

A FILM BY NEIL TRIFFETT



EMO

THE MUSICAL



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A **STUDY GUIDE** BY FIONA VILLELLA



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» OVERVIEW

Key themes / film's narrative

Despite advancements in technology, globalisation and higher living standards, the challenge of being a teenager in the 21st century is just as hard as it was decades earlier. The search for one's true identity and, crucially, the courage and the confidence to be comfortable with who one is, to accept it and live accordingly is more painstaking than ever before. Our hyper-image conscious, postmodern world brings with it a heightened awareness of stereotypes, images and sub-cultures that has led to an increasing tendency amongst young people to pigeon-hole and 'label' each other.

At any typical high school setting are a range of sub-groups, which differ according to identifiable features like language idioms and tone of speech, clothing and make-up, hair styles, music tastes, worldview, and values and attitudes. A young person will gravitate toward the group they feel most affinity with. While it seems a positive thing that high school communities include a diversity of sub-groups catering to different kinds of people, a negative consequence is that these groups have great potential to 'box' individuals in according to strict codes of behaviour and thought, thereby curtailing individual freedom of expression. The myriad rules and codes that each group follows have the potential to oppress the individual and throttle any course of action or line of thinking that deviates from the 'norm'.

The comforts of belonging to a group and not being alone - not roaming the wilderness of the social high school landscape in dreadful solitude - quickly turn sour when one is pressured to do and say things that just don't feel right. These crucial moments force us to make a choice - do we cave in



to the pressure to follow the group or do we strike out, go out alone and face the consequences? These are big internal conflicts that are played out again and again in movies and literature since these art forms were first created. Why? Because these choices define who we are. They determine who has the courage to be an individual and think for themselves and who doesn't. As a result, they're touchstones and key turning points in the formation of self-identity.

Emo the musical, a musical coming-of-age story, tackles all of these big ideas and themes. A swift introductory sequence conveyed entirely through music establishes the main character and his current dilemma. Ethan, a tall, wiry teenager with an angelic face, is a complete oddball at his stuffy, private school because he is the only emo amongst the student cohort. As a result, Ethan navigates the social landscape solo and, as evident in the film's opening sequence, receives quite a hammering in the meantime. He has his guitar broken, is physically beaten, and is generally scorned and laughed at. Ethan's experience of relentless social humiliation and isolation drives him to the absolute edge: the act of suicide, which conveniently happens to suit his emo image. Ethan attempts to hang himself in the very public space of the school grounds with a bunch of students looking on in the background. However, he lacks the will to go through with it and is eventually expelled.

The edge of these confronting and disturbing images of social isolation, bullying and suicide is taken off and tempered by the elements of satire and irony in the musical composition and lyrics, which play throughout the entire opening sequence.

Ethan moves to a new high school, Seymour High, and, much to his relief and satisfaction, quickly learns there is an emo group at the school, which





has a band titled *Worst Day Ever* who happen to be seeking a new member. Ethan is determined to join the band and finally belong to a group of like-minded folk. *Worst Day Ever* comprises Bradley, the emo ringleader at the school, Roz and Jay. Whilst auditioning for the band, it is not Ethan's obvious musical abilities that win him a spot but his personal story of attempted suicide, which cements his image as a true emo. The overriding importance of the 'image' is explored in the film in the way Bradley blindly worships his role model, Doug Skeleton, an excessive and exaggerated figure of emo sub-culture.

Meanwhile, Ethan spots Trinity in the school corridor singing along with a musical group titled *Hope* who Ethan later learns are Christian evangelicals. He is instantly attracted to Trinity, a classically pretty girl, who senses his attraction and in a forward and assertive manner attempts to organise a date. Ethan, acting in full awareness of his emo 'image', quickly extinguishes her desire by declaring his atheism and plainly stating that he has nothing in common with her. Trinity is whisked away from Ethan by Isaac, the head of *Hope* and Christian ringleader at the school.

