



**Lockie Leonard for Teachers**  
**Strand One: Storytelling in a Television Series**

**Activity 3: Getting technical**

**Year Level:** Years 6/7 – 8/9  
**Curriculum Study Areas:** English, The Arts (Media), SOSE, Health and Physical Education, Personal and social capability

**Topics/Themes:**

Personal development	English and Media studies
<ul style="list-style-type: none"> <li>▪ adolescence</li> <li>▪ asking for help</li> <li>▪ coping with challenges</li> <li>▪ growing up</li> <li>▪ identity and individuality</li> <li>▪ masculinity</li> <li>▪ peer pressure</li> <li>▪ positive thinking</li> <li>▪ relationships</li> <li>▪ transition</li> </ul>	<ul style="list-style-type: none"> <li>▪ adaptation</li> <li>▪ appropriate and effective communication</li> <li>▪ genre</li> <li>▪ inter-textuality</li> <li>▪ screen acting</li> <li>▪ screen narrative</li> <li>▪ signs, codes and conventions</li> <li>▪ stereotyping</li> </ul>

**Description**

The activities in this section examine how **Lockie Leonard – Series 1** uses a number of media techniques to encourage viewers to think in particular ways about the issues, the events and characters that it explores. In this section, we will focus on the use of these techniques:

- a) **Narration**
- b) **Use of contrast**
- c) **Use of multiple genres and fantasy segments**
- d) **Soundtrack**

**Aims:**

- Understand and evaluate how visual language and techniques are used to create characters.
- Analyse and respond to characters and events within the narrative.
- Explore the concept of adaptation from text to screen.
- Understand the importance of a masculine perspective within this narrative.
- Evaluating the importance of sound to convey meaning

**Teaching and Learning Activities**

Each strand contains activities organised in two main components:

- the '**discussing**' component: students will use individual and group talk to come to understandings about the issues and characters and to explore the significance of those understandings (e.g. for their own lives).
- the '**doing**' component: students will use their understandings and explorations in order to do something – for example, perform or tell a story, create a product, transform some aspect of the series.

## Resources

### Episodes:

- **Lockie Leonard – Series 1**
  - Episode 5: Cyril
  - Episodes 6: A Water Feature
  - Episodes 7: Match of the Day
  - Episodes 8: The Details
  - Episodes 20: The Clock's Tickin'

### Clips:

- *Being Different*
- *Film Genres*
- *Puberty*
- *Pimples*
- *First kiss*
- *The Clock's Tickin'*

### Books:

*Lockie Leonard* novels by Tim Winton:

- *Lockie Leonard, Human, Torpedo*, 1990
- *Lockie Leonard, Scumbuster*, 1993
- *Lockie Leonard, Legend*, 1997

### Question Sheets:

- Question Sheet 6: Adaptation

### Worksheets:

- Worksheet 6: Narration - closing monologues
- Worksheet 7: Contrasting masculinity
- Worksheet 8: Guidelines for being a good man
- Worksheet 9: Use of multiple genres and fantasy segments.
- Worksheet 10: Soundtrack

## Teaching Activities

### a) Narration

#### **Discussing**

Ask students to watch some of the episodes from **Lockie Leonard – Series 1**. Direct them to notice the voiceovers by Lockie (or, at least, an actor in the role of Lockie). Before answering the following questions, have students read some extracts from the original trilogy of novels by Tim Winton (for example, the opening chapter).

Teachers should organize the class into 3 smaller groups to discuss the following questions about Lockie's voiceovers. Each group should nominate a 'scribe' and a 'reporter' who will respond for the group to the class. Responses are recorded on **Question sheet 6: Adaptation.**

Questions for individuals or group discussion:

1. What do you notice is different between the original novels and the series? Which one is told in third person and which in first person?
2. How does this change the way we view events?
3. At the end of each episode in the series, Lockie tells the viewer what he has learnt. Are there other things the viewer might have learnt from the episodes?

### **Doing**

Have students choose any episode and write a closing monologue from the point of view of another character, for example, Sarge, Joy, Egg or Vicki. Let them tell the audience what they have learnt from the episode (about Lockie or in relation to the topic of that episode). Students should use **Worksheet 6: Narration - Closing monologues** to respond and then share these alternative monologues. In small groups, discuss the question: *What difference does the monologue make to how viewers understand the story?*

### **b) Use of contrast**

Drama arises from conflict and conflict arises when competing ideas and characters clash. Consequently, the most interesting stories often rely on the use of contrast. This technique is evident in Lockie Leonard, for example the contrast between:

- Lockie and Egg
- Lockie and Vicki
- The Leonards and the Streetons
- The Leonard's house in the Swamp and the Streeton's house on the hill
- Childhood and adolescence.

