



Lockie Leonard for Teachers Strand Two: Transition and Adolescence

Activity 6: Getting Along with Others

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

Description

The activities in this section examine relationships between Lockie and the other characters. The *first love* relationship with Vicki Streeton is important to defining who Lockie is and how he makes the decisions he does. His relationships with family members and other friends are also explored here.

Aims:

- Examine the way that issues of relationships are portrayed and dealt with in **Lockie Leonard** TV series.
- Define and analyse the types of relationships we have in our life.
- Analysing decision making, right and wrong decisions and their consequences.
- Identifying rules to live by, values and beliefs.

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:

- Episode 8: The Details
- Episode 9: Weird Genes
- Episode 11: X Marks the Dot
- Episode 12: Dog Days
- Episode 15: The Ladder of Love
- Episode 16: Brothers
- Episode 20: The Clock's Tickin'
- Episode 21: Zig Zag Hill
- Episode 25: The Domino Effect
- Episode 26: Joy to the World

Clips:

- *Details*
- *Chinese Restaurant*
- *Egg or Dot*
- *Egg's Choice*
- *Relationships*
- *Love's Meaning*
- *The Fight*
- *Brotherly Love*
- *Disappointment*
- *Redemption*
- *Monster & Barry*
- *Christmas musical*
- *Another skin*
- *Empathy*
- *Boof*

Books:

Lockie Leonard books by Tim Winton:

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

Question Sheets:

- Question Sheet 16: Relationships
- Question Sheet 17: A 13th Birthday
- Question Sheet 18: Making choices
- Question Sheet 19: The meaning of love
- Question Sheet 20: Brotherly love
- Question Sheet 21: Letting people down
- Question Sheet 22: Redemption
- Question Sheet 23: A second chance
- Question Sheet 24: The skin of others
- Question Sheet 25: The competition

Worksheets:

- Worksheet 2: Television Hall of Fame nomination form
- Worksheet 16: Agony Aunt letters
- Worksheet 17: Love poems

Teaching Activities

Discussing

(a) Friends, girlfriends and brothers

A range of issues related to establishing and maintaining relationships with others is explored throughout the series.

Vicki Streeton is the object of Lockie's quest throughout the series. However, as often happens in movies and television programs, the course of love is not smooth – Lockie faces a range of problems.

As a class, view the clip **Details** and have students respond to the following questions using **Question Sheet 16: Relationships**.

Questions for individual or group discussion:

1. How are 'the details' presented? What visual codes are being used and why?
2. What do these suggest about 'the details'? Do boys and girls in the class react to the scene in the same ways? Why or why not?
3. What are 'the details'? What are their purposes?
4. Why is Vicki's friend responsible for telling Lockie 'the details'?
5. Do the details seem fair? Should there be any more details?
6. Are there – or should there be – a similar set of rules for girls? If so, what should they be?

A regular feature of the series is the contrast between Vicki's growing maturity and Lockie's apparent immaturity.

In the following clip, it is Lockie's 13th birthday, but he has told Vicki that he is not having a party. Nor has he told her that he has met another girl while surfing. In other words, he's very quickly broken the rules. See what happens at Lockie's birthday dinner at the local Chinese restaurant that night.

As a class, view the clip **Chinese Restaurant** and have students respond to the following questions using **Question Sheet 17: A 13th Birthday**

Questions for individual or group discussion:

1. It becomes apparent that the Streetons (Vicki's family) and the Leonards (Lockie's family) are very different. What are some of the differences established by the film makers? How are these differences suggested (e.g. use of costumes, use of space)?
2. How might these differences affect Vicki and Lockie's relationship? Why?
3. How could Lockie have avoided the trouble he gets himself into?
4. What aspects of the film making (actions, appearance, words, camera angles etc) encourage viewers to think of Lockie as less mature than Vicki?
5. Is it reasonable to want to be 12 again? What is a more realistic solution to Lockie's problems?

For a while, Lockie is smitten with Dot, a primary school girl he meets while he is surfing. During this time, Lockie is forced to make a choice between his best friend, Egg, and pursuing his interest in Dot.

As a class, view the clips **Egg or Dot** and **Egg's Choice** and have students respond to the following questions using **Question Sheet 18: Making choices**

This also happens again much later while the Year 8s are at a school camp. Lockie feels torn between helping Egg, whose parents are separating, and being with Vicki. In this scene, Vicki and Lockie are hiding in a boat shed during a game – other teams are trying to find them and throw eggs at them.

