

PILOT THEATRE PRESENTS

RUN REBEL

BY MANJEET MANN

DIRECTED BY TESSA WALKER



RESOURCE PACK - PART B

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RUN, REBEL

*I am strength
I am power
I am courage
I am revolution
I am Amber Rai*

Amber is trapped – by her family’s rules, by their expectations, by her own fears. But on the running track she is completely free. As her body speeds up, the world slows down. And the tangled, mixed up lines in her head get s t r a i g h t e r . . .

It’s time to start a revolution: for her mother, for her sister, for herself.

Run, Amber. Run.

Run, Rebel is a world premiere adaptation of Manjeet Mann’s celebrated novel. Following the acclaimed productions of *Noughts and Crosses*, *Crongton Knights* and *The Bone Sparrow*, Pilot Theatre brings another spellbinding adaptation of the very best recent young adult fiction to UK stages. Combining physical theatre and mesmerising visuals, and performed by a multi-talented ensemble this promises to be another landmark co-production made especially for audiences of 11+.

Original production co-produced with Mercury Theatre Colchester, Belgrade Theatre Coventry, Derby Theatre and York Theatre Royal.

TOUR DATES

Theatre Peckham

27 Sept - 05 Oct 2024

Leicester Curve

10 Oct - 12 Oct 2024

Oxford Playhouse

16 Oct - 19 Oct 2024

Leeds Playhouse

22 Oct - 26 Oct 2024

The Lowry

29 Oct - 02 Nov 2024

Traverse Theatre

06 Nov - 09 Nov 2024

ABOUT THIS PACK

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If you have any questions about this resource pack or how to use it, please contact education@pilot-theatre.com

This resource pack accompanies the touring theatre production of *Run, Rebel* and is aimed at teachers and educators who may be supporting GCSE and A-level Drama students in preparation for the Live Theatre section of their exams. This is Part B and is designed to be used after watching the production, to provide specific key details on moments from the live production that students may want to explore. [Part A](#) of the resource pack can be used to help students understand the context of the story, themes and concept behind the production.

In this pack, there are suggested activities and prompt questions to help engage students in the production, and also a devising workshop so the students can explore the play practically.

We are not responsible for the content of external links, and we strongly recommend checking the suitability of external content before sharing with your students.

We would also suggest that you consider whether any of the subjects explored in this pack may be triggering for some of your students. The production carries the following content warnings:

Run, Rebel contains depictions of violence (including domestic violence), alcoholism, bullying and discrimination.



The production also includes references to 'honour' killings and some strong language. A full synopsis of the production is available in Part A, along with a list of support organisations for those who are experiencing, or have experienced, domestic abuse.

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FIRST IMPRESSIONS

It is useful to have a general discussion about what students thought about the production as soon as possible after watching. In Part A we provided a notes template for students to use to record their notes – it may be useful to ask students to complete this for homework and bring it with them to the first lesson after you watched the play. You could start with a general class discussion about the show, using lots of broad and open questions, such as:

- What was your overall impression of the production?
- Which moments stood out to you?
- Why did you think that?
- How did the production make you feel?
- Which moments of acting particularly stood out to you?
- What can you remember about the design elements used in the production?
- How did you feel about the end of the production?
- What have you learnt from watching the production?

It's important to try and engage all students in this discussion, so you could also try putting students in small groups and giving them one question each, or pairing students up for this discussion and then feeding back. If your students would be comfortable, you could try cold-calling and using no-hands up questioning.

Initial Responses – Thoughts and Feelings

Before zooming in on specific elements of the production, which you will do in future lessons, at this stage it is useful to focus on what students thought and how students felt during the production – by remembering these responses now they can use them as part of their evaluative comments in the exam. You could focus on the following responses to start with:

- Which moments made you laugh?
- Which moments made you smile?
- Which moments made you jump?
- Which moments made you feel sad?
- Which moments made you feel angry?

Students could also come up with their own wide range of valid responses to certain moments.

Zooming in on aspects of the production

When you have generated some initial responses, you may want to ask students to now focus in on what they can remember about specific aspects of the production, such as the acting and design. This could be your next lesson after one lesson spent on the first impressions exercises.

