



# *DAYTIME DEEWANE*

## EDUCATION RESOURCE

RIVERSIDE  
NATIONAL THEATRE  
OF PARRAMATTA



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# INTRODUCTION

These teacher's notes have been designed to support teachers with curriculum-based learning activities in relation to *Daytime Deewane*, written by Azan Ahmed and directed by Sepy Baghaei, for National Theatre of Parramatta. We hope this resource will enrich your students' performing arts experience and deepen classroom engagement.

The activities are designed for students in years 8-12. NSW Board of Studies has been used as guides for planning them, however you should adapt each one to suit the stage of your class as well as the curriculum focus, and outcomes used in your school. Some websites are suggested within the resource, we recommend that you visit the sites and assess the suitability of the content for your particular school environment before using them.

### CONTENT WARNING:

As part of depicting the experience of British South Asians in the 1990s, at times characters in the play refer to language which is racially offensive. We recommend teachers review the content beforehand and prepare students appropriately for these themes.

Image credits: Nat Cartney

**SECTION 1**  
*ABOUT THE  
PRODUCTION*

# A. ABOUT *DAYTIME DEEWANE*

*RIVERSIDE'S NATIONAL THEATRE FOR PARRAMATTA PRESENTS*

# *DAYTIME DEEWANE*

*BY AZAN AHMED*

*DIRECTED BY SEPY BAGHAEI*

## **Step into the rhythm of rebellion...**

1997. London. Two cousins. One adventure.

Meet cousins Farhan and Sadiq. One quiet, one wild, both looking for a taste of freedom. Audiences are invited onto the dancefloor with Farhan and Sadiq, as they are torn between respect and rebellion in a search for what it means to be British and Pakistani, and they've only got until 6pm to figure it out.

*Daytime Deewane* provides a unique, high-energy live performance experience for students to engage with themes woven through the NSW high school curriculum. As students watch Farhan and Sadiq navigate the complexities of self-discovery, they'll encounter richly layered dialogue, evocative imagery and nuanced performance – deepening their understanding of identity, migration, and the power of storytelling.

This is a theatre show like no other – poetic, vibrant, and exhilarating.



## Themes:

Family, identity, embracing culture

## Message from Azan

In order to better understand where we are at, we must always analyse how we arrived at the present. *Daytime Deewane* allows school students to step back into a time when their parents would have been teenagers and experience a 90s rave. This play is a good example of using art as archive and is a piece which centers the joy of the 2nd generation immigrant experience. There is poetry, movement and fast paced dialogue - this could expand their minds as to what theatre can be. Australia & Western Sydney is a real melting-pot and many students will be able to relate to characters that must balance heritage, faith and fluctuating hormones.

# B. WHO IS INVOLVED

## CAST



**ARIYAN SHARMA**  
*Farhan*



**ASHAN KUMAR**  
*Sadiq*

## CHARACTERS

### *FARHAN*

16, British Pakistani. Anxious, studious, neeky. If he was a colour, he'd be a pale light blue.

### *SADIQ*

20, British Pakistani. Handsome, charming, cheeky. If he was a colour, he'd be orange.

# B. WHO IS INVOLVED

## *CREATIVES*



**AZAN AHMED**  
*Playwright*



**SEPY BAGHAEI**  
*Director*



**BROCKMAN**  
*Lighting &  
Set Designer*



**CHRYSOULLA MARKOULLI**  
*Composer &  
Sound Designer*



**RITA NAIDU**  
*Costume  
Designer*



**ANDREW D POTVIN**  
*Production  
Manager*



**JUSTICE  
GEORGOPOULOS**  
*Stage Manager*



## C. PLAYWRIGHT INTERVIEW

# INTERVIEW WITH AZAN AHMED

**Tell us more about *Daytime Deewane*.  
What is the show about?**

The show is an immersive theatre experience set in the 90s at London's last ever daytime rave. The play follows two cousins, Sadiq and Farhan, as they navigate what it means to be British, what it means to be Muslim, what it means to be a young man all in the space of a daytime rave.

**What were youth daytime raves?**

Daytime raves were a cultural phenomenon in the 80s and 90s for British Asians where they used to take over the dance floors of nightclubs, but in the afternoon.

