



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

Activity 2: Telling Stories

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"> ▪ 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 introduce the narrative by looking at the story structure and by analysing the strength of what is stated. The audience becomes aware of the multiple stories of individual characters within the main narrative.

Aims:

- Understand and evaluate the story and episode structure.
- Explore and analyse the structure, purpose and meaning of the monologue.
- Recognise and adapt the Quest story structure.

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 3: Lockie Chickens Out
 - Episode 4: To Cheat or not to Cheat
 - Episode 5: Cyril

Books:

Lockie Leonard novels by Tim Winton

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

Question Sheets:

- Question Sheet 4: Narration – Closing monologues
- Question Sheet 5: Quest story

Worksheet:

- Worksheet 5: Quest story structure

Teaching Activities

Discussing

Like many television series and films, the **Lockie Leonard - Series 1** uses a narrative (story) convention known as the *Quest* structure (or Hero's Journey as it is also known): the central character (or hero) has to survive a number of challenges (physical and psychological) while striving to win some prize or reach a goal. This structure is used in two ways in **Lockie Leonard**:

- The whole series tells the story of Lockie Leonard's (the hero) quest to win the affections of Vicki Streeton (the prize).
- Each episode tells a mini-quest story. Episodes are usually based around some topic or issue, for example, starting at a new school, being different or hormones, etc. In each episode, Lockie informs the viewer about what he is struggling with in his opening monologue. The prize for Lockie, in most episodes, is usually the gaining of further knowledge and wisdom about the topic or issue of that episode and this wisdom helps him on his larger quest to 'win' Vicki. This wisdom is summarised in Lockie's closing monologue in each episode.

Have the class view Lockie's opening and closing monologue from a number of episodes, for example, Episodes 3, 4 & 5.

Teachers should organise the class into three smaller groups to discuss the following questions about Lockie's monologues. Each group should nominate a 'scribe' and a 'reporter' who will respond for the group to the class. Responses are recorded on **Question sheet 4 – Narration – Closing monologues**.

Questions for individuals or group discussion:

1. Do these monologues support the idea of Lockie's life as a series of quests and prizes?
2. How do these monologues encourage the viewers to think about what occurs in the episode?
3. Are these monologues necessary?
4. What would be wrong with letting the viewers make their own decisions about what the episodes mean?

Doing

Teachers should ask the class to analyse the **Lockie Leonard** series as a *Quest story*. As a class, view one or more episodes of the **Lockie Leonard** TV series.

Using **Worksheet 5: Quest story structure**, record the events that occur at each stage of the story. By the way, you'll notice that, in order to grab the viewer's interest, many episodes start with a flash forward to the darkest moment (the 'inmost cave') for our hero, Lockie, and then returns to the start (the Ordinary World) so viewers can discover how he ended up in that predicament - and how he'll get out of it.

The *Quest story* structure has the following, broad stages:

1. The hero in his (or her) **ordinary world**. This stage is important because it provides a contrast to what happens next. Also, it is important to remember that what is ordinary (or usual) for the hero, is not necessarily ordinary (or usual) for the reader or viewer.
2. The call to **adventure**: a problem arises that forces the hero to leave his normal world and embark on the quest. The problem can be a physical challenge (e.g. in Lockie's case riding down Zig Zag Hill) or emotional (e.g. winning Vicki's affection). In addition, there may be more than one problem to overcome.
3. Entry into the **extraordinary world**, the world of the quest where the hero is taken out of his or her comfort zone.
4. The **meeting of allies** (friends and people who help the hero, including mentors) and **enemies** (people who try to stop the hero achieving his goal). Normally, the hero will have a **Shadow** that is someone who is his opposite, someone who acts as his main enemy.
5. The **inmost cave**: the darkest moment in the story, the moment when things appear the bleakest for the hero.
6. **Escape**: the hero somehow escapes from the 'cave' and...
7. **Return to ordinary world with the prize**: the hero returns to his normal life with a prize – not necessarily what he expected – and changed in some way. In a television series, this return is usually temporary because in the next episode the hero will embark on another mini quest.

Organise the class into three smaller groups to discuss the following questions about Lockie Leonard's quest. Each group should nominate a 'scribe' and a 'reporter' who will respond for the group to the class. Responses can be recorded on **Question sheet 5 – Quest story**.

Questions for individuals or group discussion:

1. What qualities do you expect a hero to have? Where have these expectations come from? Does Lockie Leonard have these qualities? Is he the typical hero? Explain.
2. In quest stories, with a male as the main character, it is common for a girl to be the prize at the end of the *Hero's Journey*. Is this the only prize that awaits Lockie? Or, is his journey to win Vicki part of a bigger journey? If you know how the series ends, does the journey end as viewers might expect? How does this compare to the ending in Tim Winton's trilogy? (**See Strand 1 – Storytelling, Activity 4**) Who are Lockie's allies, that

is, who are his friends and mentors?

3. Does Lockie have a *Shadow*, a main enemy? Who? Often the *Shadow* (as the name suggests) is a dark (or bad) version of the Hero. Would you agree that this is true of Lockie's main enemy?
4. Can you think of other stories, movies or television series that you know of that use the *Quest story* structure? Are the hero's normally male or female? What do you think about that?
5. Because the Quest is very common in stories, readers and viewers usually know when they start reading that the hero will win through in the end. Do you like to know that everything will work out all right for the hero in the end? What would be the effect on viewers (and readers of the novel) if Lockie eventually failed?
6. While the *Quest story* structure (or *Hero's Journey*) is a common, clever writers will add unexpected elements to the story so that it is not too predictable. Are there unexpected bits in the **Lockie Leonard** series? What are they? Do they improve the quality of the story?