- Using large A1 pieces of paper, write categories on each one and then spread them out around the room: acting, lighting, sound, set, costume, multimedia. Ask students to rotate around each piece of paper, adding notes to each one as they go around. To keep this pacy, set a timer of 3 minutes at each 'station'.
- Alternatively, put students in groups with one category as their focus, and give them 15 minutes to prepare a mini presentation, and 5 minutes for each group to feed back to the class.

INTERVIEW WITH ACTOR, JESSICA KAUR



[Watch an audio described version of this video](#)
[Watch a BSL and captioned version of this video](#)

1. [How did you develop your interpretation of Amber during rehearsals?](#)
2. [How did you develop the mannerisms of a 15 year old?](#)
3. [Does being around different family members affect Amber's mannerisms?](#)
4. [How does Amber relate to the audience?](#)
5. [How do you show the development of Amber's character?](#)
6. [Can you talk about how running is portrayed on stage?](#)

INTERVIEW WITH ACTOR, PUSHPINDER CHANI



[Watch an audio described version of this video](#)
[Watch a BSL and captioned version of this video](#)

1. [Who are the characters you are playing in the production?](#)
2. [How do you use your performance skills to distinguish between them?](#)
3. [What are some of the practical challenges of a multi-role play?](#)
4. [Why does Amber's dad behave the way he does?](#)
5. [Does he feel attached to his chair?](#)
6. [Can you tell us what you do to prepare for each performance?](#)

INTERVIEW WITH DESIGNER, DEBBIE DURU

INTERVIEW WITH DESIGNER, DEBBIE DURU



Watch an audio described version of this video
Watch a BSL and captioned version of this video

1. What atmosphere did you want to create with this production?
2. What were your aims for the set design and how were these realised?
3. How does the set design create different locations and times?
4. What is the significance of the materials, shapes and levels used in the set design?
5. Why did you decide to have a multi-functional set rather than scene changes?

INTERVIEW WITH COMPOSER, NIRAJ CHAG

INTERVIEW WITH COMPOSER, NIRAJ CHAG



Watch an audio described version of this video
Watch a BSL and captioned version of this video

1. What is your role and what does a composer do?
2. What research did you have to do before composing the music?
3. How do you think sound and music contribute to the storytelling on stage?
4. What has your process been for composing the music?
5. What is the genre and style of the music?
6. Does technology play an important part in the way you work?

KEY EXTRACTS

EXTRACT 1: AMBER



[Watch an audio described version of this video](#)

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Commentary

In this extract, which is from the beginning of the performance, Amber introduces the audience to her family and the estate where she lives. She shares with us that she has been waiting a long time to tell this story, which is then presented in the action which follows. The story begins on the journey to school on the first day back after the summer holidays, in which Amber is reunited with her best friends Tara and David. Amber admits to us that she is secretly attracted to David.

Questions for students to consider:

- What is the ensemble doing at the start, and how does this establish the style of the performance?
- How does Amber engage with the audience in her monologue?
- How do the performers playing Tara and David convey their relationship with Amber and each other?
- How do the performers use the set and properties in this extract, with a particular focus on the ramp?

- How does Amber control the telling of the story? Is she always in control of how the story is told?
- Why does the music and lighting change in some of Amber's asides to the audience?
- How does the playwright use repetition for comedic effect? What does the repetition tell us about Amber as a character?
- What are the different functions of the projections used in this extract?

Analysis

The performance begins in an understated manner with the ensemble quietly entering the stage, picking-up some costume items, and collectively breathing in unison while facing towards each other. All of the costumes and props are visible upstage and to the sides of the stage, and the performers remain onstage throughout the performance. Properties are swiftly positioned to areas of the stage to indicate locations, such as the armchair, rug and heater to create Amber's family home.