These parties took place at daytime for two reasons: The first being a lot of the South Asians who wanted to party weren't allowed out at night because their parents were strict, so they used to bunk off school and go to these venues from midday to 5pm; and the other reason was club owners

like Hippodrome, Wag, they wouldn't allow a lot of South Asians in on Friday or Saturday nights, so the people who had this desire to express themselves through music and dance weren't going to wait for anyone to accept them at the doors anymore they carved their own venue of expression.

**What was the inspiration for the story?**

This story came about because I wanted to explore joy in my writing what radical joy looked like through a British South Asian lens and perspective and I kept coming back to stories that my dad and his friends would tell me about this era. This era in the 90s and 80s where British South Asians carved out what it meant to be British and Asian.

The daytime raves were a space for pure Brown joy and I wanted to sort of document that through theatre.

### **How would you like audiences to feel?**

I want audiences to be exhilarated during the show and in awe of these actors, but really in awe of these people of the era. If it weren't for people like Farhan and Sadiq we wouldn't know what it means to be British Southern Asian today. I think this play shows that Brown people can shimmy, stomp and slide into genres that they defined.

After the show I would like the young people, teenagers specifically, to realise that their parents might have been cool back in the day and to ask them what parties they went to.

### **Tell us more about the music in the show**

The music is so integral to the piece. I devoured lots of like interviews and articles from people like Bobby Friction and the original daytimers crew from 20-30 years ago. It was a very distinct sound, which the people of that era were making and figuring out as they went along. It's this Bhangra style fused with UK Jungle and Garage, so it's so important to get that right. We actually had a collaborative playlist which we kept updating as I went through the writing process. Some of the scenes you'll see I had specific tracks in mind which blends into some of the more poetic parts of the piece.

### **Can you tell us anything more about the immersive style?**

I think this piece really lends itself to an immersive style because we want to make the audience feel like they're at a piece of history that wasn't really documented.

With the immersive space you really get a sense of what these young men are going through – the masks they put out and how they present to the world – but also you're so close to them that you can hear their internal intimate thoughts and their vulnerability.

### **What can audiences look forward to?**

Complete with banging beats, punchy poetry and heartwarming plot, this is going to be the best night out you've ever had in a theatre.

### **Describe the show in three words.**

Radical Brown joy.

### **Why should people book a ticket to watch *Daytime Deewane*?**

This play is a piece of British history, which is often neglected and not seen. Nevertheless, it's a story that needs to be felt. You'll feel it through the speakers, you'll feel it through the actors, this is the best party you'll ever have in a theatre.

# D. SHOW MOOD BOARD

## *INSPIRATION*

## *IMAGES*



# E. REVIEWS AND AWARDS

## REVIEWS



"A joy to watch.... This is a fantastic piece of writing from Azan Ahmed, blending moments of comedy with complex issues and the realities of vulnerable youth."

**The Place Backstage**



"It's an exceptional piece of writing from Azan Ahmed. It combines humour, complex discussions and familiar life experiences with historical reference and crucial themes still important today."

**Everything Theatre**

## AWARDS

**2023 Winner: Theatre for Young Audiences Off West End Offies Award for Best Writing**

**2023 Finalist for three Off West End Offies Awards for Theatre for Young Audiences**

- ★ **PERFORMANCE:** Omi Mantri and Ryan Rajan Mal
- ★ **WRITING:** Azan Ahmed
- ★ **ORIGINAL MUSIC / SOUND:** SOMATIC (Somin Griffin-Dave)

