

NO TIME FOR QUIET





Run time:
56 minutes



Struggling to establish a sense of belonging and identity, a group of teenagers find their voice through a unique rock and roll community.

No Time For Quiet (2020) is a documentary co-directed by Hylton Shaw and Samantha Dinning, about Girls Rock! Melbourne, a week-long school holiday program that provides an opportunity for girls and gender diverse youth to discover the empowering nature of music.

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Curriculum Links

***No Time For Quiet* is a real-world story of triumph and empowerment. The story told by the documentary is inspirational given the achievements of the adolescents who participate in Girls Rock! Melbourne, no matter what the obstacles.**

As a curriculum resource, *No Time For Quiet* encourages conversations about how societal expectations may limit the situation of girls, women and gender diverse people and the importance of gender empowerment and gender equality.

No Time For Quiet offers students the opportunity to develop a knowledge and understanding of the rewards and challenges of participating in contemporary music. In its portrayal of Girls Rock! Melbourne, the documentary develops students' personal awareness of the expressive and aesthetic qualities of music and music making. In telling the stories of the girls and gender diverse youth who attend Girls Rock!, *No Time For Quiet* establishes the positive impact that listening to, creating and performing music can have on adolescent health and wellbeing.

This study guide to accompany *No Time For Quiet* has been written for secondary students in Years 7 – 12 in the learning areas of English, Health and Physical Education and The Arts. The documentary is relevant to learning in the Personal and Social Capability learning module. Teachers are advised to consult the Australian curriculum online at <http://www.australiancurriculum.edu.au/> and curriculum outlines relevant to their state or Territory. Teachers are also advised to consult the documentation for 'Respectful Relationships' in Victoria – <https://www.education.vic.gov.au/about/programs/Pages/respectfulrelationships.aspx?Redirect=1> – and its national equivalents.

The *No Time For Quiet* study guide has been designed to build a range of skills, knowledge and behaviours in students. The study guide provides opportunities for students to:

- discuss the ideas and issues explored in *No Time For Quiet*;
- analyse the representation of ideas, experiences and attitudes in *No Time For Quiet*;
- develop and justify their own interpretations of *No Time For Quiet*;
- create a wide range of texts, make presentations and contribute actively to

class and small group discussions.

No Time For Quiet can be used to support the teaching of student welfare programs at Years 7 – 12. Students need to be provided with strategies to support their learning about themselves and others. In this context, the documentary provides opportunities for students to:

- manage their emotions and behaviour;
- empathise with others;
- persevere in overcoming obstacles;
- set personal and academic goals;
- develop self-discipline, resilience, adaptability and initiative.

The study guide activities promote student engagement and active participation via individual reflection, small group discussions and class forums. The activities do not have to be undertaken in the sequence in which they appear in the guide and students do not have to complete all the activities to appreciate the documentary. Multiple activities are provided to allow teachers to select those which will best suit the demands of their subject and the needs of the students. Teachers are also able to determine whether student responses will be presented as written, spoken or multimedia texts.

Teachers should preview *No Time For Quiet* before using the documentary as a curriculum resource.

No Time For Quiet contains references to suicide.

Given the content of the documentary, teachers should establish ground rules for class discussion about *No Time For Quiet* including:

- listen actively, respectfully and without interrupting;
- respect one another's views;
- criticise ideas not individuals;
- allow everyone the chance to speak.

Recommended link:
***No Time For Quiet* website**
<https://www.notimeforquiet.com>



Thirteen-year-old vocalist and front-woman **LUCY**, is the misfit of her family, a feminist and poet whose immense anxiety prevents her raw song writing talent to shine. Given the chance to express herself, she must draw on inspiration and self-determination to face her fears and stand on stage to reveal her innermost self.

Sixteen-year-old **ZEIRO** identifies as gender fluid and has been saved from their battle with depression through music. Faced with the rare prospect of acceptance and given the power to pen their own song, they must overcome self-doubt to prove their story really matters.

Seventeen-year-old multi-instrumentalist, **PHOEBE**, an aspiring muso, is dealing with the recent death of her father and severe mental health issues. Experiencing the embrace of a unique community and with the opportunity to form her own band, Phoebe is given the chance to step up as a role model for others to admire and revere.

Thirteen-year-old **DAKOTA** is a passionate online gamer and dedicated YouTuber. She is more comfortable in the private oasis of her bedroom with her online idols than making music within a band or group. Her online community provides all the things that the real world cannot – a safe space, free from the pressures of modern teenage life, like being bullied and not fitting in. Given the chance to collaborate and make music in a group, Dakota finds acceptance and happiness outside her online community.

Twelve-year-old **MIKA** has always loved playing music. While she started out on a toy keyboard, she now plays the drums. For Mika, who is the only female drummer at her school, playing the drums makes her feel strong and confident. She hopes to inspire others to follow her lead.

Over the course of the week, and the months after camp, *No Time For Quiet* follows Lucy, Zeiro, Phoebe, Dakota and Mika and their bandmates and coaches, as they find their sense of belonging and identity through music. As the camp progresses – and in its aftermath – the importance of this rare community becomes increasingly apparent. For female and gender diverse youth trying to find their voice, there clearly is *no time for quiet*.

