

## Resource Pack for Teachers & Students



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## INTRODUCTION

The new Drama specifications at both GCSE and A Level have a renewed focus on creating and performing both scripted and devised work, with a fresh emphasis on exploring the work of the best theatre practitioners, both past and present. Gecko is currently listed as a prescribed practitioner for devising on the AQA specification for AS and A-Level Drama, a suggested company on the International Baccalaureate Theatre course guide and has created a resource pack for OCR's new AS and A-Level Theatre specification.

With this resource pack, we hope to be able to help teachers and students alike to get the most from their trip to see *The Wedding* and to learn more about the company's methodologies for devising and creating shows. If there is anything else you would like to know either about the company or the show that is not included in this pack, please email [info@geckotheatre.com](mailto:info@geckotheatre.com) or call the Gecko office on 01473 599200.

Should you wish to organise a workshop with one of Gecko's company members as part of your devising module; we have a team of experienced, committed and professional practitioners who are available to lead a variety of workshops in your school with students in Year 9 and above.

Please see the education area of the website or contact [info@geckotheatre.com](mailto:info@geckotheatre.com) for more information.

We are not able to share a film of *The Wedding* or of any other productions that are currently still touring. However, all our past productions are available to watch online in full either via our website or our YouTube Channel:

[www.geckotheatre.com](http://www.geckotheatre.com)

[YouTube - GeckoTheatreCo](#)



### ABOUT GECKO

Gecko is an award winning and critically acclaimed physical theatre company, founded in 2001 by Artistic Director Amit Lahav. We are based in Ipswich, Suffolk but regularly tour across the UK and across the world. We aim to create world class theatre that inspires, moves and entertains our audiences. Gecko's work is visual, visceral and ambitious and we create work through collaboration, experimentation and play.

We have an expanding ensemble of international performers and collaborators including company members, technicians and office staff from the UK, France, Spain, Canada, USA, Norway, Serbia, Colombia and Hungary. As a truly international company we use multiple languages within our shows, and because of this we find our shows have huge appeal around the world. We focus on telling the narrative of our shows through movement, imagery and music, rather than focussing on dialogue between characters, therefore it doesn't matter if the audience cannot understand every language that is spoken.

We are often asked to describe what physical theatre is, and for us it means a focus on movement and imagery with a diversity of performance styles. Very little text is used, and yet we 'write' and 'storyboard' our shows just like traditional plays or films. It's also integral to our process to include music, lighting, set, props and costumes as early as possible when developing a show. We work collaboratively with an amazing creative team who ensure that all of these elements are developed simultaneously with the narrative and movement of the piece, so that the end product is cohesive and powerful.

Previous Gecko Shows:

*Taylor's Dummies* (2003)

*The Race* (2005)

*The Arab & The Jew* (2007)

*The Overcoat* (2009)

*Missing* (2012) – currently touring

*Institute* (2014) – currently touring

*The Time of Your Life* – as part of BBC's Live From Television Centre (2015)

*The Dreamer* – co-production with Shanghai Dramatic Arts Centre (2016) created by associate artists Rich Rusk and Chris Evans

*The Wedding* (2017) – currently touring

Please visit our [website](#) for more information on the shows, and to [watch our past shows in full](#).



### **THE WEDDING**

“Inspiration for creating work is all around us. It’s in our personal lives, in the news, politics, and in the relationships that we have with our friends, families and colleagues. By delving further into these relationships, I was struck by a sense that we are all married, bound by the many contracts of modern life. For me, *The Wedding* started as a battle between anger and love. Played out around the complex ideas of belonging, state, exclusion and a longing for community, all set within the excitement and ceremony of marriage!”

**Amit Lahav, Artistic Director of Gecko and creator of *The Wedding***

*The Wedding* is Gecko’s seventh touring production. Development of the show started in 2015, during which time Amit undertook research, workshopped ideas during residencies with artists and met with professionals working in the fields of human rights and racial equality. Amit was interested to explore two ideas – the ritual of the wedding ceremony in multiple different cultures and a resulting sense of celebration, and the relationship between the individual and the state. Both of these constructs are linked to the notion of contract, and this became an important presence in the show.