**SECTION 2**  
*CURRICULUM*  
*LINKS*

## NSW CURRICULUM LINKS

**SHOW:** Daytime Deewane

**SUITABLE FOR:** Years 8 – 12 (Stage 4 – 6)

**SUBJECT LINKS:** English, Drama, Music, Society and Culture

# ENGLISH

STAGE	TEXT REQUIREMENTS	CONTENT	OUTCOMES
Stage 4	<b>Text type:</b> Drama a range of cultural, social and gender perspectives, including from popular and youth cultures	<b>Understanding and responding to texts A</b>	<b>EN4-URA-01</b> analyses how meaning is created through the use of and response to language forms, features and structures
		<b>Understanding and responding to texts B</b>	<b>EN4-URB-01</b> examines and explains how texts represent ideas, experiences and values
		<b>Understanding and responding to texts C</b>	<b>EN4-URC-01</b> identifies and explains ways of valuing texts and the connections between them
Stage 5	<b>Text type:</b> Drama a range of cultural, social and gender perspectives, including from popular and youth cultures	<b>Reading, viewing and listening to texts</b>	<b>EN5-RVL-01</b> uses a range of personal, creative and critical strategies to interpret complex texts
		<b>Understanding and responding to texts A</b>	<b>EN5-URA-01</b> analyses how meaning is created through the use and interpretation of increasingly complex language forms, features and structures
		<b>Understanding and responding to texts B</b>	<b>EN5-URB-01</b> evaluates how texts represent ideas and experiences, and how they can affirm or challenge values and attitudes
		<b>Understanding and responding to texts C</b>	<b>EN5-URC-01</b> investigates and explains ways of valuing texts and the relationships between them

# ENGLISH STANDARD

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Stage 6 – Year 11	Common Module: Reading to Write	Objective A: communicate through speaking, listening, reading, writing, viewing and representing	EN11-1 responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure
			EN11-2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies
		Objective B: use language to shape and make meaning according to purpose, audience and context	EN11-3 analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning
			Objective C: think in ways that are imaginative, creative, interpretive and critical
		EN11-6 investigates and explains the relationships between texts	
Objective D: express themselves and their relationships with others and their world	EN11-7 understands and explains the diverse ways texts can represent personal and public world		
	EN11-8 identifies and explains cultural assumptions in texts and their effects on meaning		
Stage 6 – Year 12	Common Module: Texts and Human Experiences  Module A: Language, Identity and Culture	Objective A: communicate through speaking, listening, reading, writing, viewing and representing	EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
			EN12-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies

STAGE	CONTENT	OBJECTIVES	OUTCOMES
		Objective B: use language to shape and make meaning according to purpose, audience and context	EN12-3 analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning
			EN12-4 adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts
		Objective C: think in ways that are imaginative, creative, interpretive and critical	EN12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments
			EN12-6 investigates and explains the relationships between texts
		Objective D: express themselves and their relationships with others and their world	EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds
			EN12-8 explains and assesses cultural assumptions in texts and their effects on meaning

# ENGLISH ADVANCED

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Stage 6 – Year 11	Module A: Narratives that Shape our World	Objective A: communicate through speaking, listening, reading, writing, viewing and representing	EA11-1 responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
			EA11-2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies

STAGE	CONTENT	OBJECTIVES	OUTCOMES
		<b>Objective B: use language to shape and make meaning according to purpose, audience and context</b>	<b>EA11-3</b> analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning
		<b>Objective C: think in ways that are imaginative, creative, interpretive and critical</b>	<b>EA11-5</b> thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments
			<b>EA11-6</b> investigates and explains the relationships between texts
		<b>Objective D: express themselves and their relationships with others and their world</b>	<b>EA11-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued
			<b>EA11-8</b> explains and evaluates cultural assumptions and values in texts and their effects on meaning
		<b>Stage 6 – Year 12</b>	<b>Common Module: Texts and Human Experiences</b>
<b>EA12-2</b> uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies			
<b>Objective B: use language to shape and make meaning according to purpose, audience and context</b>	<b>EA12-3</b> critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning		

STAGE	CONTENT	OBJECTIVES	OUTCOMES
		<b>Objective C: think in ways that are imaginative, creative, interpretive and critical</b>	<p><b>EA12-5</b> thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments</p> <p><b>EA12-6</b> investigates and evaluates the relationships between texts</p>
		<b>Objective D: express themselves and their relationships with others and their world</b>	<p><b>EA12-7</b> evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued</p> <p><b>EA12-8</b> explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaning</p>

# DRAMA

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Stage 4	Dramatic Forms and Performance Styles: Gig Theatre; Multidisciplinary Theatre	<b>Making</b>	<b>4.1.1</b> identifies and explores the elements of drama to develop belief and clarity in character, role, situation and action
		<b>Performing</b>	<b>4.2.3</b> explores and uses aspects of dramatic forms, performance styles, theatrical conventions and technologies to create dramatic meaning.
		<b>Appreciating</b>	<b>4.3.1</b> identifies and describes elements of drama, dramatic forms, performance styles, techniques and conventions in drama
<b>4.3.2</b> recognises the function of drama and theatre in reflecting social and cultural aspects of human experience			

