



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

**Activity 4: From Book to Film**

**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 are designed for students to consider the similarities and differences between the original novels and the television series. The comparison can be facilitated by examining the various versions of **Lockie Leonard** (in print and on screen) or by using one or more of the events below. However, students familiar with the books and the entire series will be able to identify their own list of similarities and differences.

- a) Construction of Character – Lockie Leonard**
- b) Comparing the original novels to the TV series of Lockie Leonard**
- c) Writing a script and producing a storyboard**

**Aims:**

- Examine the variations and implications of how the Tim Winton novels have been adapted for television.
- Analyse the reasons why adaptations from text to screen need to be made.
- Compare and contrast the sequence of events that constitutes the Lockie Leonard story.
- Deconstruct the factors that contribute to character development.
- Repurpose the concept of Lockie into other illustrative and constructed formats.
- Analyse the relationships between characters.
- Design and construct a storyboard.

## 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 6: A Water Feature
  - Episode 13: It's not You, it's Me
  - Episode 18: Face the Fear
  - Episode 21: Zig Zag Hill
  - Episode 26: Joy... to the World!

### Clips:

- *Consequences*
- *Violence*
- *Zig Zag Hill*
- *Reconciliation*

### Books:

*Lockie Leonard* novels by Tim Winton:

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

### Question Sheets:

- Question Sheet 7: Construction of character
- Question Sheet 8: Lockie's character
- Question Sheet 9: Who is Lockie?
- Question Sheet 10: The Fight
- Question Sheet 11: Comparative questions

### Worksheets:

- Worksheet 3: MySpace page template
- Worksheet 5: Quest story structure
- Worksheet 11: Lockie 'Robert Louis Stevenson' Leonard
- Worksheet 12: Venn diagram
- Worksheet 13: Storyboard

## Teaching Activities

In adapting Tim Winton's trilogy to television, a number of changes have occurred, for example:

- some events have changed order

- some events have been left out or changed and new events have been invented
- some events have been spread out across the entire series (as opposed to being quarantined to one book)
- fantasy sequences have been added
- some characters have been changed, combined or deleted
- some dialogue has been deleted, given to different characters or invented
- descriptions have been largely deleted
- the novel was narrated in the third person but the series is narrated by Lockie in the first person.

This has happened for a number of reasons, including the need to:

- use the visual medium effectively – events and images can be shown, they don't need to be described
- keep viewers interested for 26 episodes
- give the series a sense of forward momentum and unity, i.e. the relationship between Vicki and Lockie is really emphasised as the main character arc that holds the series together. In other words, viewers are taken on a journey to discover whether the hero (Lockie) will win his prize (the girl, Vicki) by the end)
- keep events moving in the series moving
- make three separate novels into one series
- keep characters (and, therefore casting costs) to a minimum
- retain the importance of character over the course of the entire series (instead of, for example, just one book).

## ***Discussing***

### **a) Construction of Character – Lockie Leonard**

A combination of factors (the use of words, images, music, the interests and attitudes of a reader/viewer) can encourage readers and viewers to think about characters as real people. However, take a close look at these photographs taken during the filming of the **Lockie Leonard** television series.



Students should use **Question sheet 7: Construction of character** to respond to the following questions (individually or in groups):

1. Who are the people in these photographs? (Refer to the **Lockie Leonard Press Kit**, pages 90 and 94.)
2. What roles do they perform in the making of **Lockie Leonard**?
3. How would they contribute to our perception of the character, Lockie Leonard?
4. What does this remind us about Lockie, Vicki and the events we see in the series?

When we read the original Tim Winton novels or view the television series, we are exposed to a variety of different versions of the character, Lockie Leonard.

Using **Question sheet 8: Lockie's character**, have students find and compare at least four different versions of the Lockie Leonard character. These may include, but not be limited to:

- Passages describing the character Lockie from Tim Winton's books, especially *Lockie Leonard*, *Human Torpedo*. (Include examples of Lockie's dialogue.)
- Artistic renditions on the covers of various editions of the *Lockie Leonard* books. If you can't find different editions in your library, search for the images on the internet.
  - *Lockie Leonard, Human Torpedo*, 1990, McPhee Gribble paperback edition
    - <http://www.middlemiss.org/lit/authors/winton/llhumantorp.html>
  - *Lockie Leonard, Scumbuster*, 1993, Piper paperback edition
    - <http://www.middlemiss.org/lit/authors/winton/llscumbuster.html>
  - *Lockie Leonard, Legend*, 1997, Pan paperback edition
    - <http://www.middlemiss.org/lit/authors/winton/lllegend.html>
- Sean Keenan's portrayal of Lockie in the television series.

