



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

**Activity 1: And so it begins...**

**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"> <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 orientate the viewer to the story of *Lockie Leonard* and introduce the characters, the setting and the time in which the story takes place. It provides an understanding of how the TV series was made and invites students to interact with specific elements of the narrative.

- Aims:**
- Explore how the viewer is oriented to the story, setting and characters.
  - View text(s) and understand decisions of film makers respecting audience, purpose and context.
  - Compare the screen text to the trilogy of written novels.
  - Understand the nature and importance of the beginning of the series using song, image and representation of character.

**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

A4 blank pages & Bluetak

### Episodes:

- Episode 1: The Human Torpedo
- Episode 2: The First Day

### Books:

*Lockie Leonard* books by Tim Winton:

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

### Clips:

- ***Title Sequence***
- ***Series 1 - Trailer***

### Question Sheets:

- Question sheet 1: The beginning
- Question sheet 2: Lyrics for the title song
- Question sheet 3: Producing the title sequence

### Worksheets:

- Worksheet 1: Sociogram
- Worksheet 2: Literary Hall of Fame nomination form
- Worksheet 3: MySpace page template
- Worksheet 4: Map of Angelus

## Teaching Activities

### *Discussing*

#### a) Title Sequence

The title sequence and opening sequences from one or two episodes of a series can orient viewers to the main characters, setting and story arc for the series. Teachers can use the following activities to assist students in exploring the opening sequence of events for **Lockie Leonard**.

As a class, view the clip ***Title Sequence*** from the **Lockie Leonard** TV series.

Teachers could organise the class into three smaller groups to discuss the following questions about the opening sequence. Each group should nominate a 'scribe' and a 'reporter' who will respond for the group to the class.

Responses are recorded on ***Question Sheet 1: The Beginning***.

Questions for individuals or group discussion:

- As a class, brainstorm what do the TV series producers reveal to the viewer about the characters, setting and story?
- How are you encouraged to think about the various characters? For whom do you think you are supposed to feel most sympathy?

- iii. With whom did you most identify? Why?

## b) Title Song

Individually, have students answer the following questions based on the **Lockie Leonard** theme song, written and performed by Jebediah, published by Sony/ATV music and Publishing Australia.

They should record their responses on **Question Sheet 2: Lyrics for title song**

### **WORLDS AWAY**

*Boy is breaking underneath the weight of strain  
This chance he's taking now he's got no one to blame  
And suffocating in a blanket of his name*

*Worlds away from anyone they were burning themselves out in the sun  
Worlds away from anyone they were burning themselves out in the sun  
It was just enough to keep them far away*

*Boy is burning and the fire just won't go out  
And Mars returning sewing all his seeds of doubt  
And lesson learning now he's got no voice to shout*

*Worlds away from anyone they were burning themselves out in the sun  
Worlds away from anyone they were burning themselves out in the sun  
It was just enough to keep them far away*

*Go on, go on, kick me when I'm down  
Go on, go on, there's no one around  
Go on, go on, kick me when I'm down  
Go on, go on, yeah no one's around*

*Ice is binding but it's no way to form  
Time is winding back how it was before  
Ice is binding but it's no way to form  
All, all together  
Hey hey, what we fighting for?*

*Worlds away from anyone they were burning themselves out in the sun  
Worlds away from anyone they were burning themselves out in the sun  
It was just enough to keep them far away*

*Go on, go on kick me when I'm down  
Go on, go on kick me when I'm down  
Go on, go on kick me when I'm down  
Go on, go on kick me when I'm down*

*Go on, go on  
Go on, go on  
Go on, go on  
Go on, go on*

Questions for students to respond to about the song and song lyrics:

- i. What is this song about?

- ii. Does it seem a good selection as the theme song for the **Lockie Leonard** series?
- iii. Only part of the lyrics are included in the title sequence. Which parts of the lyrics have been included? Why do you think the producers selected these sections and not others?
- iv. From the songs and music with which you are familiar, choose another theme song for the TV series which you think might be appropriate. Explain your choice and discuss how this might orient viewers differently.

### c) Media Literacy

Before commencing the third question sheet, students should be familiar with three basic concepts of media literacy: Teachers who are unfamiliar with media language could invite the media teacher to the class to introduce concepts, skills, knowledge from this discipline.

- **Signs** – a representation of a system of meaning, television, film, photograph, webpage, video game, an actor, a setting, a colour, a facial expression
- **Codes** – the organisation of signs into systems of meaning
  - technical codes – framing and composition, camera angles, editing, etc
  - symbolic – stereotypes, objects, setting, text, body language, etc
- **Conventions** – the accepted processes for production of media, e.g. media genres, software types, title sequences, media formats, etc.

Students should record their responses on **Question Sheet 3: Producing the title sequence**.

Questions for individuals or group discussion:

- i. Identify how the construction and production of the series has evoked the students' immediate responses to the series.
- ii. What signs, codes and conventions have been used? Brainstorm the students' observations and list these under the column headings: signs; codes; and conventions.

### Doing

In order to explore the main elements of the story further, students could be asked to complete a selection of the following activities:

- a) **Slip Writing**
- b) **Sociogram**
- c) **Hot Seat Role Play**
- d) **Character Profiles – as MySpace style page**
- e) **Mapping**

#### a) Slip Writing

View **Lockie Leonard, Episode 1: The Human Torpedo** (and preferably also **Episode 2: The First Day**) of the series.