Questions for individual or group discussion:

1. In the first clip what is the sound clue that Lockie's brain is short circuiting around Dot?
2. In your opinion, does Lockie make the right choices in both cases?
3. Is it really necessary that the choices be either/or, that is either the girlfriend or the friend? Is it possible to balance your relationships? On the game show, what other choices could Lockie have been offered?
4. Why do Vicki, Egg and Lockie ensure he'll lose the game?
5. Is it okay for Lockie to like being a kid? What would he miss by growing up too fast?
6. How is Vicki portrayed throughout most of the second clip? Is the portrayal meant to gain the viewer's sympathy?
7. At the end of the second clip the series producers contrast Vicki's behaviour at the camp (e.g. egging Lockie and making him lose) with her arrival home. For example, the viewer discovers the reason why Vicki is not keen to talk about Egg's family problems. What is the reason? Does it seem a fair reason to you or could she have acted differently? What film making methods (light, camera angles, sound etc.) are used to gain sympathy for Vicki?

Eventually, the relationship between Lockie and Dot comes to an end and he shows interest in Vicki again. As they become more serious, he has to do some deep thinking about what's important in a relationship: is it the physical stuff like kissing or is it just as important to be kind to others and look after them the best you can?

As a class, view the clips ***Relationships*** and ***Love's Meaning*** and have students respond to the following questions using ***Question Sheet 19: The Meaning of Love***

Questions for individual or group discussion:

1. In the first clip, Lockie has let Boof beat him in a surf competition. How did you react to this behaviour? How do the film makers suggest that Vicki is impressed with Lockie's behaviour? How might Vicki's reaction encourage viewers to think that Lockie made the correct choice?
2. Why does Lockie decide to take his father's advice and make up a poem and recite it to Vicki? Is this a particularly masculine thing to do? Does it achieve results?
3. At the end, Lockie kisses Vicki twice, but they end up just staring out to sea smiling. While the poem doesn't result in much more than the brief, kiss, then, why are do both Vicki and Lockie appear to be happy with the result?
4. Notice the contrast between the parenting styles of the Leonard family and Streeton family. In your opinion, how are they different and whose style is better?

5. Why does Vicki not like to call her parents by their first names?
6. What does Lockie come to realise about *love*?
7. What does Lockie mean about the fort being Vicki's 'safe place'? Do you have a safe place?
8. When would a safe place be important? What sort of place might be the safest?
9. Should Lockie have told Vicki that he loves her? Why or why not?

Of course, as well as his relationships with Vicki, Dot and Egg, Lockie is involved in other relationships, particularly with his parents and brother, Phillip. Phillip is 10 years old and shares a room with Lockie. Evident throughout the series, Lockie's relationships with girls get in the way of his friendship with Egg, and the same happens with his brother.

As a class, view the clips ***The Fight*** and ***Brotherly Love*** and have students respond to the following questions using ***Question Sheet 20: Brotherly Love***.

Questions for individual or group discussion:

1. Why do Lockie and Phillip get into a fight?
2. Why is Lockie shown with a giant basketball on his head? [This is a visual metaphor – that is, it is an image that suggests an idea, e.g. a candle can suggest romance or life.]
3. Would you have done the same as Phillip?
4. There is another visual metaphor used in the second clip. Why is Phillip shown talking through the toilet door? What does that suggest about the relationship between the brothers?
5. Why doesn't Phillip tell Lockie about the toilet paper sticking out of his pants?
6. Why are we shown images of various couples slow dancing and then a shot of Squasher by himself? What is the effect of then cutting straight to Phillip?
7. What is the significance of Phillip dropping the ball? [Listen to Lockie's voiceover at the time.]
8. What does Lockie learn about what's important from this series of events?
9. Why is Lockie unable to say to Phillip all the stuff that he's thinking in his head?
10. What does the adage *blood is thicker than water* mean? Do you think it is true?

(b) Letting people down

With relationships come a range of responsibilities. Sometimes, however, we can let people down and there are consequences for that. This is explored in the following clip.

As a class, view the clip ***Dissapointment*** and have students respond to the following questions using ***Question Sheet 21: Letting People Down***

Questions for individual or group discussion:

1. What does it mean to be *in the dog house*? How is this metaphor used visually in this episode?
2. Why does the Director use mainly blue tones and low angle shots in this clip?
3. At the end, Lockie *howls*. Why?
4. What do you think he'll need to do to get out of the dog house?

(c) Redemption and reconciliation

One of the ideas that weaves its way through the series is that everyone deserves a second chance; that is, people deserve the opportunity to redeem themselves, to make up for what they've done wrong. Sometimes, these acts of redemption help people reconcile and get back together.

In the last section, we saw what happens when Lockie lets a number of people down. Now see how he tries to redeem himself and restore his relationships with others.

As a class, view the clip ***Redemption*** and have students respond to the following questions using ***Question Sheet 22: Redemption***

Questions for individual or group discussion:

1. What does Lockie mean when he says 'maybe the only person who can bail you out is you'?
2. When Lockie and Egg arrive back at the Swamp, Joy Leonard – Lockie's mother - is watering a tree. Notice the camera angles – the camera is at Lockie's height, looking up at Joy. What is the effect of this, e.g. what does it suggest about the power between Lockie and Joy?
3. We don't hear all of Joy's speech to Lockie. Imagine you are his mother and using the clues provided by the context and in Lockie's voiceover, work out what Joy said in the speech.