Synopsis

During a long hot summer, forty girls and gender diverse youth converge in Brunswick for the inaugural week-long Girls Rock! Melbourne camp. Greeting them are a host of dedicated volunteers – local female rock legends and punked up teachers, all keen to empower each of the participants through rock ‘n’ roll. Over the course of the week, and months after camp, we follow some of the participants as they continue to find their sense of belonging and identity through music.

Born out of frustration in Portland, USA, in 2001, the Girls Rock! movement has become something of a DIY legend. Fed up with experiencing inequality in the music industry, local female musicians sought to establish a grassroots program to facilitate the empowerment of the next generation of female and gender non-conforming musicians.

From this seed grew a global movement which eventually made its way to Australia in 2016. The formula is simple: during a week-long school holiday program, each participant learns an instrument of their choice, is assigned a band, collaborates, writes a song and performs it in front of family and friends at a showcase that baulks at conventions and challenges normalised ideas about what it is to be young and female. In addition, they are taught self-defence, how to plug in their own instruments, how to let loose in screaming workshops and are mentored by some of the industry’s punk-assed best.

Melbourne’s first Girls Rock! Camp has all the right ingredients for a week of creativity, empowerment and team work. Surrounding the young people and providing invaluable mentorship are musicians Courtney Barnett and Cable Ties and Australian-Sikh slam poet Sukhjit Khalsa.

The five ‘campers’ featured in *No Time For Quiet* are strong and bold and give great insight into what it is like to be a young person today.

Directors' statement

The idea for *No Time For Quiet* was sparked by an article we read about the first Girls Rock! camp held in Canberra in 2016. We delved a bit deeper and realised the camps were a worldwide, DIY, grassroots, phenomenon. Moreover, some of our music idols – Carrie Brownstein and Beth Ditto – were involved early on when the first-ever camps were organised in Portland, Oregon in 2001.



Why wasn't this around when we were younger, we asked ourselves? Stuck in Brisbane and rural Victoria it would have enabled us to become the rock goddesses we so desperately wanted to be. Upon deeper reflection, attending something like Girls Rock! would have helped us find our own voices and feel comfortable with our identities much earlier on in life.

After meeting Chiara Grassia, the founder of Girls Rock! Canberra, we came up with the idea of an observational documentary that would follow a number of young people at the camp. We learnt that the first Melbourne camp was about to launch in the Summer of 2017, and so met with the team – all volunteers – and pitched them our idea.

– Hylton Shaw & Samantha Dinning

Girls Rock!

Girls Rock! is an international network of independent arts and feminist social justice groups, with a focus on running band camps that provide girls, trans and gender non-conforming adolescents with a supportive safe space to grow and express themselves via music.

Girls Rock! camps began in Portland, USA. Calling out inequality in the music industry, local female musicians established a grassroots program to empower the next generation of female and gender diverse musicians.

No Time For Quiet documents the first Melbourne Girls Rock! camp.

Girls Rock! Melbourne: <http://www.girlsrockmelbourne.com/> Girls Rock! Australia: <https://www.girlsrockaustralia.com.au/>

1 Finding your voice

Time code: 00:00:00 – 00:00:20

Key ideas: self-expression and self-esteem

'Young girls whose voices are stolen
Rebel and yell until your lungs are swollen
Speak all words dare not to be spoken
Embrace all other girls with stolen voices, arms open
And for that moment feel golden' – Lucy

No Time for Quiet begins with Lucy reciting a spoken word poem.

- What does it mean to 'find your voice'? Why is it important to find your voice? Do you think that you have found your voice? As you watch, *No Time For Quiet*, make notes about this concept. When do the campers featured in the documentary struggle to find their voice? Identify those moments when the campers find their voice. How do they change?

- 'So, we're here to make some noise, one, two, three Rock' – Sally Balhorn
Are girls encouraged to be noisy? Do you think that female voices are listened to in the same way as male voices? Why is it important for girls to be supported to find and use their voices?
- Your task is to write an analysis of Lucy's spoken word poem.
Use the following questions to help you make notes about the poem.
What is the subject of the poem? Who is the audience of the poem? What is the purpose of the poem? What does the poem make you think? How does the poem make you feel? How does the poem use language to create meaning? Organise your answers to these questions to form a cohesive analysis.
- Explain the meaning of the documentary's title – *No Time For Quiet*.



2 Welcome to rock camp!

Time code: 00:00:20 – 00:01:43

Key ideas: female empowerment and creative expression

In this sequence, the campers arrive and are welcomed to Girls Rock! Melbourne by Sally Balhorn, the program director. They have one week to learn an instrument or get better at playing an instrument, form a band and write a song before they perform at the end of the week for their family and friends.

- This sequence defines and describes Girls Rock! Melbourne. It conveys what Girls Rock! Melbourne is all about. Your task is to write an analysis of this sequence. Use the following questions to help you make notes about this sequence. What can you see? What do you hear? What were you thinking as

you watched this sequence? What were you feeling as you watched this sequence? How does this sequence portray the campers who attend Girls Rock! Melbourne? How is the audience of *No Time For Quiet* positioned to view Girls Rock! Melbourne?