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Stage 5	Dramatic Forms and Performance Styles: Gig Theatre; Multidisciplinary Theatre	Making	5.1.4 explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies
		Performing	5.2.2 selects and uses performance spaces, theatre conventions and production elements appropriate to purpose and audience
		Appreciating	5.3.1 responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions
Stage 6 – Preliminary	Theatrical Traditions and Performance Styles: Gig Theatre; Multidisciplinary Theatre	Performing	P2.1 understands the dynamics of actor-audience relationship
			P2.2 understands the contributions to a production of the playwright, director, dramaturg, designers, front-of-house staff, technical staff and producers
			P2.6 appreciates the variety of styles, structures and techniques that can be used in making and shaping a performance
		Critically Studying	P3.2 understands the variety of influences that have impacted upon drama and theatre performance styles, structures and techniques
			P3.3 analyses and synthesises research and experiences of dramatic and theatrical styles, traditions and movements
			P3.4 appreciates the contribution that drama and theatre make to Australian and other societies by raising awareness and expressing ideas about issues of interest

# MUSIC

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Stage 4	Popular Music – Electronica; Music and Technology	Listening	4.7 demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas
			4.8 demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire
			4.10 identifies the use of technology in the music selected for study, appropriate to the musical context
		Value and Appreciate	4.11 demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform
Stage 5	Popular Music – Electronica; Music and Technology	Listening	5.7 demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts
			5.8 demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study
			5.10 demonstrates an understanding of the influence and impact of technology on music
		Value and Appreciate	5.11 demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform

# MUSIC 1

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Stage 6 – Preliminary	Music of the 20th and 21st centuries; Popular music; Technology and its influence on music	develop knowledge and skills about the concepts of music and of music as an art form	<b>P4</b> recognises and identifies the concepts of music and discusses their use in a variety of musical styles
		develop the skills to evaluate music critically	<b>P5</b> comments on and constructively discusses performances and compositions <b>P6</b> observes and discusses concepts of music in works representative of the topics studied
		develop an understanding of the impact of technology on music	<b>P7</b> understands the capabilities of performing media, explores and uses current technologies as appropriate to the topics studied <b>P8</b> identifies, recognises, experiments with and discusses the use of technology in music
Stage 6 – HSC	Music of the 20th and 21st centuries; Popular music; Technology and its influence on music	develop knowledge and skills about the concepts of music and of music as an art form	<b>H4</b> articulates an aural understanding of musical concepts and their relationships in a wide variety of musical styles
		develop the skills to evaluate music critically	<b>H5</b> critically evaluates and discusses performances and compositions <b>H6</b> critically evaluates and discusses the use of the concepts of music in works representative of the topics studied and through wide listening
		develop an understanding of the impact of technology on music	<b>H7</b> understands the capabilities of performing media, incorporates technologies into composition and performance as appropriate to the topics studied <b>H8</b> identifies, recognises, experiments with, and discusses the use and effects of technology in music

# SOCIETY AND CULTURE

STAGE	CONTENT	OBJECTIVES	OUTCOMES
Stage 6 – Preliminary	Topics: The Social and Cultural World; Personal and Social Identity	social and cultural concepts and their application	P1 identifies and applies social and cultural concepts
		personal, social and cultural identity and interactions within societies and cultures	P2 describes personal, social and cultural identity P3 identifies and describes relationships and interactions within and between social and cultural groups
		continuity and change, personal and social futures	P5 explains continuity and change and their implications for societies and cultures
Stage 6 – HSC	Topics: Social and Cultural Continuity and Change; Belief Systems and Ideologies; Social Conformity and non-Conformity	social and cultural concepts and their application	H1 evaluates and effectively applies social and cultural concepts
		personal, social and cultural identity and interactions within societies and cultures	H2 explains the development of personal, social and cultural identity H3 analyses relationships and interactions within and between social and cultural groups
		continuity and change, personal and social futures	H5 analyses continuity and change and their influence on personal and social futures

**SECTION 3**  
*CLASSROOM  
ACTIVITIES*

# PREPARING FOR THE THEATRE

**To introduce your students to ideas about theatre or to extend their knowledge and understanding, complete the following activities.**

Have a class discussion about what a theatre is. Ask your students to work in small groups to complete the following questions and tasks:

- What do you know about theatre?
- Name some of the jobs that people have when working in the theatre. Explain what they do.
- What questions do you have about theatre?
- Where can you find more information about theatre?
- Ask each group to feed back to the class.

