

LEATSS 2021 Online – Detail of Courses

Where are you LOLling this summer?

Here are the details of the eighteen online courses LEATSS will be offering during summer school week, from **24th July to 1st August**. This information is published on our website (www.leadss.lu), together with the biographies of the tutors.

A version of the **timetable** enabling a choice of courses to be made without overlap can be found after the Course Details below, together with a list of the **prices** for participants. **Applications** can be made online from 30th May. (www.leadss.lu/Applications/Applications.php).

Sessions will last 90 minutes, with adequate breaks in between to avoid 'screen fatigue'. Three tutors, due to personal time constraints, will offer 3-hour sessions, during which breaks will be taken as needed.

Table of contents

COURSE DETAILS	1
SUMMARY and PRICES	10
TIMETABLE	10
PRACTICALITIES	13

COURSE DETAILS

THE WRITERS ROOM (revisited) (writing)

Tutor: **Freddie Machin**, playwright and screenwriter

12 hours
weekends, weekday evenings
5 to 10 participants

A reflection on writing, looking at ways to promote and develop your skill

120 €

The Writers Room is back – and an opportunity to share your creative writing in a supportive and friendly environment. Over the course of a weekend, you will be led in a discussion on the work submitted by the Writers Room participants. Everyone will be encouraged not only share their work, but also to read and comment on what others are writing. The discussions will also prompt conversation around different aspects of the creative writing process, and where to take your writing next.

This course is designed for writers of all levels, and to encourage participants to get started, you will be sent a daily writing prompt in the week leading up to the workshop. As participants complete each daily exercise, they will be encouraged to upload their work to a drive where the other participants can read it ahead of the session.

GRIMM STORIES (writing for theatre)

9 hours

Tutor: **Freddie Machin**, playwright and screenwriter

weekdays

5 to 10 participants

A development of dialogue for the theatre, based on fairy tales

90€

Folk tales are all around us. The *Grimm Fairy Tales* in particular are still such a prominent part of our cultural lives today because they play on the recurrent fears, anxieties, and challenges of human existence. In this writing workshop we will take inspiration from traditional stories and use the dynamics, plot, and characters to inspire new writing for the theatre.

BETTER SAID THAN READ (voice work for poetry)

10 hours

Tutor: **George Ryan**, voice and dialogue coach, producer, actor

weekday evenings

6 to 8 participants

Techniques and exercises for developing and improving vocal expression

100 €

We are such stuff as Dreams are made on Shakespeare

To voice great poetry is to be in communion with the essence of the human experience. One can miss the full meaning and expression of poetry when it is read silently in the privacy of one's room. What is it like to voice the great works of poets, past and present? Can we use poetry to build bridges within our families, community, the world at large?

This series of workshops will explore voicing poetry. In each session we will voice poetry from classical to contemporary, from song lyrics to haiku. You are encouraged to submit in advance a favourite poem to voice. We will practice various vocal exercises that will help inform and enhance your voicing of the poem. The focus is on your voicing of a poet's words and images and not an intellectual examination or analysis. We will examine and analyse only so far as needed to voice!

GRIMM VOICES (voice work for vocal quality)

9 hours

Tutor: **George Ryan**, voice and dialogue coach, producer, actor

weekend

6 to 10 participants

An examination of vocal qualities to produce original character voices

90 €

I used to be Snow White, but I drifted Mae West

What does it take to fully engage a listener in telling a good story? What are the elements which we need to pay attention to? How do those readers of fiction give different characters their own distinct voice? These are some of the many aspects of telling stories that will be explored during the (mostly) weekend workshop on Grimm Voices.

Through the exploration and practice of a number of distinct vocal qualities, (e.g., falsetto, nasal, floppy tongue, etc.), we will practice a number of different vocal qualities that we can mix and match in order to bring together new and original character voices. We will use the rich and

fantastical worlds contained in the Brothers Grimm fairy tales. Rumpelstiltskin, Hansel and Gretel, The Pied Piper of Hamelin to name a few, are full of colourful characters whose voices are awaiting your imagination to come to life for the listener!

Included in this course are 2 combined sessions with Graeme Du Fresne's *Grimm Songs*, forming a Grimm Collaboration.

The way to read a fairy tale is to throw yourself in! W.H. Auden

PUTTING IT TOGETHER (singing)

5,7 hours per person
weekend, weekdays
6 to 9 participants

Tutor: **Graeme Du Fresne**, musical director, singing teacher, actor

Solo songs from Musical Theatre (incl. 100 mins of one-on-one tuition per participant) **125 €**

Participants will be invited to choose a musical theatre song to work on prior to summer school beginning. I have a substantial and varied library of Musical Theatre sheet music and backing tracks for you to choose from. (Please refer to the LEATSS website for the list). The course will begin with us all meeting together in order to establish some basic techniques, processes and strategies for learning and developing the skill of the singing actor. I will then work with you in predominantly one-to-one sessions.

The course will aim to extend not only your singing skills, but also help to develop your understanding and ability to build a character and apply detail to acting through song.

I've always preferred actors who sing to singers who act in all the shows I've done Stephen Sondheim

GRIMM SONGS (song writing)

16,5 hours
weekdays, weekend
5 to 9 participants

Tutor: **Graeme Du Fresne**, musical director, singing teacher, actor

A song writing course based on the Grimm Fairy Tales **145 €**

This course will be an exploration of song writing lyric and music techniques applied to the stories and characters drawn from the Brothers Grimm tales. A selection of these tales will be sent to participants prior to summer school starting. We can work on the stories you have indicated as being your favourites. We will look at writing both lyrics and music pursuing various genre possibilities from musical theatre, pop, Hamilton style rap or even classical. We could look at pastiche, satire and updating (e.g. Stiles & Drewe with their *Soho Cinders* set in the 1990's).