The first work in progress sharing was performed at the start of June 2016 at Pulse Festival in Ipswich with further development then continuing throughout autumn 2016 and early 2017. As the show developed and the political world around us became increasingly fragmented and unpredictable, the idea of one’s marriage to society became increasingly prominent. Moreover, we began to question the possibility of divorce. The show previewed in March 2017 at Northern Stage in Newcastle before embarking upon its initial creation tour. The show continued to undergo changes during summer 2017 before continuing UK touring in autumn 2017 and spring 2018.

During the show the audience is confronted by a failing authoritarian system and is compelled to imagine change in our society. The figure of Sophie, who inspires this change, is based on the figure of Sophie Scholl – an anti-Nazi activist who was executed by the Nazis in 1943. Alongside Sophie in this resistance are Lola and Khalid, characters who exist outside the main playing space, perhaps refugee figures who tell their story of escape and seek to establish their relationship with wider society. We have expanded these two themes of social cohesion and social change through a series of activities being programmed alongside the show in early 2018.

The project includes:

- **A free 3 day residency in each location on the tour.** These residencies have seen Gecko practitioners work with up to 16 young adults from the local community and those from local migrant/refugee communities. Consisting of a series of practical workshops, focussing on the themes of social cohesion raised in *The Wedding*, the residency culminates in the group devising a short original piece of devised theatre.
- **A panel discussion at every venue** that welcomes guest panellists and audiences to discuss the themes of the show in more detail.
- **A free 3-hour workshop** which is open to the public and is suitable for anyone who wants to explore potential change in their local community.

## CREDITS LIST

Created by Amit Lahav

Collaborating with

Designer: Rhys Jarman

Lighting: Joe Hornsby

Sound: Jon Everett

Associate Director: Rich Rusk

With original music by Dave Price

Costume Supervisor: Gayle Playford

### Devising Performers:

Lucia Chocarro (Sophie)

Fionn Cox-Davies (Stefan) / Anna Finkel (Stephanie)

Chris Evans (Khalid)

Madeleine Fairminer (Hannah)

Katie Lusby (Lola)

Ryen Perkins-Gangnes (Robin)

Uros Petronijevic / Amit Lahav (Marko)

Dan Watson (Davit/Thomas)

Kenny Wing Tao Ho (An)



All of the performers play various roles at different points throughout the show (immigrant/office/privileged characters). However we have named their main roles/characters above to help students identify performers when writing about the piece.

### Technical/Production Team:

Company Manager: Hannah Blamire

Technical Manager: Sean Ford

Stage Manager: Alyssa Watts

Sound Operator: Mark Cunningham

Lighting Operator (Oxford Playhouse): Chris Swain

Technical Stage Manager (Oxford Playhouse): Andres Velsaquez

### Musicians and Vocalists:

Dave Price with: Tom Allan (trumpet), Sam Burgess (electric and double bass), Ben Hales (electric guitar), Frank Moon (oud), Dave Shulman (clarinets and saxophones) and Jon Thomas (bass guitar).

Amharic vocal, krar and masenko by Temesgen Zeleke.

Production photos by Richard Haughton and Rich Rusk.

### Gecko Office:

Artistic Director: Amit Lahav

Executive Producer: Rosalind Wynn

General Manager: Joff Whitten

Finance Manager: Andy Brumwell

Project & Participation Manager: Pippa Fox

Administrator: Manwah Siu

Associate Directors: Helen Baggett and Rich Rusk

## **BIOGRAPHIES**

**Amit Lahav** is the Artistic Director of Gecko and has created six critically acclaimed shows, all of which have toured nationally and internationally. Amit has worked as a director, facilitator, writer and choreographer for numerous companies throughout the world and in recent years he has mentored young artists and companies in search of their theatrical language.

**Rhys Jarman** was one of the winners of the 2007 Linbury Biennial Prize and has designed for opera, television and a range of site specific works. Recent work includes *James and the Giant Peach* (Northern Stage), *The Machine Stops* (York Theatre Royal) and *The Nutcracker* (Nuffield Theatre). Designs for Gecko include *Missing*, *Institute*, *The Time of Your Life* and *The Dreamer*.

**Joe Hornsby** has worked extensively with dance and physical theatre companies for the past ten years, creating shows as both lighting designer and production manager and touring works internationally. *The Wedding* is Joe's first collaboration with Gecko.