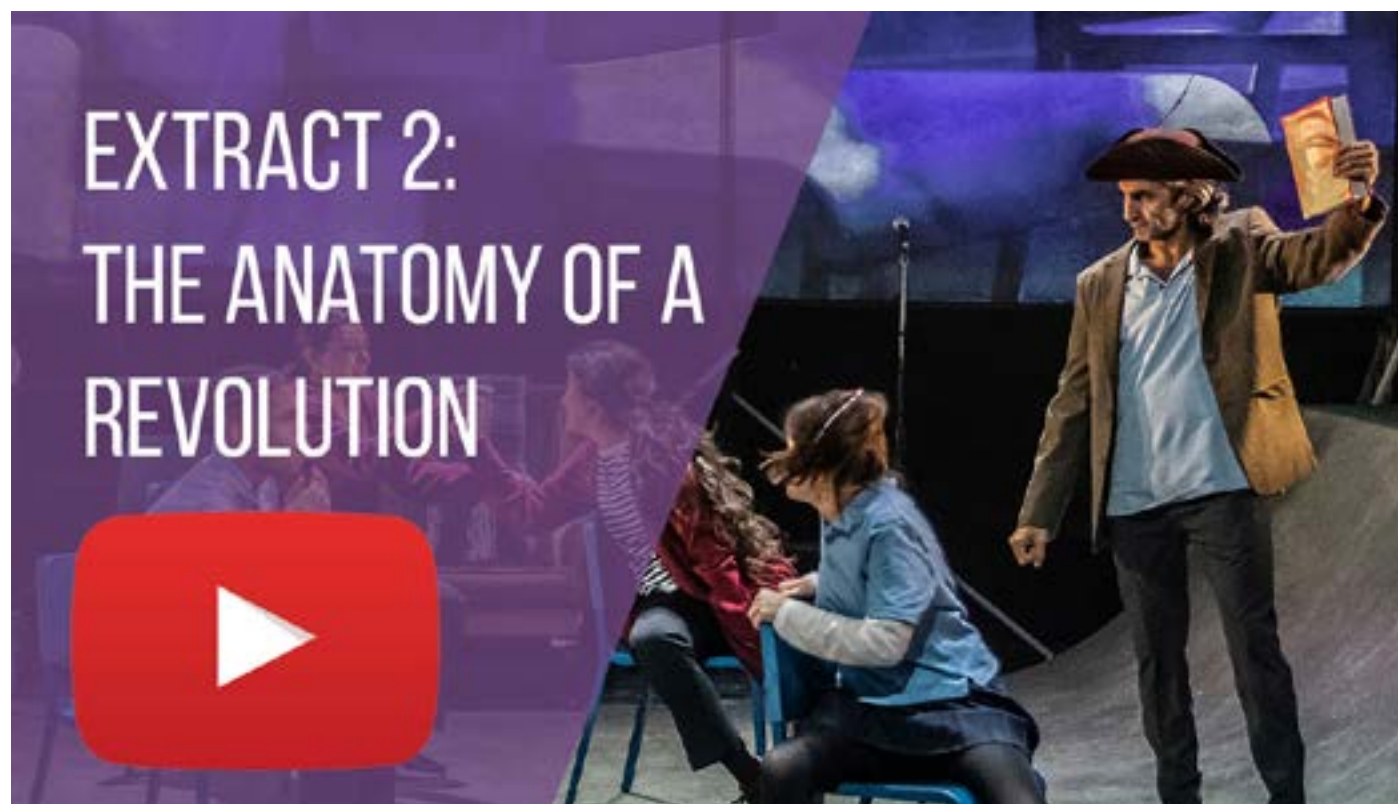
Amber speaks directly to the audience and engages with them in a warm and humorous manner, as she shares her story. Although the implication is that she is recounting a story which happened in the past, the story is presented as if she is now reliving it. Amber is able to 'replay' scenes, such as her embrace with David, suggesting that she is in control of how the story is told. But near the end of the extract, we also see how an unpleasant memory from her holidays 'intrudes' on her conversation with Tara and David, which might suggest that some of her challenging experiences remain difficult for her to relive.

This memory is represented by the performer playing Surinder speaking via a microphone, which is accompanied by a glitchy sound effect. The LED tube lights flash at this moment, with their diagonal and horizontal position contributing to the creation of an unsettling atmosphere.

In the scene between Amber, Tara and David, their energetic movement conveys: the youth of their characters; their enthusiasm at being reunited after the holidays; and also their confident rapport with each other as best friends. Their playful physical interactions, including close proximity and moments of physical contact, demonstrates their familiarity and emotional closeness. They move confidently around the space, which reflects how they feel comfortable in this environment, which is their secret meeting place.