The narrative drive of *Emo the musical* is the issue of who will win the upcoming state school rock concert: *Worst Day Ever* or *Hope*. Tensions flare up between the two sub-groups particularly over rehearsal space as well as general conflicting world-views. Caught in the middle are Trinity and Ethan whose love and affection for each other swells after they spend time together in order to complete a joint homework project thrust upon them. In this sequence, Trinity rightly suspects Ethan's 'emo' image is surface-deep and Ethan finds himself falling for Trinity's sweet innocence and radiance conveyed in a catchy folk musical number. However, the two must hide their love for each other from the



judgemental eyes of their sub-cultural overlords and group members.

There are obvious parallels in the film's narrative and the most important one is between the two sub-groups: the emos and the Christians. Although they are traditionally viewed as opposites - one embraces all positive things in life; the other all negative things - they are shown in this film to operate in extremely similar ways. Both are led by zealots (Bradley and Isaac) who put the ideologies of their sub-cultural group ahead of the well-being of their members. Both leaders insist their group members adhere to strict rules and codes of behaviour that hurt and deny the members the freedom to express themselves. To his sport teacher, Bradley states with upmost conviction: "Sport is a tool used by fascists and dictators". However, he is blind to the fact that his key ally, Roz, has a natural aptitude for sport and an inner burning desire to play basketball, which she is forced to suppress in order to uphold her emo 'image'. Any moral purchase the Christian group claims is undermined by blatant hypocritical behaviour. For example, Isaac denounces pre-marital sex yet he is responsible for getting one of the Christian group members, Jamali, pregnant. Christianity's paternalism and denunciation of homosexuality is parodied, scorned and ridiculed in Isaac's persistent claim



to having rescued Jamali from the Hindus in India (despite her claims she's Sri Lankan) and the way he orders Peter to the 'farm' to treat his disease of homosexuality.

As the narrative progresses, Ethan and Trinity find themselves questioning the ethical behaviour of their respective sub-group and feeling increasingly uncomfortable about belonging to their group. Ethan is forced to couple with Roz, who he is not attracted to, in order to uphold the image of the 'emo power couple'. Ethan is repulsed by his emo peers who don't help Peter whilst Isaac vilifies him for his homosexuality. Trinity is annoyed by Isaac's hypocrisy regarding pre-marital sex and she comes to believe that Jesus, who empathised with suffering and persecution, would have been an 'emo'.

Ethan's emo credibility is savagely attacked by Isaac who spreads the news that Ethan faked his suicide attempt at his previous school, which he inadvertently learns through Trinity. Bradley is horrified and Ethan must prove his emo credibility all over again in order to stay in the group. His plan is to destroy *Hope*'s musical equipment and while they execute the plan, Bradley takes it a step further and sets the room on fire.

Although the school administration declares the culprits will be expelled, they have no evidence to determine who is responsible. Meanwhile wily Isaac is up to another scheme; this time sampling DNA that will eventually frame the emos as responsible for the arson attack, thereby nullifying them from participating in the state school rock concert. The DNA results are made public right at the moment when *Worst Day Ever* are on stage about to play at the rock concert. By this stage, Ethan has fallen out with the emos and instead joined the



Christian group *Hope* even going to the length of being baptised in order to qualify as a band member. Ethan 'converts' for Trinity's sake but as Trinity plainly tells Ethan he needs to stop acting in a way that pleases others and instead be true to himself.

The state school rock concert provides several musical sequences that allow for narrative resolution. During the performance by *Hope*, the tone of music shifts from cheesy and 'wholesome' to raw and rocking as Ethan contributes a bold guitar riff that Trinity and other band members quickly catch on to. Not only does Ethan's guitar riff make *Hope* more popular with the audience it also confirms Ethan's uninhibited self-expression (both his music tastes and music ability) free of others' rules or expectations.

During the performance by *Worst Day Ever*, all social divisions, conflicts and hostilities that were present earlier in the narrative dissolve in spectacular fashion. While performing, Bradley nods to Ethan in the audience to jump onstage; and he is followed soon after by Trinity and Jamali who become spontaneous, enthusiastic members of the band. Roz strips off her emo attire to reveal her basketball uniform underneath, proudly asserting her true self. Each diverse band member - which incorporates emos, Christians and a sport type - is transported by the power of the music. Bradley, Ethan and Trinity sing a different set of lyrics within the one song - a splendid metaphor for the idea that the divergent sub-groups can co-exist harmoniously. Crucially, it is music that allows this possibility of true community and harmony, and it is this traditional characteristic feature of the musical genre that *Emo the musical* lovingly and faithfully fulfils.