You might like to show your class some Google images of theatres, stage spaces or theatre performances.

Ask your students to identify some of the similar features of theatres and stage space seen in the images. Ask your students to follow the thinking routine See-Think-Wonder using the prompt questions provided.

- See – What do I see in this image?
- Think – What do I think about what I see?
- Wonder – What questions do I have about what I see?
- Ask your students to share stories about times they have been to the theatre or stories about plays or performances they have participated in. They might do this in small groups or with a partner. As a class, share some of these stories.
- Have a class discussion about going to the theatre and how this type of entertainment might be different to watching television or a movie. Create a list of similarities and differences between watching a play in a theatre, watching a film in a cinema and watching a film on television at home.

# RESPONDING TO THE PRODUCTION

**This activity asks your students to respond critically to the work they have seen at the theatre.**

Break your class up into small groups and give each group one of the below areas to explore:

- Set and Costume
- Music and Sound
- Directing
- Performance
- Themes of the story

Ask each group to brainstorm reflections and comments on their area of the production. When done, ask each group to share their responses and discuss these comments together as a class.

# PLAYLIST

A playlist with a lot of music from the era, many songs that would've been on rotation at the rave. There are also contemporary tracks that Azan has been listening to whilst reworking the script.

[LISTEN HERE](#)

# INTERVIEWS

## *INTERVIEW WITH DJ RITU*

- ▶ [Rethinking The Asian Underground: Daytimers with DJ Ritu & Nabihah Iqbal](#)
- ▶ [Kate Hutchinson with Daytimers, Dialled In, DJ Ritu and Anu](#)

## *INTERVIEW WITH BOBBY FRICTION*

- ▶ [Rethinking The Asian Underground: Daytimers with Bobby Friction](#)

## *INTERVIEW WITH HARDEEP SAHOTA*

- ▶ [Daytimers Podcast 001: Hardeep Sahota](#)

# GLOSSARY

**Baba:** Father (Urdu)

**Dadabu:** Grandfather (Urdu)

**Abu:** Father (Urdu)

**Ummi:** Mother (Urdu)

**Amhi Ji:** Mother  
(Punjabi, Urdu)

**Yaar:** Mate (Punjabi, Urdu)

**Goray:** White people  
(Urdu, Punjabi, Hindi)

**Haram:** Forbidden

**Bhai:** Brother (Urdu,  
Punjabi, Hindi)

**Jummah:** Islamic Friday  
congregational prayer

**Chaiwalla:** Teaboy/Waiter

**Mashallah:** Praise be  
to Allah

**Inshallah:** God willing

**Aagaya Humara Shehzada:**  
Our prince has arrived  
(Urdu)

**Rishta:** Arranged marriage

**Shayateen:** Devils

**Wudhu:** Ablution ritual  
purification before Islamic  
prayer

**Dunya:** Material world

**Arrey:** Oi

**Soni/Soni Kuri:** Pretty/Pretty  
Woman (Punjabi)

# ABOUT NATIONAL THEATRE OF PARRAMATTA

Riverside's National Theatre of Parramatta (NTofP) is creating and presenting transformative and inspirational professional theatre experiences that reflect the world around us and the diversity that is contemporary Australia.

Hence our tagline, *Putting the Nation on Stage*.

We commission, create, produce, present and tour work. We are equally committed to capacity building and nurturing talent by providing opportunities for theatre practitioners both on and off stage to develop their craft. We are creating communities, access, visibility and infrastructure that supports and builds capacity for performance in our region and beyond.

Our location and leadership make us a natural hub for inclusivity. We play an important leadership role in the sector.

## INFORMATION FOR SCHOOLS

At the National Theatre of Parramatta, we are committed to producing theatre that speaks to our communities. We know that for many students, this may be their first experience of live performance. To ensure that you and your students the best theatre experience possible, for any questions or concerns, please contact our Education Supervisor by e-mail [education\\_riverside@cityofparramatta.nsw.gov.au](mailto:education_riverside@cityofparramatta.nsw.gov.au)

Images by Nat Cartney