- Have you ever attended an event like Girls Rock!? Would you like to attend a Girls Rock!? Why do you think an event like Girls Rock! is essential?
- Use the Internet to research Girls Rock! Begin your online investigation by visiting the Girls Rock! website at <https://www.girlsrockcampalliance.org/>. Continue your investigation by visiting the Girls Rock! Australia website at <https://www.girlsrockaustralia.com.au/>. Use the thinking strategy 5Ws and 1H to organise your research. Based on your research, make a poster to be displayed in the Music area of your school that promotes Girls Rock!.



3 The campers

Key ideas: identity and belonging

No Time For Quiet profiles Girls Rock! campers, Lucy, Zeiro, Mika, Phoebe and Dakota.

LUCY

Time codes:

00:01:43 – 00:02:55 and 00:08:42 – 00:09:32

Lucy is thirteen. When she is having a bad day, Lucy sits at the piano and plays music. She then feels better because she has been able to release her anxiety through her hands. Her motivation to become a part of Girls Rock! was to find people with similar interests to her. She is excited to experience the sense of community that she believes is a part of Girls Rock! Lucy is hopeful that by the showcase, she will have found the confidence to stand on stage and perform her own song.

ZEIRO

Time code: 00:02:57 – 00:04:05

Zeiro is sixteen. For Zeiro, listening to music, the lyrics and the way songs are formed, is a coping mechanism. They learnt about Girls Rock! from their psychologist. Zeiro's biggest fear about camp is that everyone is going to be the same and that they will feel different. Zeiro hopes that unlike school, Girls Rock! will be a place where they are accepted.

MIKA

Time code: 00:05:11 – 00:06:05

Mika is twelve. She is excited to attend Girls Rock! because it is an opportunity for her and the other campers to prove that girls can play rock instruments like guitar and drums. Mika is already aware of the need to challenge the lack of female representation in the music industry.

PHOEBE

Time codes:

00:07:18 – 00:08:35 and 00:09:43 – 00:10:40

Phoebe is sixteen. Her love of music was encouraged by her father, recently deceased, who was a musician and a music therapist. As an aspiring musician, Phoebe has been searching for a community to support her ambitions and would like to form a band. While she enjoys playing classical music, Phoebe is looking forward to the chance to play rock music at camp. For Phoebe, music is a way to express how she is feeling. She acknowledges that it has helped her through what she calls 'tough times'.

DAKOTA

Time code: 00:11:22 – 00:12:52

Dakota is thirteen. She is currently learning how to play the piano and is taking singing lessons. One of Dakota's earliest memories is playing the keyboard. Aside from music, Dakota enjoys playing video games and spending time on YouTube. For Dakota, the online world is a safe space.

- As you watch, *No Time For Quiet*, make notes about the campers who are the protagonists of the story on Table 1.

- Why do you think the filmmakers decided to profile Lucy, Zeiro, Mika, Phoebe and Dakota?



Campers

Interests

Musical preferences,
skills and ambitionsReasons for attending
Girls Rock!**Lucy****Zeiro****Mika****Phoebe****Dakota**



COURTNEY BARNETT

Time code: 00:17:42 – 00:21:00

‘As a female musician, I’ve, yeah, I’ve probably encountered five times more challenges.’ – Courtney Barnett

- Who is Courtney Barnett? What has she achieved during her career as a musician? Begin your research online by visiting Courtney’s official website at <http://www.courtneybarnett.com.au/>. Spend time listening to Courtney Barnett’s music. If you do not own copies of Courtney Barnett’s music, you can listen online by accessing her artist profile on Spotify at <https://open.spotify.com/artist/4OOIG5eBXSkSAAEeKJb5Y>. Watch music videos of Courtney Barnett’s songs on YouTube by using the following link: https://www.youtube.com/playlist?list=PLuoF6akxiyWLI5cdaFDVyf_qO556sCHoW. Make a bio poster, like those that are pinned on the walls of the camp venue, for Courtney Barnett.

Courtney performs for the campers and then spends time answering the campers’ questions. One girl shares the story of being in hospital and a nurse’s suggestion that she listen to Courtney’s song ‘Depreston’. Another girl asks Courtney how she felt when she first performed. Courtney admits to being absolutely terrified and that she still gets nervous. Later on, she signs autographs, spends time talking with the campers and makes a zine for them to read.

In an interview with the filmmakers, Courtney acknowledges that she would have liked to had access to an opportunity like Girls Rock! when she was growing up.

- Why do you think Courtney Barnett is qualified for and suited to the role of camp mentor?

4 Camp mentors

Key ideas: mentoring and positive role models

A mentor is an experienced person who advises and helps somebody with less experience over a period of time.

- Who are your mentors? How have they helped you? Why are you grateful for their support? Write a letter to someone who has offered you mentoring, expressing your gratitude for the difference they have made in your life.

The mentors at Girls Rock! Melbourne include musician Courtney Barnett, spoken word artist Sukhjit Khalsa and the post-punk band Cable Ties.

- Based on your viewing of *No Time For Quiet*, write a role description for a camp mentor.
*A role description explains the work an employee is expected to perform. It describes the activities and accountability of the person who fills the role, as well as the skills, knowledge and characteristics they require.
- How do the camp mentors view their role?
- Describe the camp mentors’ relationships with the campers.
- List the benefits of the mentoring relationship for the campers and the mentors.