Other characters are also redeemed and reconciled throughout the series.

Barry Streeton finds it very difficult to forgive his son, Monster, who has acquired a mental illness after abusing drugs. However, through some timely intervention on Lockie's part, the father and his son get back together.

As a class, view the clips ***Monster & Barry*** and ***Christmas Musical*** and have students respond to the following questions using ***Question sheet 23: A Second Chance***.

By the end of the series, all of the main male characters contribute to a Christmas 'musical', even the nasty Maths teacher, Squasher.

Questions for individual or group discussion:

1. Do you think Squasher, Barry Streeton and Monster all deserved a second chance?
2. Just because people deserve a second chance, does that mean they will necessarily change? For example, in an earlier episode, Boof has the opportunity to change, but this doesn't last. Do you think Squasher will change permanently?

3. In some ways, Barry and Monster have only just begun re-building their relationship. What challenges still await them?

(d) Walking around in the skin of others

In the novel, *To Kill a Mockingbird*, the famous literary character, Atticus Finch, tells his daughter, “*you have to walk around in the skin of others*”. In this way, you come to understand and empathise with them. This is also an important theme in **Lockie Leonard**.

As a class, view the clips **Another Skin** and **Empathy** and have students respond to the following questions using **Question Sheet 24: The Skin of Others**

Questions for individual or group discussion:

1. As Lockie talks about the pollution issue, aspects of the visual codes and the performance of Briony Williams (Joy) suggest that Joy’s mind is elsewhere. What are the clues?
2. Does Lockie pick up on the signs? Why or why not, do you think?
3. In the second clip, what are the jobs Lockie has to do? Joy normally does these, but is it ‘natural’ for Joy to perform these tasks? Are these as easy as Lockie thought? How is this suggested in the series?
4. What clues are revealed that Joy has not been well for a long time?
5. When the Sarge and Phillip come home, do they appreciate what Lockie is doing? How is this suggested in the visuals and performances?
6. What do Lockie and the viewer learn as a result of these events?

When Lockie does walk around in other people’s skin, he can be quite sensitive and perform generous acts.

As a class, view the clip **Boof** and have students respond to the following questions using **Question Sheet 25: The Competition**

Questions for individual or group discussion

1. How does Lockie feel about the surfing competition?
2. What is the audience lead to believe when Lockie lets Boof win?
3. When the action moves into the surf, does the script, filming techniques and the performance of Cameron Findlay (Boof) suggest that Boof is someone who deserves to win? Explain.
4. How difficult would this decision have been for Lockie?
5. What is gained and lost in Lockie’s action?
6. Do you think Boof will change? (In fact, check if it does in later episodes, particularly Episode 20.) If not, what was the point of Lockie’s actions?
7. Does it matter that no one else knows what happened?
8. How easy would you find it to make the same decision as Lockie?

Doing

In order to explore these ideas further, students should be encouraged to complete a selection of the following activities:

- a) Agony Aunt letters**
- b) Panel roleplays**
- c) Improvisation**
- d) Writing poems/songs**

a) Agony Aunt letters

An Agony Aunt was a journalist who received letters from people needing advice. The letter and advice from the 'Aunt' would then be printed in the newspaper in a special column.

Using your own life or problems faced by characters in the **Lockie Leonard** TV series, write a letter to an Agony Aunt seeking help. Then, swap letters with another student and write the reply, providing useful advice (you may need to do a bit of research first). These letters could be posted on the wall of the room or published in a class newspaper.

Refer to **Worksheet 16: Agony Aunt letters**

b) Panel roleplays

Refer to *Strand One: Storytelling in a television series, Activity 1: Doing – Hot Seat Role Plays* for instructions about carrying out hot seat role play. A panel of characters in the hot seat at the same time works very effectively if students are prepared effectively. In this way, characters can talk to and across each other, providing different perspectives on the events of the story. If desired, characters from stories other than Lockie Leonard (e.g. other teen boys) could also be included on the panel. Actions of the various characters and outcomes for them can be juxtaposed, compared and contrasted.

Refer to **Worksheet 2: Television Hall of Fame**

c) Improvisation

In groups, select various events from the series and work out other solutions to the situations and problems posed. For example, imagine one member of your group is interested in someone else romantically. Imagine you are the character and act out how that character might let them know what he/she thinks. As a group, perform the imagined scene for another group and get their feedback.

d) Writing poems/songs

Research and provide to the class a selection of poems/song lyrics about love and friendship. Students can then write their own poem or song lyrics that express their feelings about someone or something. Useful models can be found in many poetry writing books.

Refer to **Worksheet 17: Love Poems**