### **Discussing**

In the section, students should focus on another important contrast evident in **Lockie Leonard**: the ways of being male. This is significant as, throughout the series, Lockie is discovering his masculinity and learning to become a 'good' man. The adult males around him certainly provide contrasting models of what this means.

Ask students to complete **Worksheet 7: Contrasting masculinity** after discussing the questions in a small group.

Questions for individuals or group discussion:

1. Using just the clues provided by the photos, what are the main characteristics of each character, that is, in a few words, what is that character like?
2. Are your impressions reinforced or changed as you watch episodes of the series?

3. The use of contrast is useful because it allows you to compare the different ways of being male. After viewing a full episode of the series, state in your opinion, which characters provide the best role models for Lockie and why? Which ones provide the worst role models and why? Is there any difference in what the girls and boys in the class think? Why or why not?

### **Doing**

Based on your observations while watching episodes of **Lockie Leonard** and your own experience so far, make a list of 10 'rules' (or guidelines) for being a 'good' man. Have students complete **Worksheet 8: Guidelines for being a good man**

### **c) Use of multiple genres and fantasy segments**

Many episodes make use of fantasy segments. These tend to serve a number of purposes:

- to help convey and dramatise what's going on in the brain of a character – something not as easy to do visually
- related to the first purpose, to help show how exaggerated issues and events have become in Lockie's head
- to help make the situation funnier

The success of these fantasy sequences often requires the viewer to have a knowledge of a wide variety of film genres (e.g. western, science fiction, reality cop shows, horror) and even specific films/stories.

As a class, view the clips below and have students identify the genre and/or specific film/story listed. Students are asked to complete **Worksheet 9: Use of multiple genres and fantasy segments**.

- **Being different**
- **Film genres**
- **Puberty**
- **Pimples**
- **First kiss**
- **The Clock's Tickin'**

### **Discussing**

Questions for individuals or group discussion:

1. How many of these genres and film references did you need help with? Why do you think the film makers would include these references?
2. Do these fantasy sequences fulfill their purpose? You may want to watch more of each episode so that you can view them in context.
3. As you view further episodes, what links can you make to other films, television programs and books?

Teachers could use guided discussion in small and large groups about visual analysis, juxtaposition, using card shuffle and silent soundtrack.

### **d) Soundtrack – the music selection**

Famous directors such as George Lucas (*Star Wars*), Steven Spielberg (*ET*, *Poltergeist*) and Peter Jackson (*Lord of the Rings*) all use music (along with other elements of the soundtrack such as sound effects) as an essential element in their cinematic storytelling. Music establishes and maintains:

- the mood (e.g. scary, sad, joyful)
- the pace (e.g. slow and leisurely, fast and frenetic)
- the actions (e.g. the lyrics might be particularly appropriate for what is happening on screen at the time)
- the personality of a character (e.g. in *Star Wars*, Darth Vader's presence is marked by very evocative music that underlines the ominous threat of the character)

### **Discussing**

As a class view the selected clips “**Pimples**” and “**Puberty**” and discuss how the music provides mood and pace to the action and introduces the audience to the characters.

Students can use **Worksheet 10: Soundtrack** to respond to the following questions about the **Lockie Leonard** soundtrack.

Questions for individuals or group discussion:

1. In the video/audio clips displayed, how does the soundtrack work to encourage certain reactions from the viewers? (Take note of how the soundtrack is used in different episodes and scenes as well.)
2. Why do you think the series tends to use older songs and not ones in the popular music charts at the moment?

### **Doing**

Using **Worksheet 10: Soundtrack**, students can complete the following activity:

1. Choose a scene from the **Lockie Leonard** TV series where music plays an important part. Turn off the sound and play the scene through silently. Notice the difference this makes to the scene. Now, choose a different piece of music and play that while the scene is playing again.

Alternatively:

- i. Choose two or three characters from the series and select a ‘theme’ song for each of these characters.
- ii. Choose a new song for the credits, a song that will give the series a totally different ‘feel’.