The projections indicate the location of an urban environment by focusing on the surfaces of the pavement, rather than the specific location of the church where the three friends meet. An animation in the style of handwritten text appears in one of the projections as Amber reveals her crush on David.

EXTRACT 2: THE ANATOMY OF A REVOLUTION



[Watch an audio described version of this video](#)
[Watch a BSL and captioned version of this video](#)

Commentary

In this scene, Amber tells us about the different teachers at her school. She learns about the eight stages of a revolution in a lesson taught by the inspiring and popular history teacher Mr Jones. One of these stages in particular stands out to Amber: overthrow.

Questions for students to consider:

- What vocal qualities and techniques do the ensemble use to convey the different teachers?
- How are the students' attitudes to Mr Jones conveyed through their performances and the way they interact with him?
- How does the performer playing Mr Jones use his vocalisation and physicalisation to create this character? You might like to compare this performer's portrayal of Mr Jones with the other roles of Harbans and Jas, which he also performs elsewhere in the play.
- What are the different styles of projection and animation used in this scene?
- What effect does the music, lighting, and projection create as Mr Jones explains the Anatomy of a Revolution?
- Why is this an important scene in the narrative? What function does it serve in understanding the character arc of Amber?

Analysis

The sound effect of a school bell ringing conveys the location of the scene and is accompanied by an abstract projection of a tessellation of plastic chairs. While the performers strike the armchair, rug, and heater, which represents Amber's family home, and Amber positions the plastic blue chairs into an arrangement facing in one direction, the scene continues during the transition, which gives a fluidity and directness to both the storytelling and production.

The ensemble present vocal caricatures of each of their teachers into the microphones; the performer playing the geography teacher uses a monotone vocal timbre and a slow tempo to evoke boredom.

In the classroom, Amber, Tara and David are positioned in the downstage line of chairs, whereas the ensemble are seated upstage, so that the audience are able to focus on these main characters within the stage picture of the classroom. A spotlight is also used at different points in the scene to direct the audience's focus towards Amber, so that we are invited to consider how the character is reacting to what her teacher is saying.

Mr Jones' higher status in the classroom as a teacher is conveyed through his positioning on the higher level of the ramp, yet his rapport with his students is also shown through his interactions on the same level as them when interweaving among the chairs.

While the jacket Mr Jones wears is, perhaps, archetypal of a history teacher, his quirky hat distinguishes him as an unconventional and lively educator. Music is used by the composer in different ways in this scene to underscore the lessons of Mr Jones – when Mr Jones performs his mnemonic rhyme about Henry VIII, faux Tudor music helps evoke the historical period, and perhaps suggests the students are immersed in the re-enactment. Whereas, when he speaks about the Anatomy of a Revolution, the inspiring and dramatic music focuses on the effect this lesson is having on Amber.

The animated projection shows the words of the eight stages of the revolution, as though these are the notes from Amber's exercise book; one word 'Overthrow' then takes up most of the space on the scenic wall, showing how this particular word has resonated with Amber.

EXTRACT 3: AMBER STANDS UP TO HARBANS



[Watch an audio described version of this video](#)

[Watch a BSL and captioned version of this video](#)

Commentary

In this scene, which closes the first half of the performance, Harbans and Amber are happily cooking and dancing together, but Surinder is suspicious of his uncharacteristically kind behaviour. When Surinder removes all his hidden bottles of alcohol, Harbans confronts her in a drunken rage, and they argue. Harbans makes violent threats towards Surinder. Amber defends her mum, and tells him to leave her alone; he warns Amber never to challenge him again. Once he has gone, Surinder offers to sign Amber's letter granting her permission to join the running team, and in return Amber agrees to teach her to read.

Questions for students to consider:

- How does the movement and vocal quality of Harbans change over the course of this scene?
- What role does music play in this scene?
- Why do you think the physical abuse by Harbans is not physically shown onstage?
- How are the microphones and sound effects used in this scene?
- How does the scene build to its climax?
- What do you think makes Amber stand-up to Harbans and defend her mum?

- Why do you think Amber and Surinder choose to secretly defy Harbans, despite his threats?
- What help might be available to Surinder and Amber as people experiencing domestic abuse?
- Why is 'the Man' represented in an abstract way through projection and live footage, rather than naturalistically?