Students should respond to the following questions individually or in small groups using **Question sheet 9: Who is Lockie?**:

1. In what ways does each image invite you to think differently about Lockie? Why and How?
2. Which image is closest to your own mental picture of Lockie? Why?
3. Why do you think these images vary so much? [Think about: differences among artists (writers, painters, film makers and actors), as well as the era in which each version has come out.]
4. What dramatic elements does Sean Keenan bring to his performance of Lockie throughout the series? Consider such dramatic elements as costume and appearance, acting style and representation of character, voice and body movements. Is Keenan your idea of what Lockie Leonard should be like?
5. In the original novels, when Lockie is given dialogue, Tim Winton uses contractions frequently and quite a bit of slang. However, Lockie is quite well spoken in the series – unlike Boof and his gang. Why do you think the way Lockie speaks has been changed in the television series? Why do you think there is a contrast between the ways Lockie and Boof talk? In what ways might this affect a viewer's attitudes and sympathies?

### **Doing**

Students could choose to complete one of the following activities (**Worksheet 11: Lockie 'Robert Louis Stevenson' Leonard**):

- Design a cover for one of the Lockie Leonard novels
- Design a poster to advertise **Lockie Leonard – Series 1**
- Design a life-size cardboard cut-out of Lockie to stand in the library, directing students to the *Lockie Leonard* books
- Design a MySpace page or Face Book page for Lockie (Use **Worksheet 3: MySpace page template**)

**b) Comparing the original novels to the TV series of Lockie Leonard:**

## Discussing

### Event 1: Lockie gets into a fight with Bogans

In the first book, *Lockie Leonard, Human Torpedo*, Lockie sees Vicki Streeton, the girl on whom he has a crush, getting out of a panel van driven by some Bogans. Jealous, and driven mad by hormones, Lockie follows her into the local skating rink and approaches her to find out why she is there with these people. Two of the Bogans decide to fight him. Lockie refuses to fight but the Bogans punch him anyway.

As a class, view **Lockie Leonard, Episode 18: Face the Fear**, in which Lockie gets into a fight over Vicki. Ask students to compare the portrayal of this event in both the novel and the TV series.

In the book, the fight is much briefer (refer to the quote, 'Why didn't you hit him, you idiot?' in *Lockie Leonard, Human Torpedo*) and does not end with Lockie landing in amongst a hive of bees. However, more significantly, the aftermath of the fight and Sarge's reaction is quite different.

Here is Tim Winton's original version from *Lockie Leonard, Human Torpedo* (98-100, 2007 edition):

Sarge has picked up Lockie after the fight, given him a handkerchief to mop up the blood and is driving him to the doctor's surgery. Sarge begins the conversation:

*'Oright, what happened, mate?'*

*'I got a hiding.'*

*'Did you fight?'*

*'No.'*

*'Then you didn't get a hiding at all. And I'm proud of you.'*

Lockie smiled and stretched a few cornflakes out of place. *'Well, I turned the other cheek. And he smacked the hell out of it.'*

The Sarge laughed. *'Well, you had two left, you know.'*

*'I think he sank the boots in there, too, by the feel of it,'* Lockie murmured, feeling his backside.

*'You did good not to fight.'*

*'Half of me thinks it was really dumb not to. There must be a time to fight sometime.'*

The Sarge looked doubtful.