SUKHJIT KHALSA

Time codes: 00:24:32 – 00:26:18 and 00:26:21 – 00:27:24

'If I'd participated in something like girls' rock, I think I would have become such a strong battler.' – Sukhjit Khalsa

- Who is Sukhjit Khalsa? What has she achieved during her career as a spoken word performer?
Begin your research online at <https://www.sbs.com.au/language/english/audio/it-hurts-the-most-when-your-own-community-bullies-you-sukhjit-kaur-khalsa>. Her performance on *Australia's Got Talent* can be viewed via YouTube.
*Teachers can access information about Sukhjit Khalsa for students on her Facebook page at <https://www.facebook.com/sookjeet/>.
Make a bio poster, like those that are pinned on the walls of the camp venue, for Sukhjit Khalsa.

Spoken word performer Sukhjit Khalsa encourages the campers to own the stage when expressing their point of view. She talks to the campers about having insecurities, recounting how she obsessed about her hair after someone called her gorilla girl and telling them that 'Even Beyoncé has insecurities'.

- Why do you think Sukhjit Khalsa is qualified for and suited to the role of camp mentor?

Inspired by Sukhjit, Lucy adds spoken word to her band's song. She tells the filmmakers,

'Recently I've written lyrics and I've actually had a slam poem from a while ago that I wanted to incorporate because it had the same kind of theme and I was inspired by Sukhjit to incorporate that into my music.'

- How does Sukhjit Khalsa influence Lucy's understanding of how she wants to use her voice?

CABLE TIES

Time code: 00:28:30 – 00:30:12

'All of the workshops and the bands have been so inspiring. So, yeah, it's been just as valuable for me this week as it has for the campers I think.' – Shauna Boyle

Stage presence is an important aspect of the campers' final performance. Melbourne punk legends Cable Ties show them how it's done.

- Who are Cable Ties? What have they achieved during their career as a band?
Spend time listening to Cable Ties' music. If you do not own copies of Cable Ties' music, you can listen online by accessing their artist profile on Spotify at <https://open.spotify.com/artist/2DHxsgHVEiupQyVWHI1XIW>. Watch music videos of Cable Ties' songs on YouTube by using the following link: <https://www.youtube.com/channel/UCOadhWn1QBxReH4SzfVMCAQ/featured>.
*Teachers can access information about Cable Ties for students on the band's Facebook page at <https://www.facebook.com/cableties1/>.
Make a bio poster, like those that are pinned on the walls of the camp venue, for Cable Ties.
- Why do you think Cable Ties are qualified for and suited to the role of camp mentor?

5 Rejecting stereotypes

Time code: 00:04:11 – 00:05:00

Key idea: challenging conventions and expectations

Having welcomed the participants and explained the objectives of the camp, Sally lists the negative stereotypes that are often associated with being a girl. She rejects that girls are 'catty', 'bitchy', 'competitive', and 'unkind'. Girls Rock! is about girls challenging and moving beyond these stereotypes by supporting each other.

- Do you agree with Sally that girls' behaviour is often negatively stereotyped? How does the footage of the first day of camp challenge these stereotypes? Do you think that boys are also subject to negative stereotypes?

Despite portraying itself as rebellious and countercultural, rock music often reinforces stereotypical gender expectations, restricting musicians and the music they create.

- Having watched *No Time For Quiet*, explain how Girls Rock! challenges stereotypes associated with creating and performing rock music.

6 Feeling included

Time codes:

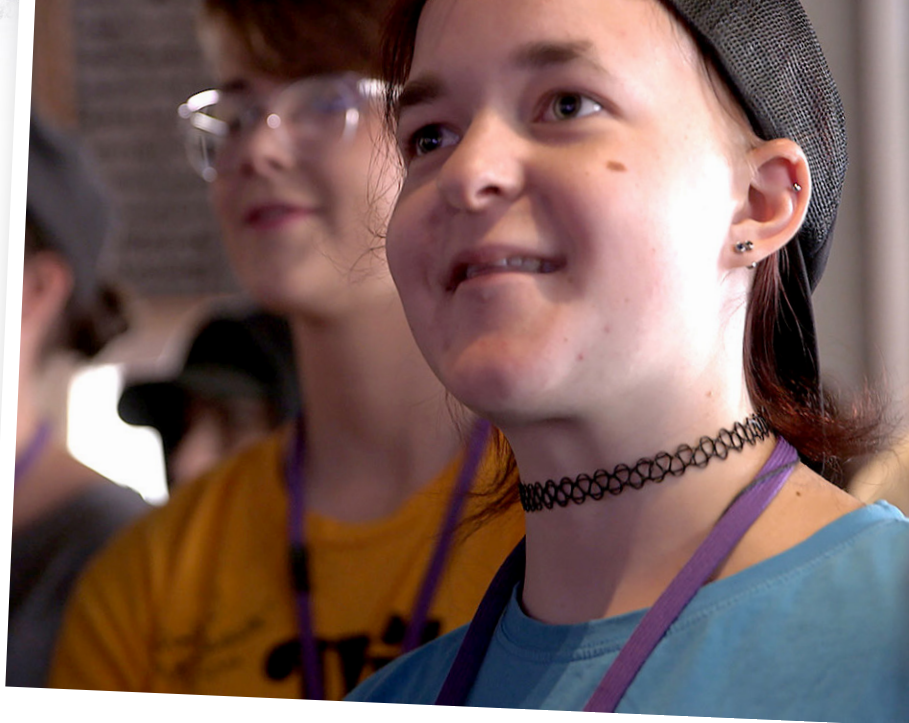
00:06:11 – 00:07:17 and 00:13:49 – 00:14:47