» CURRICULUM LINKS

This unit of work relates to the following standards taken from the Australian Curriculum Year 10 English level.

Literacy

Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)

Identify and explore the purposes and effects of different text structures and language features of spoken texts, and use this knowledge to create purposeful texts that inform, persuade and engage (ACELY1750)

Use organisation patterns, voice and language conventions to present a point of view on a subject, speaking clearly, coherently and with effect, using logic, imagery and rhetorical devices to engage audiences (ACELY1813)

Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences (ACELY1752)

Literature

Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639)

Reflect on, extend, endorse or refute others' interpretations of and responses to literature (ACELT1640)

Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response (ACELT1641)

Evaluate the social, moral and ethical positions represented in texts (ACELT1812)

Identify, explain and discuss how narrative viewpoint, structure, characterisation and devices including analogy and satire shape different interpretations and responses to a text (ACELT1642)



» PRE-VIEWING TASKS

A. VOCABULARY SORTING ACTIVITY

1. Students determine how well they know these words by placing them in the column that best describes what they know about each one.

[See Worksheet 1](#)

2. Students look up the definition for all the words in the first column (Don't know the word at all) and write the definitions in their workbooks.

B. THE MUSICAL

Teacher shows a clip from a well-known movie musical such as *Singin' in the Rain*, *Grease* or *Frozen*. The clip should be a musical sequence that is pivotal to the narrative, such as Gene Kelly's declaration of love ("Singing in the rain"), the union of Danny and Sandy at the culmination of *Grease* ("You're the one that I want") or Elsa's earth-shattering moment of self-expression in *Frozen* ("Let it Go").

After the clip, get students to:

- Write down all the movie musicals you've ever seen
- Compare your list with the person next to you
- Write down your definition of the term 'movie





musical'

- Compare your definition with the person next to you
- Explain why you think movie musicals are such a popular form of entertainment

As a class, share the lists of musicals and the definition, and arrive at a common definition of the 'movie musical' that the whole class can use and refer to throughout the unit. The definition should be along these lines: A film genre that combines a personal story (a love story, coming-of-age narrative) with musical sequences where the characters express their feelings through song and dance and where all narrative tensions are ultimately resolved through a musical production number.



C. INTRODUCTION TO THE MUSICAL AS A FILM GENRE

Some important facts to know about the movie musical:

- It emerged in America during the 1920s and 1930s, at the commencement of the Classical Hollywood studio era (late 1920s-1960s)
- Its roots are in vaudeville, music hall and theatre (such as New York's Broadway stage productions)
- Hollywood's first talking film was also a musical, *The Jazz Singer* (1927)
- In the 40s, the movie musical became a highly sophisticated genre with large budgets, huge stars (such as Gene Kelly, Fred Astaire, Ginger Rogers) and well-known directors (such as Vincente Minnelli, Arthur Freed)
- Historically, the movie musical is a very popular form of entertainment, consumed eagerly during the Classical Hollywood era by American audiences who were constantly fed the form through the industry's mass distribution and exhibition system
- The movie musical can easily 'cross-pollinate' with other genres forming hybrids such as musical westerns, musical comedy, musical melodramas, musical teen films and musical children's animations. Even musical horror (think *The Rocky Horror Picture Show*). Can you think of any musical hybrids you've seen?
- The movie musical continues to be a popular genre of movie entertainment; consider, for example, the huge recent success of *Frozen* and the hit song *Let it go*, which captured the hearts



of millions worldwide, and teen musicals such as *High School Musical* and Australia's own *Emo the Musical*.