*'Dad, would you go to war?'*

*'What's this? Philosophy session? You're in shock, mate. No, I wouldn't go to war.'*

*'But you're a cop.'*

*'So everybody keeps telling me. It's my job to prevent or apprehend criminals.'*

*'You carry a gun.'*

*'I have to. It's the law. Australians want to be Americans, it seems. Just like on TV.'*

*'Would you use it? Like the other day?'*

*'He did it himself.'*

*'It must be right sometimes. What if you'd got him and he'd had a gun on his wife and was about to kill her? Would you shoot to save her?'*

The Sarge smiled. *'Smart kids. Never have 'em.'* He ruffled Lockie's hair. *Lockie tried not to wince. His head still felt like a cooking disaster.*

*'Love thy enemies, and Thou shalt not kill. No. It's never right. Maybe sometimes there's no right choice, though. Life sometimes presents us with only two or three bad choices. Have someone die, kill someone.'*

*'It stinks.'*

*'Yep. But don't worry yourself, Lock, old son. You're thirteen years old. There's a whole pile of stuff, but it's a long way away.'*

*'Doesn't seem like it.'*

*'Listen, you're already worried about the Greenhouse Effect, the whales, the seals, the dolphins, uranium, nuclear war and South Africa. Don't worry about the ethics of when to kill people until it arises. You'll give yourself a flamin' ulcer. The adult world isn't that fabulous you have to hurry for it. Enjoy being a kid.'*

For the comparison, have students view the following video clips from the series and then complete **Question sheet 10: The Fight**

#### **Clip: Consequences**

Questions for individuals or group discussion:

1. In the series, both Lockie and the Bogan, Curtis, are punished by the Sarge. Is this fair? Why or why not?
2. The novel contains a long discussion about the nature of violence. This is omitted from the series. What impact does this have? Even though the exchange between Lockie and his father are left out, is the anti-violence message still evident in the series? If so, how does this come across?
3. Is this anti-violence message undercut by scenes elsewhere in the series? For example, is the message undermined in the following scene from Episode 13?

#### **Clip: Violence.**

#### **Event 2: The Ride Down Zig Zag Hill**

#### **Clip: Zig Zag Hill**

Students are asked to view the clip above and then read the chapter 'Zig zag' in the novel, *Lockie Leonard, Legend*.

Have students respond to the following questions using **Question sheet 11: Comparative questions**.

Questions for individuals or group discussion:

1. In what ways are the versions of the ride down Zig Zag Hill the same and different? Complete the following table.

Questions	<i>Lockie Leonard Legend</i> – the book	Television series
What characters are involved?		
What happens?		
How does the ride down the hill end?		
What purpose does the scene serve? Why has it been included in the story?		

2. Why do you think the writers of the television series made the changes they did? Were the changes for the better or worse – or neither?

### Event 3: The Resolution of Lockie and Vicki's Relationship

#### **Doing**

The series ends in typical *Quest story* structure (or *Hero's Journey*) style with the hero (Lockie Leonard) winning his prize (Vicki). Refer to **Worksheet 5: Quest story structure**

#### **Clip: Reconciliation**

As a class, view the clip listed above and read the following extracts from the final two pages of Tim Winton's original novel, *Lockie Leonard Legend*, the book that completes the Lockie Leonard trilogy.

#### **Extract One:**

The Summer holidays are over and it's the first day of Year 9:

At lunchtime he found Vicki alone by the Science Block.

*'Looks like it's us against the world.'*

She looked up from her John Marsden book. *'Ah, they don't stand a chance, then, do they. Hardly seems fair.'*

*'You okay?'*

Vicki nodded.

Lockie sat beside her with his back to the cool wall. *'School again, eh.'* From here you could smell the gas from the Bunsen burners. It reminded him of the kitchen at home, scene of many horrible experiments lately. Still, he now knew about bleach and fabric softener. He understood the complex organization of scheduling. He knew how many hours' sleep he needed to avoid being a zombie. He knew the price of groceries and how to fold a fitted sheet. Yikes, he'd learnt so much over the holidays that he figured school might be relaxing. *'You feel older, Vick?'*

*'Yep.'*

*'And wiser? I gotta tell you, I feel wiser.'*

*'Well, that's not much of a stretch. Zero to one in six weeks.'*

*'Aw, nasty.'*

*'You still can't iron a shirt, Mr Oldex and Wiser.'*

He laughed. *'I'll get the hang of it. Have faith, Streeton. Think of the future.'*

*'This is the future.'*

*'No, this is lunchbreak.'*

A few whispering girls shuffled by. You didn't need a bionic ear and a Rhodes Scholarship to guess what they were gossiping about.