**Jonathan Everett's** recent sound design credits include work for Bristol Old Vic Theatre School, Theatre Rites, 20 Stories High, The Egg, Travelling Light, Tobacco Factory Productions, Show Of Strength, Bristol Old Vic, Moving Stories and Theatre Royal Bath. He also ran the sound departments at Bristol Old Vic and Theatre Royal Bath. He is delighted to be joining the Gecko team for this production.

**Rich Rusk** is a Director specialising in ensemble physical theatre. For 8 years he has toured nationally and internationally with Gecko on *Missing*, *Institute* and *The Overcoat* and in 2016 directed *The Dreamer*, Gecko's first international co-production with Shanghai Dramatic Arts Centre. Rich has worked with some of the UK's top devising companies and is a passionate mentor of innovative young companies.

**Dave Price** has worked as a composer, multi-instrumentalist, performer, sound designer, music producer, teacher and a drummer in a pop band. He has a longstanding association with Gecko, performing in *Taylor's Dummies* and *The Overcoat*, and composing original scores for *The Overcoat*, *Missing*, *Institute*, *The Time of Your Life* and *The Dreamer*.

**Gayle Playford** is a professional costume maker and supervisor for theatre and television. She is inspired by everything in the world around her, and is particularly interested in the role of costume as a narrative tool.

**Lucia Chocarro** graduated from London Contemporary Dance School in July 2013 with a First Class Honours. She has performed with Punchdrunk Immersive Theatre Company, Jamaal Burkmar Dance, BitterSuite, Victoria Fox, Sarah Dowling, Just Us Dance Theatre (Joseph Toonga) and worked as a Special Action Artist for *Wonder Woman* and *Justice League* with Warner Bros Productions. Lucia is a founding member of Feet off the Ground Dance collective and a certified Yoga Alliance Teacher and practitioner.

**Fionn Cox-Davies** trained at The Drama Centre London and London Contemporary Dance School and works professionally as a dancer and actor. Work includes; Punchdrunk's *The Drowned Man – A Hollywood Fable*, Igor and Moreno's *TAME GAME* and Gecko's *The Time of Your Life*, broadcast on BBC4. Alongside his work in theatre Fionn has worked on many film projects both as performer and movement director.

**Anna Finkel** trained at The School of Toronto Dance Theatre, completing her Masters at Laban, London. Since 2007 she has worked in the UK as deviser and performer with Punchdrunk, Gecko, DV8, Handspring, Ace, Mad Dogs, Anthony Hamilton and Lost Dog. Recent work includes movement direction with Louis Vuitton and film director Alex Garland, and rehearsal director for Punchdrunk's *Sleep No More* in Shanghai.

**Chris Evans** began his career with Hofesh Shechter Company as one of the original performers and continues a creative relationship with the company. Chris has worked with Gecko since 2011 on the creation and worldwide touring of *Missing* and *Institute* and worked as Movement Director on the company's first international co-production, *The Dreamer* (with Shanghai Dramatic Arts Centre).

**Madeleine Fairminer** studied dance at the Baardar Academy in her hometown, Oslo. After gaining her degree she worked as a freelance dancer, doing commercial work as well as projects with the choreographer-duo Flukt. She then spent a year as an apprentice dancer with Hofesh Shechter Company in London and shortly after started working with Gecko.

**Katie Lusby** trained at London Studio Centre and London Contemporary Dance School, joining Gecko in 2015. She has worked with Richard Alston Dance Company, Van Huynh Company, Punchdrunk, New Adventures, Aletta Collins, James Cousins, Sarah Dowling, Akram Khan, Wayne Parsons, Liam Steele and Didy Veldman. She regularly teaches professional classes for The Place, TripSpace and ProDanceLeeds.

**Ryen Perkins-Gangnes** has worked with Gecko since 2012 devising and touring *Missing* and *Institute*, and *The Time of Your Life* broadcast live on BBC4. He was movement specialist/cast member for Paramount's 2013 film *World War Z*, spent 2 years as Lea Anderson's assistant and has worked with companies such as the Cholmondeleys and Featherstonehaughs, Frauke Requardt, Fabulous Beasts and Gary Clarke.