Analysis

The cooking is described by the characters, rather than depicted with naturalistic props or through mime; close-ups of some of the ingredients are shown being prepared in the projections. Harbans' uncharacteristic positivity is shown through his enthusiastic dancing to his favourite song. He shows affection towards Amber and they dance together.

However, the backdrop of projected images gradually changes from cooking ingredients to an array of bottles of alcohol, as Surinder finds Harbans' concealed drinks. At the same time, the music gradually changes from the joyful and upbeat Bollywood song, which is playing on the radio, to the aggressive jolts of rock music, and the LED tube lights flicker.

The performer playing Harbans becomes incrementally unfocused and clumsy in his dancing, which suggests he is becoming increasingly inebriated. The scene appears to have a non-naturalistic representation of time passing; the transition from Harbans being sober to being drunk happens over a short period of time onstage.

The back-and-forth movement of Surinder across the stage, as she collects bottles of alcohol, gives the impression that Harbans' bottles are hidden all over their home in different places.

The projection later changes to an image of 'The Man' and a live video feed of the rosebush which he tends, positioned upstage right. The Man is represented throughout the production in an abstract way, perhaps this is because he is a symbol of the ever-present threat of violence, which is in the family's life. This threat is used by Harbans to control them. Whenever the Man is depicted, the LED tube lights turn red, which is suggestive of danger and violence. The scene marks a turning point in the story, with Amber and Surinder determined to change their situations, regardless of Harbans' wishes.

EXTRACT 4: HONEYMOON



[Watch an audio described version of this video](#)

[Watch a BSL and captioned version of this video](#)

Commentary

In this extract, Amber and the running team are taking part in hill training. At the top of the hill, Amber and David have a conversation in which he compliments her. Then, we see Surinder learning the alphabet, with the support and encouragement of Amber. Despite Amber believing they are at the 'honeymoon' stage of the revolution, she expresses her concern about whether Harbans knows what they are doing. Surinder reminisces about her childhood; she wished she had the opportunity to access education as a child.

Questions for students to consider:

- How is the set used by the performers to create the location of the hill?
- How else is the set used in this extract and what is the effect of this?
- Has the relationship between Amber and David changed from their first scene together?
- How do the costumes contribute to this extract?
- Why do you think Surinder speaks directly to the audience in this extract?
- How does the atmosphere change when Harbans enters? How do the actors achieve this effect?

Analysis

In contrast to the other movement sequences in the performance, this sequence displays different qualities of movement to represent the training session. Here the movement is typically side-to-side, rather than forwards and backwards; although much of the movement of the ensemble is in unison, the movements are looser and less defined. The running incorporates stretches and shaking out of limbs. Afterwards, the physical exertion felt by the students is represented through the releasing of tension by the performers.

When Surinder is learning to read, the projection shows the different letters of the alphabet written on cards which flow across the scenic wall; these letters are then used to spell the word HONEYMOON, which is the stage of the revolution Amber states they are experiencing.

By including Surinder's memories of childhood, the playwright gives the audience an insight into the backstory of her character. In the play, Surinder and Ruby both have short monologues which are addressed directly to the audience. Although Amber is the protagonist, we are invited to consider the perspectives of these other characters too.

EXTRACT 5: THE NATIONAL CHAMPIONSHIPS



[Watch an audio described version of this video](#)
[Watch a BSL and captioned version of this video](#)

Commentary

In this scene, Amber has reached the National Championships. Despite it being a competitive race, she finishes in first place, 'accelerating to my future and towards my dreams'. She celebrates her victory.

Questions for students to consider:

- How is breath used in this scene?
- How does the music support and enhance the choreography?
- How does the music make you feel during this scene?
- What sound effects can you hear and what is their function in the scene?
- What are the different stages of the race, and how does the movement help to distinguish these stages?
- How would you describe the movement – naturalistic, stylised, or metaphoric? Or a combination of these at different points in the scene?
- How do the projection and lighting support the sense of dynamic movement?
- Why do you think the confetti which falls is the same colour as Amber's sports jacket?
- How does the scene build towards the final

Analysis

A variety of different movement techniques are used to give the impression of a dramatic race, which is engaging to watch. Before the sound effect of a starting pistol is heard, the ensemble stretch in preparation for the race. This begins naturalistically with subtle movements, and then becomes a choreographed sequence performed in unison, in time with the rhythm of the music. A spotlight is used to guide the audience's attention to Amber in the starting line of the race. This first sequence helps to build tension, in anticipation of the race itself. During the race, the movement incorporates a range of ways to represent running – sometimes the actors stand on the spot, using exaggerated arm movements; at other times, they literally run across the stage, traversing the width of the ramp. The performers change position on the stage, which suggests a competitive race with different frontrunners.