- *Emo the Musical* combines the conventions of the musical genre with an irreverent attitude that interrogates all aspects of present-day society (conservative ideologies and image-obsessed youth culture)

Characteristics of the musical genre, established during the Classical Hollywood era:

- Presence of 'stars' (big names in entertainment)
- The performers directly addressed the audience/camera during musical numbers
- There was an important and complex relationship between the story and the film's musical numbers. The story (the characters, the conflict) provides the framework for the musical numbers. It provides their underlying purpose and it ensures their emotional appeal since the musical numbers involve characters' emotive self-expression.
- A popular narrative device of the musical genre includes the 'backstage' subplot, in which inexperienced though ambitious youngsters are desperate to succeed in the entertainment industry. The narrative interweaves their 'backstage' progress (a love story, the hard-won small successes) with musical production numbers and the narrative typically culminates with a grand, majestic musical production in which the aspiring youngsters have made the big time in the entertainment industry and met their true love, celebrating success in both their careers and love lives (i.e. *Broadway Melody* 1929)
- The movie musical integrates the story with musical sequences in two distinct ways: firstly, as the story unfolds the characters will suddenly break into song (and possibly dance) and express their feelings and/or frustrations through music; and, secondly, the narrative builds up to a "show" where the characters will fulfil their role as entertainers and this "show" doubles up as the moment of narrative climax where conflicts are resolved.
- Thomas Schatz argues that musicals exemplify the promise of utopia that is found in all

Hollywood genres. By virtue of the fact that all conflicts are resolved and everyone lives 'happily ever after', Hollywood movies provide the audience with a utopia, a perfect and happy world, pain-free and fulfilling. The musical achieves this in the climatic musical production - which is elaborate and fantastic and sweeps the viewer away - that resolves all the narrative conflict through song and dance.

- The movie musical is an important genre for perpetuating gender stereotypes and typically follows this paradigm: the male lead, an uninhibited, carefree 'music man', is eventually tamed or made socially acceptable by the influence of the virtuous, domestic female lead. The ultimate realisation of this is complicated and delayed during the film thanks to a morally loose 'siren-like' female character. This key characteristic is evident in musicals made in different historical and cultural contexts: classical Hollywood; 1970s post-Hollywood (*Grease*); early 2000s (*High School Musical*); present day (*Emo: the Musical*)

D. SUB-CULTURES

Get students to:

- List all the sub-cultures they can think of.
- Compare their list with the person next to them.
- Place the word 'emo' in the middle of their page and brainstorm everything they know about emos.
- Research the emo sub-culture finding out when, where, why it originated.
- Students debate the topic: Emos are a nuisance and have little to offer society.





» DURING VIEWING

Prior to viewing get students to draw up a table in their workbooks that they will use to take notes whilst viewing the film. Students should take notes on each key sequence summarising the main events as well as jotting down key quotes, comments, predictions and their own questions.

[See Worksheet 2](#)



» POST-VIEWING ACTIVITIES

A. FILM TECHNIQUES

Costume and make-up is used highly effectively throughout the film to establish the characters and the differences between the two main sub-cultures. Costume also reflects the development and the changes of the characters throughout the film.

Watch the following key sequences and take notes on the costume and make-up of the characters.

[See Worksheet 3](#)

B. SIMILARITIES AND DIFFERENCES

The narrative establishes the emos and the Christians as competitive rivals in the lead up to the rock concert. However the filmmakers also draw similarities between the groups, especially in the way their leaders aggressively demand conformity from the group members. Get students to draw up a Venn diagram that explores the similarities and differences between the two groups. They should make notes on each group leaders' interactions with others and the importance they place on following rules as well as other group features such as costume and appearance, values and attitudes.



C. INDIVIDUALITY, IDENTITY AND BELONGING



Writing warm-up

Get students to explore the concepts of 'individuality' and 'belonging' through this writing exercise:

Individuality is...

- | | |
|-------------------------|------------------------------|
| 1. Individuality has... | 4. Individuality is a ... |
| 2. Individuality can... | 5. Individuality is like ... |
| 3. Individuality is ... | |

Get them to swap and share their work with the person next to them. Then get them to choose one of their statements and expand it into a paragraph.



Do the same for the next concept "belonging".