1. The teacher distributes 6 to 10 slips of paper (a quarter of an A4 page in size) to all groups (or individuals) in the class. On the pieces of paper, students brainstorm everything they discover about the characters, setting and story from these initial episodes.
2. Students write their responses on the slips of paper - one slip of paper for each response.

3. Students come back together as a whole class (preferably all sitting at the front of the room). A representative of each group stands in front of the class one at a time and reads out their responses. As they are read out, slips of paper can be stuck to the board, e.g. using Bluetak. This brainstorming will be most useful if slips are grouped under headings: characters, setting and story.
4. As each group's response is read out, other students need to listen carefully and put aside any of their response that would be repetitive. In this way, each student reporter will add responses that have not yet been made. (If desired, a tick could be placed next to responses that are common.)
5. As a class, discuss:
  - What are the clues that **Lockie Leonard** is set in the recent past and not in present day or even futuristic Australia?
  - Why do you think this decision was made?
6. By the end of this process, the class will have a summary of the main elements of the story introduced in the first couple of episodes. The final summary of responses can be typed up by the teacher or copied down by students and used as a reference for later activities.

#### **b) Sociogram**

1. Assuming Lockie to be the central character in the series, students make a list of the secondary characters.
2. Students use a sociogram (**Worksheet 1: Sociogram for Lockie Leonard**) to map:
  - the roles played by the characters (e.g. hero and enemy)
  - the power (equal or unequal) between them
  - the emotional and physical distance (close or far apart)
  - and how they feel about each other (e.g. positive, negative)
3. In groups and/or as a class, students reflect on:
  - How these roles and relationships are constructed.
  - How viewers are positioned, that is what are viewers encouraged to think about various characters?
  - Whether or not these roles and relationships remain the same throughout the story. If so, what is the significance of any changes?

#### **c) Hot-seat role plays**

1. Students write five questions they would like to ask one of the characters from the **Lockie Leonard** TV series.
2. A student volunteers for the 'hot seat' which is placed at the front of the classroom. This student, in role as a character from the series, will field questions from the teacher and others in the class.
3. The teacher asks initial questions of the students, for example:
  - i. Who are you?
  - ii. What are you wearing?
  - iii. What is your favourite colour?
4. By this time, students from the class will be ready to start asking questions. The student

in the hot seat - with the teacher's assistance - nominates other students to ask questions.

5. The teacher encourages students to challenge answers given by the student in the hot seat. (This may be because the answers are factually wrong or because it is a matter of differing interpretations).
6. When questions start to become exhausted the teacher brings the hot seat role play to a close.
7. The class debriefs with questions such as:
  - What was it like to be in the hot seat?
  - How do you feel the student in the hot seat performed?
  - How could it have been better?
  - Did you agree with that student's interpretation of the character? Why or why not?
8. In order to synthesise their understandings about the characters at this point, students can complete a **Literary Hall of Fame** nomination form (**Worksheet 2: Television Hall of Fame**). Like the Hot Seat Role Play, in order to complete the form, students will have to use a combination of information available from the TV series and their inferences and educated guesses.
9. Responses can be used to explore the characters in further detail, if desired.

#### *Tips*

- The teacher may want to select a student for the hot seat and pre-prepare them to ensure better responses.
- A simple prop (e.g. a hat) relevant to the character can help the student in the hot seat get in role.
- Ensure that no one student dominates asking the questions.
- The teacher could assign groups of students to focus on different characters from the text. A representative from that group can then sit in the hot seat.

#### **d) Character Profiles – as MySpace style page**

Working in groups, students can plan a MySpace (or Facebook) page for a chosen character – with an emphasis on the males in the story. The idea is for students to imagine they are that character and construct a page that reflects their personality, interests and relationships.

Note: Access to MySpace and similar websites may be blocked at your school. However, most students will be familiar with this style of site. Also, instead of an electronic version of the site, students could construct a paper mock-up using the template in **Worksheet 3: MySpace page template**.

Students interpret the dress, style, language and attitude of the character and develop ideas for the webpage that would reflect the character. Students select and manipulate colours, lay-out, text and images for the design which can be developed as a drawn sketch or computer page.

#### **e) Mapping**

Refer to **Worksheet 4: Map of Angelus**

1. Working in pairs or small groups, students use information gleaned from Episodes 1 and 2 to draw an annotated *map* of the Angelus area. They can add brief descriptions (e.g. a

phrase or sentence) of important events that happen in the major locations. Students display their drawn maps on the walls of the classroom to compare how they perceived the area.

2. The class can discuss questions such as the following:
  - Why is it important that Angelus be in a fairly isolated location some distance from the city?
  - What is the significance of the geography of Angelus, e.g. where Lockie lives as opposed to where Vicki lives? What does the geography reflect about the economic status (or success) of various males in the novel, e.g. Barry Streeton and the Sarge?
  - In what ways does the setting echo and/or reinforce the psychological states of the characters? For instance, how is the surf important in the story and what link is there between The Swamp and Joy's mental state?
3. In Tim Winton's original novel, *Lockie Leonard, Human Torpedo*, Angelus is described as being 'small and crummy-looking'. This doesn't really seem to suit the Angelus portrayed in the series. How is the town represented in the series? In which ways is this similar to and different from, the novel? What are the advantages and disadvantages of the changes in the series?
4. At a micro-level, how does the description of Lockie's house in the novel compare with the screen version? Compare and contrast these versions.
5. The individual student maps, created as a part of this activity, can be added to if further episodes of the series are viewed.