**Uros Petronijevic** – Uroš graduated from Serbia's National Ballet School Lujo Davico (national/folk dance section) in 2004. After graduating, he went on to work at the musical theatre Theatre on Terazije until 2014. During his years in musical theatre he worked and performed in other projects with Bitef Dance Company that were based on contemporary movement and physical theatre. In 2014, he joined Jasmin Vardimon Company before going on to perform with Gecko in 2018.

**Dan Watson** was a formative member of StopGAP Dance Company before moving on to work with such artists as Wendy Houstoun, Nigel Charnock, Stan Won't Dance, 5 Men Dancing, Slung Low Theatre, Protein Dance, Sweetshop Revolution, Seven Sisters Group and Freddie Opoku-Addaie amongst others. Dan joined Gecko for *The Time Of Your Life*, broadcast live on BBC4 in 2015.

**Kenny Wing Tao Ho** began breakdancing from a young age and went on to study at London Contemporary Dance School. Kenny began his career, at the 2012 London Olympics, with Akram Khan. Since graduating, he worked as a freelance dancer for various artists, and has gone on to dance for Protein Dance Company, Hofesh Shechter Company and Gecko.

**Rosalind Wynn** is Gecko's Executive Producer and has been working for the company since 2013. For Gecko she has worked on UK and international touring of *Missing* and *Institute* and also produced *The Time of Your Life* for Live From Television Centre. She previously worked as Producer for Coney and Project Manager for Fuel and Belluard Festival as well as producing numerous freelance projects.

**Helen Baggett** develops and leads many of Gecko's residencies, workshops and community projects. A founder member of CandoCo Dance Company, she danced with them for 8 years and co-developed and

delivered their international education programme. In 2000, she joined the David Glass Ensemble as performer, choreographer and project leader for The Lost Child Project.

**Hannah Blamire** graduated Liverpool Institute for Performing Arts with a degree in Theatre and Performance Technology. Since then she has worked as a stage/production manager. Her credits include *Bromance* and *KIN* (Barely Methodical Troupe), *Andante* (Igor & Moreno), *Harrogate* (HighTide/Royal Court), *Disco Pigs* (House Theatre), *Inferno*, *Kendal Calling*, *Freedom Festival*, *The Moment When...*, *Looping the Loop* and *Preston Passion* (Walk the Plank), *Adam Buxton* (MIF) and *Ignition* (National Theatre Scotland).

**Sean Ford** Sean Ford has worked extensively in the festival circuit around the world, including the Adelaide Fringe, Melbourne International Comedy Festival and is the Technical Production Coordinator for the Pleasance in Edinburgh. His lighting work includes *In the Pink* and *Ruby in the Smoke* and he headed up a team to commission the installation and design at Dubai Parks and Resorts.

**Alyssa Watts** Alyssa is a freelance stage manager, based in Manchester. She began her career at Lakeside Arts Centre in Nottingham as technician and stage manager, working on Lakeside's in-house productions. Recent freelance work includes *One Little Word*, M6 Theatre Company; *Educating Rita*, Derby Theatre/ Bolton Octagon; *Big Sister Little Brother*, The Spark; *Sweeney Todd*, Derby Theatre/ Colchester Mercury and *On Corporation Street*, Anu Productions/ HOME.

**Mark Cunningham** left the Royal Welsh College of Music and Drama 11 years ago and has since thrived in the varied landscape that is the British theatre industry. He has worked on various shows, festivals and venues around Britain and worldwide. Recent credits include *Paw Patrol* (Sound No. 1), *Hot Brown Honey* (Sound No. 1), *Road* (Sound Designer - GSA), *Stags and Hens* (Sound Designer - UoC), *1984* (PSE, Playhouse Theatre London) and Venue Head of Sound (RCC, Adelaide Festival).

**Chris Swain** is a Lighting Designer and Production Manager. He has worked extensively with Gecko - lighting design for the company includes *The Time of Your life* (for a televised performance on the BBC), *Institute* and *Missing*, as well as working as a production manager on *Institute* and *The Overcoat*. Recent lighting designs include: *Blue Heart* and *The Light Princess* for The Tobacco Factory Theatre, the Samuel Beckett prize winning *Paper Architect* for paper and projection artists The McGuires

**Andres Velasquez** trained as a performer in Corporeal Mime in Colombia and London. He became involved in backstage work by accident and is now as much in love with theatre behind the scenes as on stage.