Emo the musical tackles the themes of individuality, identity and belonging. Belonging to a group brings with it strong feelings of connection. However, in order to belong to a group sometimes individuals need to sacrifice who they really are or compromise their values and beliefs. Analyse and explain what the following characters have to sacrifice:

See Worksheet 4:A

Choose one of characters above and one of the following topics. In small groups discuss that topic in relation to that character's journey in the film. Then individually respond in writing.

- We possess true identity when we belong to ourselves and not others.
- We find strength when we belong.
- Identity is shaped by positive and negative experiences.
- Belonging relies on us forfeiting our individuality.
- Our identity is influenced by how others view us.
- Our belonging is not dependent on whether others accept us, but whether we accept ourselves.
- As long as we are confident with ourselves, then we will belong someplace.





D. SATIRICAL VS IRREVERENT?

Throughout the film's production, the filmmakers debated whether the film was satirical or irreverent. *Emo the musical* certainly adopts a playful attitude toward contemporary culture and both conservative and progressive values are interrogated.

What is satire?

Get students to complete the vocab box with a partner. The definition should be in their own words.

See Worksheet 4:B

Share student work with the whole class but also provide a reliable and accurate definition of satire. The Macquarie definition states satire is: "the use of humour, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues."

In small groups, students discuss how satire is present in the following scenes, specifically focusing on what is being satirised (criticised or ridiculed):

- The musical number "Give Up" in which the Christians urge their listeners to forget self-improvement because God loves them for who they are (ugly, deformed, bad at maths etc.)

- The ongoing narrative about Seymour High's financial crisis (its cost cutting measures, its partnership with the pharmaceutical company)
- The introductory musical sequence, which establishes Ethan's personal dilemma (although it provides a harrowing day in the life of a bullied teenager, the tone is light as if it's just another typical teen story)
- Bradley's obsession with Doug Skeleton and the emo image in general over anything else
- Peter's self-censorship of homosexual thoughts via his electro shock therapy and the fine line between pleasure and pain

Get students to complete a vocab box for the concept 'irreverent'. Provide an accurate and reliable definition to share: "showing a lack of respect for people or things that are generally taken seriously".

Emo the musical is mostly irreverent in its representation of Christianity. It is not afraid to poke fun and to critique this bastion of conservative ideology. However, it is important to note that the filmmakers tread carefully in their representation of Christianity. They avoid a one-sided stereotypical representation of the religion and instead offer a balanced portrayal encouraging the viewer to make up their

own mind. They highlight Christianity's 'evil' (its hypocrisy and moralistic, judgemental stance) as well as its progressive elements.

In small groups, discuss how the following images or sequences are irreverent and give them a rating from most to least irreverent.

- The burning of the cross (after Bradley sets it on fire)
- The sequence with Sister Kathleen and her horror at any mention of sexual pleasure. The idea that anything outside of marital sex constitutes 'deviant sex'.
- The Church's view of homosexuality and the guilt that Peter is made to feel
- Isaac's blatant hypocrisy in regards to pre-marital sex
- Isaac's non-Christian behaviour: his sly, vengeful act against Ethan
- Ethan burns Trinity's bible
- [Students' own examples]

In small groups, re-watch the Sister Kathleen sequence and discuss how it provides a progressive view of Christianity. Focus questions:

- How does Trinity arrive at the hypothesis that Jesus must have "been an emo"?
- "Just because Jesus doesn't like it doesn't mean that I don't". Is Peter learning to think for himself?
- Trinity says to Isaac: "You have bad thoughts too, admit it! Who made Jamali pregnant?" Is Trinity changing her views?
- Trinity's St Sebastian 'provocative' T-shirt. How is this another view of Christianity? How does Trinity find a way to be a Christian but also experience desire and pleasure?