Key ideas: inclusion and gender identity

Making sure everyone feels included is key to Girls Rock! philosophy. Sukhjit Khalsa admits that one of the biggest challenges she has faced is the feeling that she did not belong. Courtney Barnett remarks she has been lucky enough to find her tribe of people who are encouraging and make her feel safe and inspired. For Jenny McKechnie from Cable Ties, the amazing thing about Girls Rock! is that it gives girls and transgender youth a space where they can be comfortable to come out and play.

- Icebreakers are one of the strategies that Girls Rock! rely on to help the campers settle in and get to know each other. One of the icebreakers featured in *No Time For Quiet* requires the campers to answer the question: 'If you could be in any band in the world - living or dead, what band would that be and why?' Why do Phoebe, Zeiro and Lucy find this activity difficult?
Spend time as a class, answering this icebreaker question. Afterwards, discuss the experience. What did you learn about your peers? Did anyone's answer surprise you? Why? Did you find someone that wants to join the same band as you? Did you find someone who shares your taste in music?
- What are the rules of Girls Rock!? Some might say that it's not very punk rock to follow rules! Why do you think it is necessary for Girls Rock! to have rules? How do the rules of Girls Rock! differ from some of the rules that you encounter in your day to day life?

Jay, one of the camp volunteers talks to the teenagers about inclusivity. They explain that they



identify as non-binary – their pronouns are they and them. Jay encourages the campers to ask each other what their preferred pronouns are rather than assume. Zeiro, who is standing listening, smiles.

Zeiro is someone who identifies as gender fluid. Zeiro explains that is very difficult for people to understand and admits that it is confusing. Sometimes Zeiro feels more like a girl and sometimes more like a boy. In *No Time For Quiet*, the filmmakers use an animated gingerbread person to explain the meaning of sex, sexuality and gender.

- Explain the significance of the name tags that the campers make on Day 1.
In the spirit of Girls Rock!, spend time as a class making name tags and then using these name tags to re-introduce yourselves to each other.

Personal pronouns are the words used in place of specific people, places or things. Pronouns like 'me', 'myself' and 'I' are how people refer to themselves. Pronouns like 'you', 'she', 'he' and 'they' are some pronouns that people use to refer to others. A person's pronouns are the third-person singular pronouns that they would like others to use for them. Personal pronouns are used to convey a person's gender identity and do not necessarily align with the sex a person was assigned at birth.

- Why does it matter what pronouns you use to refer to someone? Why is it important that we ask rather than assume what pronouns we should use when referring to a person? Why is it important that as a society we normalise the use of non-binary pronouns?

If you realise that you have mistakenly referred to someone using the wrong pronoun, the best thing to do is apologise, correct yourself and move on. You can say something like, 'Sorry, I meant they.'



7 Forming a band

Time codes: 00:12:54 – 00:13:57
and 00:21:01 – 00:24:28

Key ideas: creative expression and the creative process

Each camper is assigned a group to work with for the week. Each band has a band coach to guide them through the process of forming a band, composing a song and rehearsing their performance.

- Are you in a band or have you ever been in a band? Would you like to form or join a band? Share your answers to one or more of these questions with the class.
- Laila, Kirsty and Levy are three of the Girls Rock! band coaches that are featured in *No Time For Quiet*.

What is coaching? Have you ever participated in an activity that required you to be coached? Have you ever hired a coach? What are the benefits of working with a coach?

Based on your viewing of *No Time For Quiet*, what is the role of a band coach? How do Laila, Kirsty and Levy encourage and support the bands that they are responsible for coaching? How do the campers respond to Laila, Kirsty and Levy's coaching?

- 'A lot of people put how they feel into music and then I can relate but I want to be the person who puts my stuff into music.' – Zeiro
Zeiro's band begin writing a song inspired by Courtney Barnett's performance. In another band room, Dakota draws on the Walt Disney film *Peter Pan* to write lyrics. How do Zeiro, Dakota and Lucy use song writing to express their experiences and points of view?
- Having watched the footage of the band rehearsals, spend time discussing the significance of establishing a creative process and a space in which to create music. What does *No Time For Quiet* suggest about the creative process of making music? Why do you think Girls Rock! is a safe space?



8 Performance anxiety

Key idea: Mental health and wellbeing

Time codes:

00:14:48 – 00:16:22; 00:16:32 – 00:17:38;

and 00:30:16 – 00:36:41

While the footage of Lucy performing with her band supported by their band coach Levy, highlights the safe space that is Girls Rock!, Lucy still finds the experience quite intimidating. She is in an unfamiliar environment with people that she does not know all that well. Lucy is not the only camper who feels the pressure of performing in front of new people. It is also an overwhelming experience for Phoebe.