Percussive and with a fast tempo, the music creates a tense and dramatic atmosphere, as underscoring throughout the race. The music builds to an uplifting crescendo, with the performer playing Amber vocally pushing her voice over the loud music, as her character simultaneously strives to cross the finish line in first place.

The facial expressions of the performers also help tell the story of the race; their focused expressions with mouths slightly open at the starting line, their determined expressions as they compete; and their anguish as they strive to win, in the final sprint.

The lighting helps make the race seem more visually dynamic. From above, a batten of lights 'tracks' across the full width of the stage, creating a sense of dynamic movement; if you look closely at the recording, you can see this at the top of the screen as it illuminates the haze. The blurred wavy lines of the running in the projections, also enhances the illusion of dynamism.

Two physical lifts of Amber are used by the ensemble near the end of the scene. The first lift is a representation of Amber striving to cross the finish line in first position, and arguably is also a metaphoric representation of her achievement in overcoming the challenges in her life. The second lift is used to show Amber celebrating the victory with her friends, as the ensemble instantly morph from being the other competitors in the race, into her supporters, high-fiving her and encircling her with exuberant cheers. These high lifts contrast with the start of the race, when the competitors are in a low, crouched start position.

SET DESIGN

Task: Ask students to sketch the set from memory, labelling it with details they can remember. Students could also list all the different locations created on stage by the set.

The Process of Designing the Set

As she explains in her video interview, Debbie was inspired by urban environments in the Midlands.

Task: Students could conduct their own research and create a mood board showing images of: social housing estates, school buildings, running tracks, and community centres.

An important part of the set design process is for the designer to produce a model of the set, which is then shared with the director and creative team. In these images you can see Debbie's model of the set design – students could think about how these images developed into the final set design they saw in the production.



Creating Different Locations Onstage

The set design is abstract and minimalist, rather than a naturalistic representation of a place. This complements the storytelling style of the performance, with multiple locations and short scenes.

In the production, props and movement are used to create the different locations onstage, supported by lighting, sound and projection.

Can you remember how each of these locations was created onstage?

- The Rai Home
- School
- Running Track
- Job centre
- Hospital

SET DESIGN PHOTOGRAPHS

Students can study the images on the next pages and use these to analyse the use of the set design in particular moments of the production.





Questions for students to consider:

- How would you describe the abstract set design?
- What atmosphere did the grey concrete create?
- Can you think of examples when the actors interacted with the set, such as the curved ramp, to create specific effects?
- Can you think of examples when the set, lighting and projection worked together to create specific effects?

Notes

COSTUME DESIGN

Task: Ask students to sketch the costumes they can remember from the production; they could do this in pairs, or small groups, and you could assign them one character each. Remind students that detail is important and ask them to label with colour, length, shape, fit, fabric, and pattern if they can remember. You could then ask them to label the costume with analysis, suggesting what was significant about the different aspects of the costume and what it communicated about the character.

Owing to the style of the production, in which the performers remain onstage throughout the performance, any costume changes take place in view of the audience. The changes in costume help distinguish between characters, when actors are multi-roling.

The performance is set here and now, so the costumes are contemporary in style, and reflect the age and status of the characters.

The Rai Family - Amber's family are not affluent, and there is a suggestion that their clothes are second-hand and not fashionable

Uniform – the younger characters appear in different variations of the same school uniform, which suggests their individual personality traits, while also identifying the fact that the friends all go to the same school

Runners – the ensemble all play competitors in the races Amber competes in. They wear sportswear jackets in bright colours on top of their base costumes, and wear running trainers.

The Man / Mr Garcha – this character is represented by the ensemble whenever they wear a bold green sweater, and cut flower heads from the rose bush. Near the end of the performance, when we learn the true nature of Mr Garcha, three performers represent him at the same time, which is visually striking.