### **GECKO'S CREATION PROCESS**

**By Amit Lahav**

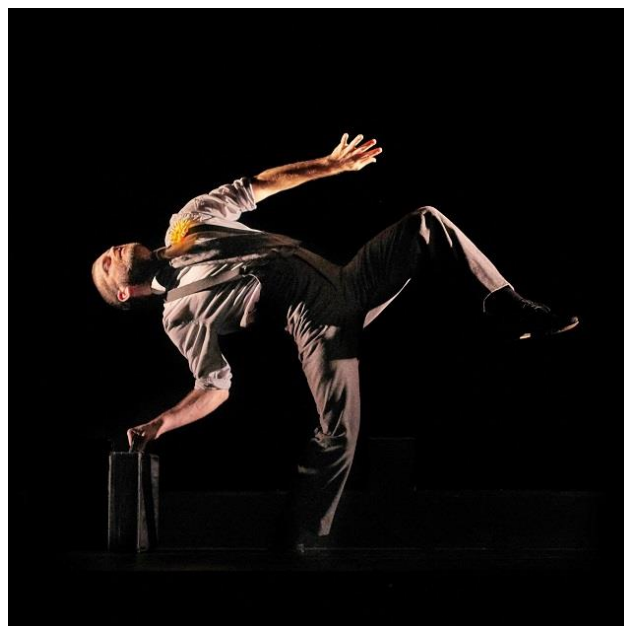
“The process for all the shows I have made starts by allowing the initial thoughts and ideas, scenes, characters - whatever these might be - to emerge. This process can take a long time and you have to be patient. You have to be alert and ready to pick up the ‘emails’ as your brain sends them through.

At a certain time you have to organise these ideas, to try to understand the value of what they are. These ideas slowly build up to something, slamming together when you have no idea what the result will be, but they will always take you on another journey. The final concept can take a long time to come together, once it has we will then start creating and designing the physical and technical elements associated with all Gecko shows.

Then it has to be tested out with an audience. We don't think ‘let's put it together and just see how it is to play in front of an audience’- it's much more significant than that. The audience is as important as any element of the show, like a character, a performer or the lighting, and their response instantly changes what the show is.

Because of the long process, everything is an influence in some way - so many things can impact on the process. It's a little bit like standing in front of a blank canvas, you might have an initial idea, then you might read a book or watch a film, you might have an argument or have a dream, or something else might encourage you to think ‘there needs to be a chair in the painting’. When you add in the chair you realise that the table no longer works so the focus becomes about a coat stand, which then needs a coat to bring the coat stand towards the chair. The same concept applies when we're creating a production; we start with a blank canvas. Everything happens together. It's not like a conventional theatre process where somebody is in a rehearsal room with a script and then they add the lights. All the various elements have to happen together, so those things are being thought about from the very first day.

For me, the main language for the audience is not words. Language comes from the same place as movement; it is an emotional vehicle, but it is not the only means by which the audience experiences the show. It is visual language which interests me more. As with all Gecko shows, the first performance represents a new start and trajectory for the development of the piece. I find it almost impossible to know a show until the collective imagination of the audience interacts with it.”



## GECKO'S DEVELOPMENT PROCESS

### **The Idea**

Amit dreams up 'the seed' of a new show, for example;

- *Missing*: A woman with a decaying soul, a missing child and a scientist who is fascinated by the human soul.
- *Institute*: We are entering a time in which we are potentially more fractured and disconnected from one another than ever before. Are we losing our ability to read each other and therefore protect and care for one another? Is it too late to care?

How these 'seeds' arrive varies from one piece to the next. The key is having an openness to the world around you. They become the catalyst for new ideas and images and as subsequent investigations unfold the central idea can and will shift. The most important thing to figure out is what story feels absolutely vital to tell.

*The Wedding* began as a hopeful reaction to a world which was making many people angry. Amit began exploring wedding ceremonies and traditions from around the world. Then, as research continued, he became more and more interested in the individual's marriage to the state and the many (and sometimes hidden) contracts of modern life.

Initial ideas are tested out physically and this often happens as part of Gecko residencies or workshops with students. These themes are then explored with Gecko performers.