E. CURRENT DEBATES

Emo the musical explores current topics such as bullying and homosexuality. The recent educational program Safe Schools generated heated debate in the community over its appropriateness. Students can explore this debate and arrive at their own conclusions. Students can work through the following steps either individually or in pairs:

- Students research the Safe Schools education program: its mission, objectives, purpose
- Students research the response to the program by different sections of the community and summarise these responses
- Students discuss the education program in relation to the character of Peter and how he might have responded to the program
- Students arrive at their own conclusion on this current debate



F. *EMO THE MUSICAL* AND THE MUSICAL GENRE



GENDER STEREOTYPES

The musical genre has often been seen as reinforcing gender stereotypes. A typical narrative paradigm it follows is: male lead is on the wrong track until he meets the 'right' woman who is presented as having positive traits ('wise', 'virtuous', 'domestic') as opposed to the negative traits of her 'rival' ('bossy', 'vindictive', 'greedy').

Explore this narrative paradigm in relation to key sequences from the following films, completing the table and drawing your own conclusions at the end.

[See Worksheet 5:A](#)

THE PROMISE OF UTOPIA

The narrative of film musicals typically culminate at the end of the film with a spectacular production in which all narrative conflict and tension is resolved and the characters celebrate through music. Discuss this idea in relation to the final musical sequence of *Emo the musical*.





Respond to the following short-answer questions:

1. What is so significant about Ethan's edgy guitar solo during *Hope's* performance?
2. How does Doug Skeleton's confession prove that Bradley has been naive all along?
3. How does the camera framing during the final musical performance confirm Ethan and Trinity's union?
4. Ethan admits he did things in order to "fit in". How does this prove he's finally grown up?

H. IRONY



Get students to draw up in their workbooks a vocabulary box for 'irony' as such:

See Worksheet 6:A

Students should fill in the box on their own, without a dictionary, as much as possible but they are able to discuss a definition, related words and an appropriate visual representation for the concept with a partner.

G. CHARACTER DEVELOPMENT



As a coming-of age film, the characters in *Emo the musical* learn important life lessons and experience life-changing moments. Use the table to analyse each character's development. Use the sentence starters to help.

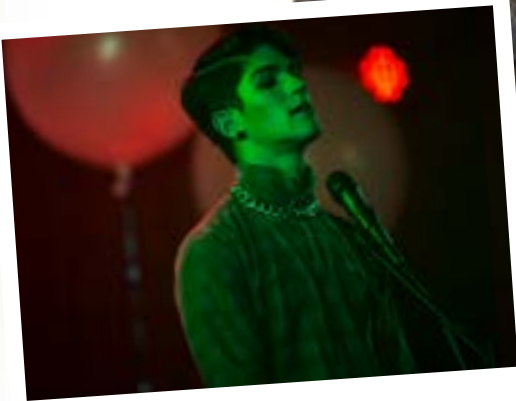
See Worksheet 5:B

Creative writing:

Use one of the following as a creative writing topic:

1. Continue Peter's story from the point where the film ended.
2. Bradley is a changed person after jail
3. Ethan and Trinity write songs together and become hugely successful





Then share results with the whole class.

Given irony is a term that is easily misunderstood it is important that a reliable and accurate definition is shared with the whole class. Macquarie dictionary provides one such definition: “a figure of speech or literary device in which the literal meaning is the opposite of that intended... used in ridicule or merely playfully”.

It can be present in a film via ironic dialogue, ironic juxtaposition of images, and ironic juxtaposition of sound and image. *Emo the musical* exhibits a generous dose of irony, most evident in the emo characters and their self-consciousness and general heightened awareness of ‘labels’ and ‘types’. The image or the label is more important than anything else even your inner, true feelings.

Irony and general self-awareness is often viewed by cultural critics as a characteristic feature of postmodern society, which is a society dominated by the ‘image’, a society that privileges surface over depth, pretence over authenticity, illusion over meaning. (And a general absence of sincerity)

Irony is constantly putting reality in quotation marks. This occurs several times throughout *Emo the Musical*. Complete the table, thinking about how each example from the film uses irony to create a distance between what is real (real feelings, thoughts) and what is constructed.