Questions for students to consider:

- How would you describe the appearance of the trainers Miss Sutton gives to Amber, and why is this important to the story?
- How do the clothes of the runners contrast to the other costumes in the production, and what is the effect of this?
- How effective are the costumes in distinguishing between the different characters played by each multi-roling performer?
- Why do you think the director and designer chose for the costume changes to be visible to the audience?
- How is the socio-economic status of the characters conveyed through the costumes?
- Why is The Man / Mr Garcha represented through an abstract costume, whereas the other costumes are naturalistic?

COSTUME DESIGN PHOTOGRAPHS

Students can study the images on the next pages and use these to analyse the use of costume in particular moments of the production.



LIGHTING & PROJECTION DESIGN

In the production, several different types of lighting devices were used to create a wide variety of effects:

LEDs – LEDs are more modern, cost effective lights which are lower in energy to run, and can change colour easily. They can create full washes of colour on stage.

Spotlights – Tightly focused beams of light to illuminate one or two people or a small area of stage.

Set practicals – Working lights that appear on stage within the world of the play, such as LED tube lights at the rear of the structure, or the light emitted from Harbans' heater

Haze – Water vapour that creates a smoke effect and allows the beams of light to be more textured and visible.

Questions for students to consider:

- How did the lighting help to create a sense of location?
- Was the lighting naturalistic, or symbolic, or both?
- Can you think of examples of when the lighting helped the audience to focus on a particular area of action on stage?
- Can you think of examples when the lighting helped to create or change the atmosphere on stage?
- How was projection used in the performance?

LIGHTING & PROJECTION PHOTOGRAPHS

In these photographs from the production, students could try to label the lighting effects used, and comment on the effectiveness in these particular moments of the play.

To extend this exercise, students could have one moment each and could create a mini group presentation, or could write an exam-style response based on their moment from the play.







MUSIC

Run, Rebel has original music composed by Niraj Chag.

Task: Students could watch the [video interview with Niraj](#) and make notes on the role of a composer. Students could look for the answers to these prompt questions:

- What does a composer do?
- Who does a composer collaborate with?
- What is the function of music in a production?
- What has influenced Niraj's composition?
- What instruments were used to create the music?

Students can use the key extracts in this pack to listen to the music and sound design. You may want to ask students to close their eyes if they are comfortable to do so, just to focus on the music and sound, and then ask them to watch again to see how the music and sound supports the action.

Key moments to consider:

Key extract 2 – [The Anatomy of a Revolution](#): Students could listen to the music and sound in this extract and analyse how the sound indicates the location of the scene at the start, and the effect of using microphones to amplify the different teachers' voices. They could consider how underscoring is used when Mr Jones is speaking

Key extract 3 – [Amber Stands Up to Harbans](#): Students could listen to this extract and observe how the music gradually transforms from the song 'on the radio' over the course of the scene, how the microphones are used by the performers playing Harbans and Surinder, and how sound effects support the narrative

Key extract 5 – [The National Championships](#): Students could listen to this extract and analyse how the music and sound supports the movement and creates an exciting atmosphere

MOVEMENT

Movement has an important function in the production, both in terms of the physical characterisations by performers, and in representing the running, which is such an important part of Amber's life.

Questions for students to consider:

- How are the running sequences achieved through movement, and why is each training session or race choreographed differently by the Movement Director?
- How do the actors use, and interact with, the set, especially the curved ramp?
- When is dancing used in the production to support the narrative?
- How do the performers use movement to create their characters, especially in terms of representing their age?
- Why do you think the director has chosen not to show physically the majority of the violence which happens in the story?

MOVEMENT PHOTOGRAPHS



USING RUN, REBEL AS A DEVISING STIMULUS

The following practical exercises could help develop students' understanding of the text and could spark creative ideas for a devised piece of theatre using *Run, Rebel* as a starting point. After watching the play, some or all of these exercises could also help students focus on key scenes and characters they want to explore in more depth for their Live Theatre work. You could pick and choose from these activities or put them together for a longer workshop.