*'Apparently, word has it-'*

*'I know, we're on again,' Vicki sighed. 'What is this, 'Melrose Place'?''*

Lockie felt his knee knock against hers. *'Well, are we?'*

Vicki shrugged. *'I dunno, really. You losing any sleep over it?'*

*'Geez, Vick, I'm too tired for that. I'm nearly fourteen and I've got dishwasher hands. I'm past romance.'*

*'Yeah. You're cute, Leonard. But I like a man who can iron his own shirt.'*

She leant and kissed him on the ear. His hair stood on end and a ripple of agitation went through the quadrangle.

*'Soso, where does that leave us?' Lockie breathed.*

*'At lunchbreak, where else.'*

#### **Extract two:**

Ask the class to read pages 180-182, *Lockie Leonard Legend* (2007 edition).

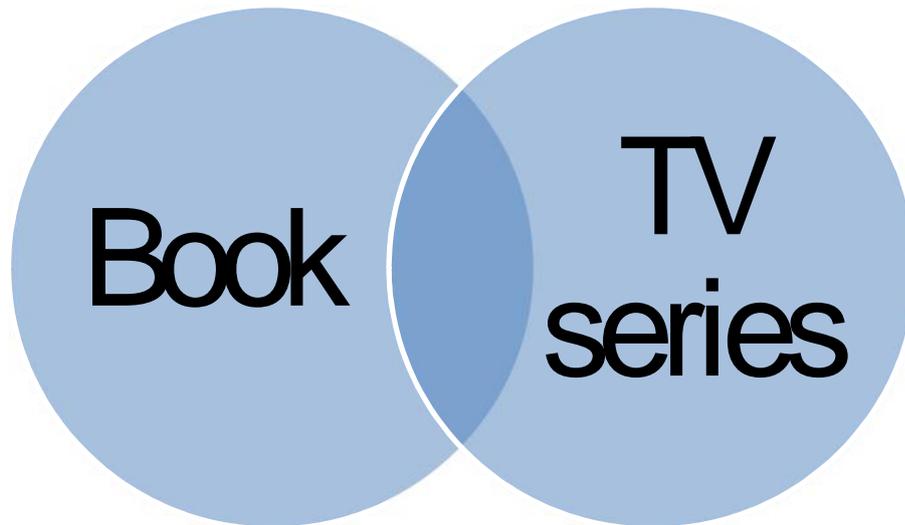
Then, turn to a couple of pages later where the reader is informed:

**Lockie and Vicki hung out together and ignored the gossip. They really didn't know what to make of each other, these days, but they had a few laughs. See what happens, thought Lockie.**

#### **Discussing**

Ask the class to read all of Chapter 14, *Lockie Leonard Legend* and compare how it differs from **Episode 6: A Water Feature**. Have students examine the way that Vicki and Lockie's relationship resolves itself. In what ways are the novel and television series similar and different?

Students should complete **Worksheet 12: Venn diagram**, to plot the similarities and differences between the novel and the TV series.



Questions for individuals or group discussion:

1. Look through the extracts from the book. What are the words and phrases which give us the clues that the future for Vicki and Lockie is uncertain?
2. At the end of the television series, it appears that Lockie and Vicki will remain a couple, that is, the hero (Lockie) has won his prize. How is this suggested visually? Why do you think the book and television series provide different endings to the relationship?
3. Is the ending in the book less satisfying than in the television series? If so, why do you think this? (Think about your expectations about romance from fairytales, movies and other television series.)
4. Does the book ending make Lockie appear less 'masculine'? Explain your answer.

### c) Writing a script and producing a storyboard

#### *Doing*

Ask students to have a go at producing a script and/or storyboard for their own version of Lockie Leonard. Group students into writing teams and pretend that they are the screen writing team for the series.

Each team completes one of the following activities:

- Write another ending for the series or write the ending from the perspective of a different character (including an ending based on a female lead character). The team will need to develop a story arc and complete a storyboard of what will happen in each scene with scene directions, camera angles, lighting and other specific details. Use **Worksheet 13: Storyboard**, to draft ideas and plan the sequence of events.
- Draft a synopsis for the series, taking account of possible changes that need to be made. (Remember, you may need to combine or delete some characters, omit some scenes or re-order them.) Once you have your synopsis, write one scene for the series and storyboard that scene. Use **Worksheet 13: Storyboard**, to draft ideas and plan the sequence of events. You may wish to film the scene and show it to the rest of the class.