating mechanisms listed below. Use some of them to design your device to separate road users.
* Provide fully annotated visual design sketches for your futuristic street – front, side and top views with an indication of scale.

Provide the following information in your annotations:

* What is the solution idea? (describe)
* How will it work? (describe)
* Why will it separate road users who want to move at speed from other citizens who want to connect with others in their neighbourhood? (explain)

**Examples of separating mechanisms**

|  |  |
| --- | --- |
| Traffic lights separate flows of traffic.Ticket office separates those who have paid from those who have not.Cattle race separates individuals in a herd of cattle.Nostril hair separates particulate matter from air.Kidney separates urea from blood.Barnacle's cirri (hairy legs) separate plankton from sea water.Earmuffs separate loud sound from the ears.Permeable rocks separate out impurities from ground water – aquifers.Sunglasses separate bright light from the eyes.Ozone layer separates harmful radiation from Earth’s surface.Surgeon's mask separates surgeon's germs from patient.Oil filters separate solid particles from oil.Filter-tip cigarette separates smoke particles from lungs.Pedestrian's mask separates clean air from particulate pollutants.Drift net separates dolphin from sea water. | Electronic spike protector separates current surge from computer.R18 sticker separates adult movies from others. Librarian separates new books into different classifications. Google search engine separates information.Cheese maker's muslin separates curds from whey.Drinking straw separates milkshake waiting to be sipped from the milkshake remaining in cup.Reverse osmosis desalination membranes separate water from salt. Sieve separates large particles from small.Gardener's screen separates rocks from soil.Filter paper separates sand from water.Coffee filter separates coffee grounds from hot water.Sewage treatment filter separates false teeth from sewage.Nit comb separates lice from hair. |

### 3.2.2. The bike shed

**Make** a list of all the things you think a bike parking area might need.

**Profile** the bike users in your local community who might use the facility.

**Meet** with bike users and list all the features they think are needed in a bike parking area. For example, “As a bike rider I would need …”

**Select** five of the most important things your bike user needs.

**Write** each idea on a Post-it note and place all of the notes around the edge of a large drawing surface.

**Use** the “must have” features to create a proposed floor plan of your bike park facility.

**Share** this prototype with your bike user or other students who may become bike riders in the future.

**Talk** to each other about how well the plans meet the needs and expectations of the bike user.

**Record** any recommended changes you would like to implement.

**Decide** on your final design and draw a scale isometric drawing of the top view of your design (refer to the online resources below). You may wish to include front view and side view drawings.

You can download isometric dot graph paper at Incompetech.
[Isometric Dots graph paper generator](https://incompetech.com/graphpaper/isometricdots/)

Alternatively you can complete your design drawings using SketchUp.

[Sketchup](https://www.sketchup.com/plans-and-pricing/sketchup-free)

**Create** a 3-D model of your design, using recyclable materials, Google SketchUp Make or Minecraft.

**Take** photos or screenshots of the 3-D model.

**Use** your visual text in a:

* report or proposal that is shared with your local community, or
* children’s picture book with a message about a community project to meet the needs of local bike users.

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| **Title:** | **TOP view** | **Drawn by:** |
| **Name:** | **Reviewed by:** |

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| **Title:** | **FRONT view** | **Drawn by:** |
| **Name:** | **Reviewed by:** |

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|  |
| **Title:** | **SIDE view** | **Drawn by:** |
| **Name:** | **Reviewed by:** |

**Discussion prompts**

[think-pair-share, or small group or whole class discussion only]

Look at the visual text designs for your bike park facility.

What do you notice?

Why do you think it is like that?

What does it make you wonder?

If you are a citizen using the local roads as a cyclist, pedestrian or passenger, what is worth sharing from your visual text designs for bicycle parking?