See Worksheet 6:B



I. FINAL ESSAY WRITING TOPICS

1. “Sport is a tool used by fascists and dictators”. To what extent are Bradley and Isaac dictators of their sub-cultural group?
2. The most important lesson in life is to be true to yourself and not follow the group. Discuss in relation to *Emo the musical*.
3. Music has the power to both unite and divide. Discuss in relation to *Emo the musical*
5. Being young is all about making mistakes. Discuss in relation to *Emo the musical*

DON'T KNOW THE WORD AT ALL	HAVE SEEN OR HEARD THE WORD BUT DON'T KNOW THE MEANING	I THINK I KNOW THE MEANING	I KNOW THE MEANING

WORDS

musical	main character	lighting	editing	well-being	freedom	comedy	irreverent
narrative	minor character	camera-work	identity	stereotype	oppression	tragedy	allegory
conflict	genre	set design	self-image	gender	conform	irony	fascism
resolution	subculture	costume	ideology	individuality	pressure	satire	proselytise

KEY SEQUENCE	SUMMARY NOTES, COMMENTS, PREDICTIONS, QUESTIONS
Introductory sequence	
Ethan arrives at new school, meets the emos, meets Trinity	
Ethan auditions for <i>Worst day ever</i> , Ethan uses his suicide story to get emo cred	
Ethan and Trinity alone at her house	
Ethan and Trinity kiss in the school corridor	
Secretive characters in the library	
Ethan confides in Trinity that his suicide story was fake	
Ethan breaks up with Roz	
Ethan breaks up with Trinity	
Lovers in despair	
<i>Worst day ever</i> perform at house party	
Sexual Deviant confessional seminar/ "Jesus must have been an emo"	
Emos discover Ethan is a faker	
Ethan proves himself again	
Peter's secret love is revealed	
State school rock concert	



KEY SEQUENCES	NOTES ON CHARACTERS' COSTUME AND MAKE-UP
4mins Ethan sees emos from <i>Worst Day Ever</i> performing for the first time	
6mins Ethan sees Christians from <i>Hope</i> performing for the first time	
35 mins Ethan leaves Trinity's house in 'Christian' clothing	
50 mins <i>Worst Day Ever</i> perform "We're all gonna die" at a house party	
54 mins Trinity participates in the "sexual deviant" confessional session led by Sister Kathleen and realises "Maybe Jesus doesn't mind if we're different"	<i>What do you notice about Trinity's outfit and how does it reflect her thoughts about her faith and Ethan at this point?</i>
1:15:45 Ethan tells Isaac he wants to join <i>Hope</i> and play with them in the rock concert	
1:16:45 Roz turns up to the rock concert in a basketball uniform	
1:18:30 Trinity turns up to the rock concert wearing a "provocative" T-shirt (actually a picture of St Sebastian)	

CHARACTER	THEIR PERSONAL SACRIFICE OR COMPROMISE REQUIRED TO JOIN THE GROUP
Roz	
Peter	
Trinity	
Ethan	



B

Definition	Visual
Related words/phrases:	

HIGH SCHOOL MUSICAL

Male lead - personal traits, narrative dilemma	Unconventional female - negative traits	Virtuous female - positive traits	Conclusions about whether the film confirms or challenges gender stereotypes, and how?

EMO THE MUSICAL

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OWN EXAMPLE

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B

LESSONS LEARNT

Ethan	At the start of the film, they believed ... By the end of the film they realised ...
Trinity	At the start of the film, they believed ... By the end of the film they realised ...
Bradley	At the start of the film, they believed ... By the end of the film they realised ...
Isaac	At the start of the film, they believed ... By the end of the film they realised ...
Roz	At the start of the film, they believed ... By the end of the film they realised ...
[other]	At the start of the film, they believed ... By the end of the film they realised ...



Definition	Visual
Related words/phrases:	

EXAMPLE	HOW IRONY IS USED
<p>Roz: "Ethan!" (he walks toward her). Tuesday is the day couples make out on the lawn." (while footy is being played in the background)</p> <p>Ethan: "I thought you didn't like football."</p> <p>Roz: "It's an <i>irony</i> thing".</p>	It's an " <i>irony</i> thing" because ...
Ethan is auditioning for <i>Worst Day Ever</i> and sings "I don't want to be in your stupid band".	
Ethan to Trinity after he's spotted his emo friends not far away: "Please stop talking to me. I'm supposed to be in the bathroom crying".	
Any other examples?	





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