### **Development of New Ideas**

Amit then reacts to the early exploration with new ideas and images, new starting points for investigation, possibly a new seed, music ideas arriving from physical discoveries, music ideas to stimulate new movement discoveries, early structural/design thoughts. An explosion of ideas will emerge in this time.

Testing a draft sequence will involve putting a run or sequence of ideas together, possibly with some early structural apparatus (e.g. an office). This test will give a sense of what the physical world might be. For example:

- *Taylor's Dummies*: Inside Taylor's head, underground jazz worlds emerge, dingy home existence, sparse and empty, in this show Taylor is played by three men who each reflect the different aspects of his personality.
- *Institute*: An incredibly organised and yet strange treatment world, where you have patients that need to be cared for, and people who have authority over them but who clearly also need to be cared for.
- *The Wedding*: The image of a wedding dress and the connotations of celebration that it evokes paired with the signing of a contract and an unsympathetic figure of authority.

### **Working up a Draft Storyboard**

Amit will make a 'flag in the sand' storyboard. There will be ideas which sit next to each other in an obvious way, and there will be elements that seem very disconnected, but Amit will have an instinct to put side by side.

### **First Draft of the Show**

This process could take four or five weeks. Ideas are improvised, choreographed, rehearsed and transitions created. A first draft sound world will also be in place at this stage. Work will continue on the storyboard throughout this process, and will continue for the weeks that follow as Amit reflects on the various outcomes and discoveries made.

For *The Wedding*, this involved some very early sharings with small, invited audiences in Spring 2016.

### **Second Draft of the Show**

A new storyboard is created and a four or five-week process will lead to another version of the piece. This version is often very different from the first; most of the material will be different and the sense of the world, the concept and the feel of the piece will have changed. This version will have a full lighting journey throughout.

For *The Wedding*, this was a work in progress performance as part of Pulse Festival in Ipswich in June 2016. The connected stories of each of the 'brides' in the piece underwent a contractual process, controlled by an unsympathetic male character in a black suit carrying a red box, reminiscent of the budget briefcase wielded by the chancellor. Alongside this was a pastoral world, exploring the personal union of a young couple and the societal structures that surrounded their partnership. The world had a raised circular stage surrounded by dirt with parameter fencing. The fencing acted as a barrier for a third group of characters who were excluded from the contract with the system, and lamented their suffering.

### **Third Draft of the Show**

As a response to the sharing, new ideas emerge, scenes are altered, and music and characters are developed which better serve the dramatic tension and emerging journey of the piece.

For *The Wedding*, this was elements such as the immigrant world emerging from the suitcase at the front of the stage, and the slide in which children arrive into adulthood.

### **Developing a Version to Tour**

The process of making a version of the show for touring will take many months of reflection by Amit and in this time he will re-write the show. He will have an absolute understanding of the world of the piece and therefore all of its elements will flow clearly and a new storyboard will be created. A design will be worked up and most of the large or complicated elements of the show will be built in preparation for a rehearsal process.

The company will spend six to eight weeks creating the new show which will have little surviving material from the previous version; four weeks to build the physical aspects of the show and to create and choreograph all the material, then two weeks for technical work on a full equipped theatre stage with all the light and sound elements of the show.

The show will be performed to audiences and will embark upon a creation tour, through which significant changes continued to be made to it. A second tour may then feature significant elements that have changed within the piece.

For *The Wedding*, the most significant change from the show you have seen is the world at the back of the stage, which has been entirely redesigned and built. The earlier version of this had a rectangular frame in which characters with opulent coats and hair could be seen. The character of Sophie has also been developed, adding the megaphone and image of the yellow flowers to her character, and increasing the reference to Sophie Scholl, an activist during Nazi Germany, through quotes from her speeches.