- Both Lucy and Phoebe have experienced times of poor mental health. The girls honestly and bravely describe their struggles. The filmmakers use animation to portray Lucy's experiences of anxiety and Phoebe's experiences of psychosis. What were you thinking and feeling as you watched and listened to Lucy and Phoebe's stories of their mental health? How have their experiences of poor mental health impacted on them personally and socially? Were you surprised by their willingness to share their experiences of poor mental health with the filmmakers? Why is it important for us, as individuals and as a society, to speak openly and honestly about mental health issues?

With only one day left to perfect their performance, Zeiro feels anxious. They remain outside the band room despite band coach Kirsty's encouragement.

- 'Performing to people is so scary. I'm just afraid of like everything. I'm going to stuff up my notes. That I'm going to trip and fall. I'm going to just freeze. Fall off the stage. The roof is going to collapse. There's going to be an aeroplane that comes through the roof. But I just work myself up so much and then I'll just end up crying in a heap.' – Zeiro
Like Zeiro, does performing in front of an audience make you feel anxious? Why do you think the filmmakers decided to use an animation to portray Zeiro's performance anxiety?
- Write a close analysis of the dress rehearsal sequence. Your analysis should refer to the performances of individuals and the bands. Your analysis should also refer to the way the campers in the audience support their peers. How does this sequence challenge the negative stereotypes that are often associated with girls' behaviour? How does this sequence portray female friendship?

9 Girls Rock! showcase

Time code: 00:36:44 – 00:45:19

Key ideas: female empowerment and creative expression

Backstage at the Girls Rock! showcase before their first live performance, Zeiro acknowledges that they are feeling good, Phoebe hopes she remembers the lyrics, Lucy is nervous but excited and Mika is happy to be able to show the audience what they have worked for.

- What does the backstage footage suggest about the campers' willingness to perform?
- How do the filmmakers portray both the musicians and the audience's anticipation and excitement?

The footage captures the performances, highlighting in particular, the talents of Stitches of Fate, The Alienated, Sounds of Saturn and Youth Oddity. The audience comprised of Girls Rock! staff, family and friends, are impressed and emotional as they witness what the campers have achieved.

- What were you thinking and feeling as you watched the performances?
- Explain the significance of the footage of the audience watching the performances.

In reflecting on their experience, Zeiro speaks of feeling more included than they ever have before. Lucy acknowledges that she has conquered one of her biggest fears and she is so proud of herself that she didn't cry. She feels excited about her future. Phoebe is proud of her band and all the other bands.

- Imagine that you are a music journalist, your task is to write a review of the Girls Rock! showcase. Before you begin, spend some time reading online gig reviews. *BEAT* magazine is a good starting point. Access recent reviews of live music performances at <https://www.beat.com.au/music/live/>.

10 18 months later

Time code: 00:45:20 – 00:51:30

Key ideas: mental health and wellbeing, self-esteem and self-expression

Adjusting back into teenage life after Girls Rock! was harder for some than others. Phoebe was hospitalised for several months after attempting suicide. She explains,

'After coming out of Girls Rock! I was on a real high and then being in the world again and not really having any friends, I hit rock bottom. I was just in a really, really, bad place.'

For Lucy, not having the support of Girls Rock! proved challenging when she experienced a period of poor mental health. She struggled to write poetry and she stopped writing music.

As they share their stories, it is apparent that music has played an important role in their recovery. Lucy can't wait to be able to enjoy the friendship that is part of being in a band and is looking forward to standing on a stage and performing. Through treatment and medication, Phoebe's mental health has improved and she is happier. She acknowledges that staying in touch with Girls Rock! band coach, Kirsty, was also helpful.

Girls Rock! gave Mika the confidence she needed to pursue her passion. She has been joining bands at school and enjoys jamming with others. Mika tells the filmmakers,

'If I had a daughter that was twelve I would definitely tell her that she absolutely rocks. That she can do anything. That she can be anything. I want her to be able to use her voice and feel like she, you know, can own the space that she's in.'

Her parents are proud of what she is achieving both personally and musically and acknowledge the positive influence of Girls Rock! in their daughter's life.

While Dakota is still connected to her online life, she has been spending more time in the real world working with a music artist named Sarah C. and recording her first single. Dakota believes that she is accomplishing her dreams.

- Drawing on the footage of the Girls Rock! showcase and the interviews with the campers and their families filmed 18 months later, complete Table 2.

▶ "Jump to Table 2" on page 14





Campers	Personal outcomes	Musical outcomes
Lucy		
Zeiro		
Mika		
Phoebe		
Dakota		



before learning drums was really cool and doing drumming has allowed me to still have a major role in the band but not be like so much at the front and everyone staring at me. And it was really cool because it was such like a supportive environment.’ – Zeiro
 ‘Coming back to camp has just been amazing. I’ve definitely started to come out of my shell. As young women we feel really insecure about ourselves, I know I do. Here I’m able to forget about voices and feeling so insecure. I just love it so much and I want to, I just want to live here.’ – Phoebe

Use these claims to explain the difference that Girls Rock! has made in the lives of Lucy, Phoebe and Zeiro. How does the footage of the Girls Rock! showcase at the Northcote Social Club endorse their claims?