1. Key moments: After students have watched the play, ask them to split the story into 10 key moments, which they could write on sticky notes or paper. Once they have established their 10 key moments, they can then develop each moment into a still image, and then work on transitions between each image.

2. Day in the Life: Using their knowledge of the play, ask students to write down on large pieces of paper what an average day would look like for Amber. Where does she go? Who does she see? What does she do? How similar is each day for her? What are the differences between her life at school and at home? Students could then write down what an average day in their own lives would look like, to prompt discussion about the different lives people lead.

3. Letter Writing: Ask students to imagine they are one of the characters in the play, and write a letter in role to another character. Examples of letters they could write are: Amber writing to Harbans, Amber writing to David, Ruby writing to Amber, Beena writing to Harbans. Students could then develop their writing in role into monologue performances, poetry, or group performances.

4. Untold Stories: Students could consider the characters in the play who we know less about and deepen their understanding of these characters through improvisation work. They could think about the backstories of Tara, Jas, Miss Sutton, Gemma, and develop a short improvisation to show this character's life outside of the play.

5. Rebellion: Rebellion is a key theme of the production, along with the 'revolution' Amber and Surinder stage against Harbans. Students could think about other inspiring figures who have rebelled, such as activists Greta Thunberg or Malala Yousafzai. Students could research historical revolutions or uprisings, exploring the social and political context of these events. Students could use this research as a stimulus for a piece of devising on the theme of rebellion and revolution.

6. Running: Running is depicted in various ways in the play, primarily through movement. Students could discuss the portrayal of running in the production, and could restage one moment of the play which features running through their own movement sequence – with or without props. Which other sports could be represented in this style of movement?

7. Staging the Nightmare: Amber uses running to escape the challenges of her daily life. At night, she experiences nightmares in which she is tormented by her worst fears. Students could dramatize Amber's nightmare in their own way. The following stage directions from an earlier version of the script could be used as a starting point:

- *Amber in bed. She falls back.*
- *A cacophony of sounds and images.*
- *All her fears up close and real.*
- *The Man, Tara and David together, being buried under a rose bush.*
- *Amber falls, she sinks, beneath the ground.*
- *The Man is digging. She is underneath the rosebush. She claws and claws and claws, trying to get out.*
- *Ruby appears. She stands, staring, not moving.*
- *'The Man' reaches through the earth, she screams.*

To stage this part of the action, students could use physical theatre, soundscapes, multimedia, lighting and sound – or whatever resources they have available to them. Encourage students to be imaginative with the resources available.

8. Ending: The play ends with Amber and Surinder living in their own flat "Finally, peace. We did it. We rebelled and we won." Students could stage an epilogue scene, which continues Amber's story.

Here are some ideas for scene work:

- Students could retell the story of the play from Surinder's perspective.
- Students could show what happens to Amber, Surinder and Ruby after the play has ended.
- Students could show a scene between Amber and David set after the play has ended.
- Students could develop a scene showing Harbans seeking support with his alcoholism

WORKSHOPS

Practical drama sessions exploring the play, production, characters, and themes delivered by a Pilot artist are available. The workshop can be tailored to using *Run Rebel* as a creative stimulus for devising, exploring *Run Rebel* as a set-text, or examining social justice issues related to the play.

All workshops are bespoke and tailored to the needs of your students, and can be scheduled pre- or post-performance at your school, college or university. To arrange a workshop, please email us directly: education@pilot-theatre.com

For state schools: 2 sessions or a full day: £350+ VAT

1 session (up to 2 hours): ££275+ VAT

For private schools: 2 sessions or a full day: £475+ VAT

1 session (up to 2 hours): £400+ VAT

MAILING LIST

If you would like to join Pilot Theatre's mailing list to hear about our future projects, [please sign-up here](#).

FEEDBACK

We welcome any feedback you might have about this resource pack, which helps us to improve our resources in the future. Please share this via email:

education@pilot-theatre.com



TOUR DATES

Theatre Peckham
27 Sept – 05 Oct 2024

Leicester Curve
10 Oct – 12 Oct 2024

Oxford Playhouse
16 Oct – 19 Oct 2024

Leeds Playhouse
22 Oct – 26 Oct 2024

The Lowry
29 Oct – 02 Nov 2024

Traverse Theatre
06 Nov – 09 Nov 2024



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