### **TOP TIPS FOR DEVISING IN GECKO'S STYLE**

If you're interested in exploring the company's work further and want to have a go at devising in the style of Gecko, remember the following tips:

- Gecko's style is both physically demanding and honestly emotional. Teachers and students alike should commit 100% to every moment. In devising workshops, it is important to enjoy a sense of play, but equally important to play with total focus and intensity.
- Experimentation, making discoveries and finding out what excites or means something personal to you, whilst experiencing and engaging in different types of theatre, will broaden your theatre practice vocabulary and open up creative possibilities.
- Always start a session with preparation tasks. Being 'in the room' which to Gecko means being absolutely ready, fully focused and committed, is vital.
- Below we have suggested a '5 Stage Methodology' which you can follow to help you devise and create a piece inspired by Gecko's style:

#### **1 PREPARATION**

Creating a safe environment in which all members of the class/group feel free to explore ideas and play:

- Improving awareness of self and space through warm up/preparation exercises
- Creating a playful environment of possibility through games
- Learning to watch and listen properly to what the rest of the class/group are doing. Creating a non-judgmental circle

#### **2 CREATION/ORIGINATION**

Eliciting thoughts and ideas from the class/group using different starting points:

- Using focused and imaginative exercises to spark ideas and start creating content
- Creating movement material through improvisation and tasks
- Using group discussions to elicit responses from the group/class – encourage everyone to voice their thoughts, feelings and ideas

#### **3 CREATION/ORGANISATION**

Making decisions on your piece: developing, selecting, structuring and rehearsing:

- Consulting on structure
- Creating a storyboard
- Breaking structure down into workable creative parts to focus on
- Using logistical problems as a springboard to new possibilities
- Final knitting together of all elements

#### 4 PRESENTATION/PERFORMANCE

- Creating an appropriate 'event' in which to share your work
- Presenting/performing your piece - breaking the barrier between those on stage, and those watching

#### 5 FEEDBACK/REFLECTION

Talking about the process and the final outcome:

- Q&A after the performance/sharing with your 'audience'
- Internal feedback/knowledge sharing between your group
- Setting new goals for the future



## EVALUATION SHEET FOR *THE WEDDING*

Use the following questions and prompts to help when writing your evaluation after watching *The Wedding*. **Focus on WHAT YOU SAW, WHAT YOU HEARD and HOW IT MADE YOU FEEL.**

- 1) Briefly describe *The Wedding* (your version might be different from everyone else – and that’s absolutely fine). What did the show represent/mean to you:
- 2) SET is used in a variety of clever and imaginative ways:
- 3) COSTUMES play a big role in the show and represent many different things:
- 4) MUSIC AND SOUND are very important elements in the production:
- 5) LIGHTING: Light often comes from unusual angles and sources:
- 6) MOVEMENT plays an important part in delivering the story:

- 11) CONCLUSION: Your favourite moment and why; your overall impressions; what you have taken from the performance:

### **OTHER RESOURCES & LINKS**

Here is a list of links to videos we think might be interesting:

- *The Wedding*: Behind the scenes at Northern Stage March 2017 – [click here](#)
- *The Wedding*: Teaser Trailer 1 – [click here](#)
- *The Wedding*: Teaser Trailer 2 – [click here](#)
- *The Wedding*: Teaser Trailer 3 – [click here](#)
- About Gecko – [click here](#)
- Amit on the Creative Process of making a Gecko show – [click here](#)
- Amit describes what a day in rehearsals with Gecko is like – [click here](#)
- Amit's top tips for making theatre – [click here](#)
- Tips for young artists starting out – [click here](#)
- FAQ's for a Gecko performer – [click here](#)
- FAQ's for Amit – [click here](#)
- Lighting Designer Chris Swain on Gecko's lighting – [click here](#)
- Amit describes what a Gecko show is like – [click here](#)
- Amit on the use of music in Gecko's shows – [click here](#)
- Amit on the use of language in Gecko's shows – [click here](#)
- To watch our past shows in full – [click here](#)
- Read the biographies of all cast and creative team members who have worked for Gecko – [click here](#)
- See who works behind the scenes in the office at Gecko – [click here](#)

More information on the company and our shows can be found on [www.geckotheatre.com](http://www.geckotheatre.com) and for further video resources, please visit our [YouTube channel](#).

To keep up to date with everything Gecko is up to and to see more about our process on and off stage. Please sign up to our mailing lists and keep an eye out on our social media accounts:

Mailing list sign up – [click here](#)  
Twitter: @GeckoTheatre – [click here](#)  
Facebook: Gecko.Theatre1 – [click here](#)  
Instagram: @GeckoTheatre – [click here](#)

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