- ‘These days it’s become a lot easier being myself. Being able to take different things I learnt from camp and applying them has enabled me to just be myself and not have to worry so much and that’s just really cool because I think that’s something I definitely really wanted for a long time – just to be ok.’ – Zeiro

In the closing sequence of *No Time For Quiet*, Phoebe and Zeiro head to the Tote in Collingwood, Melbourne, to watch live music. How does this sequence endorse that for both Phoebe and Zeiro it has become a lot easier for them to be themselves? How does this sequence convey to the audience that both Phoebe and Zeiro, to use Zeiro’s description, are ‘ok’?

11 The second Girls Rock! showcase

Time code: 00:51:39 – 00:54:36

Key ideas: the power of community and female friendship

Lucy, Phoebe and Zeiro jump at the chance to reunite with the Girls Rock! community.

- ‘It’s so empowering to stand on stage and have people, it sounds really like lame, but people compliment me. It was very nice to have that support through Girls Rock! I feel supported and I feel like I can just be myself I don’t feel shy. I do but not as shy. I feel I can be very open with my feelings and with my voice.’ – Lucy
 ‘Even though I’d never played



Projects

* Project 1

Gender equality and empowerment

Gender equality is achieved when all people have full access to the rights and opportunities society has to offer, regardless of gender.

- Does society limit you and tell you what you should or shouldn't be?
- What is inequality? What is gender inequality? What is empowerment? What is gender empowerment? What is the meaning of the idiom 'a level playing field'?
- Hold a class Q & A session to discuss students' answers to the following questions. Is music a man's world? Are male, female and gender diverse musicians treated differently by society? Are female musicians subjected to stereotyping? Are gender diverse musicians subjected to stereotyping? Does music made by women and gender diverse people get the recognition it deserves? Is the music industry inclusive? Is the music industry sexist? Is it easy for female and gender diverse musicians to pursue a career in music and achieve success?
- Why is female participation in music important? What may stop girls and women participating in music? Working as a class, list the personal, social and cultural factors that may be barriers to participation.
- How can girls' and women's participation in music challenge gender stereotypes? How can girls' and women's participation in music challenge discriminatory attitudes? How can girls' and women's participation in music create more inclusive environments in music and life? Drawing on key scenes from *No Time For Quiet*, describe how Girls Rock! is challenging and changing the way that people perceive female participation in music.

* Project 2

Your relationship with music

Your task is to record a podcast about your relationship with music. Your podcast will be a solo-cast. A solo-cast is a monologue on a subject that is important to the presenter. Your podcast should be three minutes long. Your podcast will be available for other students in the class to listen to via a class website.

* Project 3

Women rock!

The walls of the Girls Rock! Melbourne venue are decorated with the biographies of iconic female musicians such as Patti Smith, Debra Harry, Pat Benatar, Joan Jett and Beth Ditto. The posters are there to inspire the campers. These are the women in music who have made it possible for others to achieve their dreams. Choose a female musician that you find inspiring. Research their life and career. Drawing on your research, make a poster like the ones featured in *No Time For Quiet*.

* Project 4

Making a zine

No Time For Quiet documents Courtney Barnett's making a zine about music to distribute to the campers at Girls Rock! Courtney learnt to make zines at the first Australian Girls Rock! in Canberra. A photograph of the zine, titled 'A Couple of Kool Things Off the Top of My Head', can be found online at <https://www.abc.net.au/triplej/programs/hack/girls-rock-melbourne/8180266>.

A zine is a self-published, small circulation publication on a special interest. Zines are produced independently as alternatives to mainstream magazine culture. Your task is to make a zine. Use print and digital resources and your personal knowledge of your selected subject to compile the zine. Your likely audience will be other fans.

Begin by making a list of content ideas. Once you have decided on the content, write the text that will appear on each page. Your text must be original. If you were to include text written by another author, you would do so for a very good reason and would acknowledge the source. A good rule to follow is 80/20 – that is 80% (if not more) of the text should be original. Will you create original artwork or will you use existing images? If you use existing images, you will need to reference the creators and sources of these images. You will need to design a front and back cover. You will need to settle on a size for the zine and make other formatting decisions. The easiest size for a zine is usually A5 or A6. You might like to start with a zine like Courtney's that only uses one piece of A4 paper. Recommended link: <https://www.youtube.com/watch?v=XZ9Jw4HnJpw>.

Ask your teacher to act as your editor. Ask a peer to proofread your zine. When you have finished your zine, photocopy or print copies for your peers to read and enjoy.

Make some noise

Imagine if there was a day at your school inspired by Girls Rock! What would it look like? What would it sound like? Who could help you make it happen? Talk to the Music staff about the viability of the project. With their support and assistance, write a proposal and submit it to your school's leadership team for approval. Your proposal should state the name, purpose, audience and objectives of the project. When the project is approved, form a committee and start planning the logistics of the event.

Extended responses

The following topics can be used as the focus for text responses, class forums and team debates. The topics allow students to discuss the key ideas explored in *No Time For Quiet*.

- 'No Time For Quiet endorses that gender should not dictate whether a person can play music.' Discuss.
- 'No Time For Quiet shows that Girls Rock! is more than just a music camp.' Discuss.
- 'The message of *No Time For Quiet* is that everyone's voice needs to be heard.' Discuss.
- 'No Time For Quiet reinforces the importance of finding a safe space for self-expression.' Discuss.

Key creatives

HYLTON SHAW | WRITER & DIRECTOR

For the past seven years, Hylton Shaw has worked in a range of freelance positions within film and television production including production coordinating, casting and research. Most recently, Shaw has focused on television drama production and has worked on shows such as *Wentworth*, *Glitch* and *Five Bedrooms*. In 2015, Shaw co-produced short film *Sinkhole* which played at over ten international Film Festivals including The St Kilda Film Festival and Edinburgh Short Film Festival. In 2017, she production managed feature documentary *Guardians of the Strait*. *No Time For Quiet* is Shaw's first foray into directing which she has co-written and co-directed with Samantha Dinning alongside Film Camp's Phillipa Campey and Executive Producer Claire Jager. Shaw is a dedicated impact storyteller and is committed to amplifying the voices of the LGBTQIA+ community.

SAMANTHA DINNING | WRITER & DIRECTOR

Samantha Dinning is creative producer/director at Film Camp working across a slate of documentary and drama projects. Recent producing credits include the ABC *Art Bite* series, *The Unmissables*, and the NITV series, *Treaty Docs*. Dinning is currently producing theatrical documentary *Palazzo Di Cozzo* and *The Vinyl Records: Destroy Phallus Oppression*. In 2014, Dinning teamed up with award-winning producer/director Claire Jager to make the feature documentary *Guardians of the Strait*, which Dinning co-produced and shot. During this time, she also wrote and directed her first short drama *Sinkhole*, which played at over ten local and international Film Festivals including St Kilda, Dungong ACCTA Social Shorts and Edinburgh Short Film Festival.

PHILIPPA CAMPEY | PRODUCER

Phillippa Campey is an independent producer and founder of Film Camp, based in Melbourne. Over the past fifteen years, Film Camp has produced many critically acclaimed and commercially successful documentaries for cinema, including *Bastardy*, *murundak: Songs of Freedom*, and television including *Iraq, My Country* and *The Fibros and the Silvertails*. Campey's films have won awards at Cannes, Sundance, AFI Fest, FIFO and Seminci Valladolid, and have screened at over 100 festivals in the world including Berlinale, Telluride, True/False, BFI London and Sheffield Doc/Fest. She has recently produced a theatrical documentary about artist, cartoonist and national living treasure, Michael Leunig called *The Leunig Fragments*; and *Brazen Hussies*, a history of the women's liberation movement in Australia

CREDITS

Written and directed by
Samantha Dinning and Hylton Shaw

Produced by Phillipa Campey
Edited by Jane Usher

Additional editing by Natalie Nalesnyik

Composer Amelia Barden
Sound Designers Keith Thomas and Lynne Butler, Alchemy

Audio
Animator Isobel Knowles
Executive Producers Claire Jager and Marylou Verberne

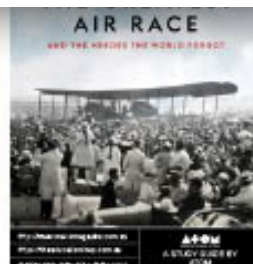
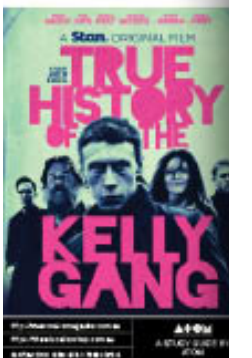
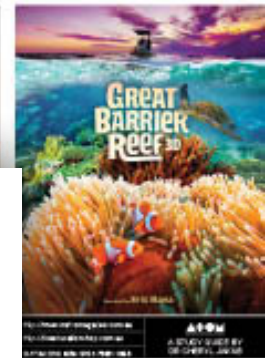
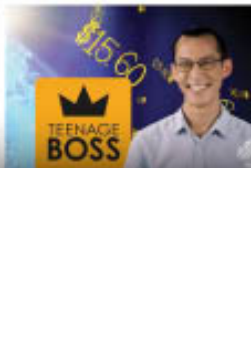
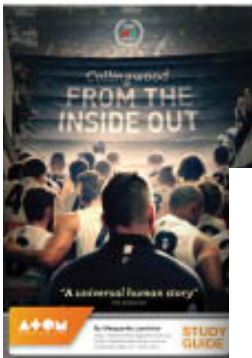
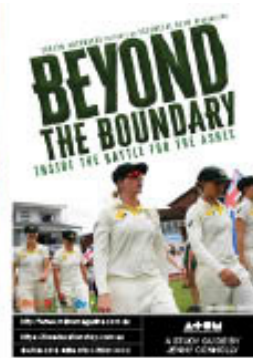
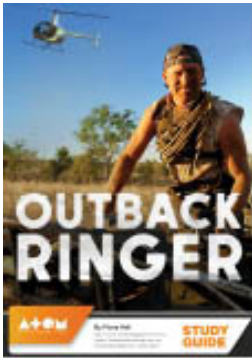
Producers Samantha Dinning and Hylton Shaw

FEATURING

Lucy Anderson
Mika James
Phoebe Kinrade
Dakota Rediger-Jones
Zeiro Richards

ALSO FEATURING

Courtney Barnett
Sukhjot Khalsa
Cable Ties – Shauna Boyle Nick Brown and Jenny McKechnie



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