As in previous writing courses, music theory and instrumental skill are not an essential requirement in order to participate and (hopefully) enjoy the course.

Included in this course are 2 combined sessions with George Ryan's *Grimm Voices*, forming a Grimm Collaboration.

It's therapy. It's fun. It's creative. I love getting on a big writing binge and staying up a couple days working on song and knowing at the end of those two or three days that I've created something that was never in the world before Bob Dylan

TECHNOLOGY FOR ONLINE SINGING: This can be a daunting aspect if you've had little or no experience of software and gadgets in general. I will run a training workshop in the run up to summer school where we will go through all the devices and procedures required to get us all listening and seeing each other as clearly as possible. I have created a 'Zoom for Singing' help document which is on the website.

The aim is to have fun, be creative and improve our singing technique. Singing across the internet has problems we can't solve but I like to accentuate the positives. With a little patience and a lot of passion we will make our on-line singing course an interesting, imaginative and satisfying few days in everyone's lives.

GRIMM COLLABORATION (voice work and singing)

3 hours (included in the respective courses)

Tutors: **George Ryan** and **Graeme Du Fresne**

2 collaborative sessions between the *Grimm Voices* and *Grimm Songs* groups, during which both groups will work together to create pieces combining both voice and song.

WELCOME TO MY WORLD (storytelling)

8 hours
weekend

Tutor: **Janice Dunn**, director, choreographer, playwright, deviser

5 to 10 participants

A group approach to examine the art of theatrical storytelling

80 €

As a group we will examine the art of theatrical storytelling, and the pieces of the jigsaw that need to be in place, to make it work well.

We will start with the text of 'The Woman in Black' as an example of a great piece of theatrical storytelling. Over two days, using this (and other works) as a guide, we will create our own story (or stories). We may create short, detailed, elegant scenes, or huge, splashy epics. That will be dictated by the group itself.

We will of course utilise story structure analysis, story generating exercises, genre influence, and co-operative creativity methods. The art of storytelling is fun and fascinating, and I envisage a relaxed and happy vibe to the workshop.

This is not as such a devising course but looks to the specific skills of storytelling and story development, rather than ensemble theatre approaches. As such it is suitable for those who see themselves as writers, or directors, or actors. (Or any combination thereof.)

There will be full group work, and smaller group work, used to make the stories. The course will be suitable for participants at any level of experience, and those with lots of experience and ideas are especially welcome.

DON'T SAY CHEESE (acting for camera)

4,5 hours per person
weekdays

Tutor: **Janice Dunn**, director, choreographer, playwright, deviser

6 to 9 participants

An exploration of how best to act for camera (incl. 90 minutes of one-on-one tuition)

105 €

This course offers one on one work, on camera presentation and technique, on a text of your choice. It requires you to bring a text from a film or TV or a series. (Janice can gladly offer suggestions if people are stuck. It is also possible to choose a dialogue, if there are two of you.)

We will examine the technical requirements of acting for screen, and how to utilise them in a positive way. We will also look at the choices on each specific text, and which work best for both camera and character.

It will not be an overly technical course, but simply offer guidelines and suggestions for this specific media, which is now increasingly in use within theatrical work. It would also be useful for online auditions, meetings and self-tapes.

Slots will be offered during weekdays, and hopefully a whole group session towards the end, where participants could share their work if they wanted, and exchange discoveries and tips.

The workshop will be suitable for all levels of experience and will be tailored to each participant's needs. No experience of acting on film or screen is required.

Janice has just recently finished co-directing a film in Copenhagen, 'The Beech Tree', with an experienced film maker. This was a cinematic realisation of a play for young people that could not be staged due to Covid 19 regulations.

MASTERING THE TECHNICAL PROCESS (directing)

Tutor: **Janice Dunn**, director, choreographer, playwright, deviser

10 hours
weekday evenings
6 to 12 participants

Demystifying the technical side of directing

100 €

For some, the technical process is the most intimidating part of directing, and one that often stops new directors from offering their services.

This course looks at all the technical requirements that a director needs to keep hold of during a production, and how to balance them. We will examine the best structures and methods for doing this. We will play out in detail the varying elements of the technical side of delivering a show; from a one-person play, to a musical.

What should happen when? Who should be doing what? How do the relationships best work? How to best run a tech session or tech week? How to best use an assistant director? All these questions and more will be dealt with during the workshop. This will be a practical exploration of the issues, with exercises and group work around various elements of theatrical technical needs. It will, however, also be fun, supportive and un-pressured.

Relevant to anyone who would like to explore, or learn more about, involvement in the creative technical process.

Janice has directed a wide range of productions throughout the UK and Europe at venues including The Royal Court, Cottesloe, National (now Dorfman) Theatre, and annually at the 1300-seater DMH, in Leicester.

A MUSICAL ABOUT GOD? REALLY? (musical theatre)

6 hours

Tutor: **Janice Dunn**, director, choreographer, playwright, deviser

weekend

8 to 20 participants

A fun exploration of songs from two well-known musicals

60 €

A four-session look at one song each from *Jesus Christ Superstar*, and *Godspell*. (two sessions per song). We will play around with the context, characters, and movement for each section, and explore how difficult/ controversial/ wonderful it is to use spiritual stories in a commercial musical setting.

It will be lots of fun, with singing/ lip synching, dancing, and interesting character and context takes on the work. Links to the pieces we will use will be sent out prior to the workshop so as those who don't know it can become more familiar with the work.

Suitable for anyone who's up for a bit of fun and exploration. (It will be a light-hearted workshop, and not a theological challenge.)

We'll be pretty much on our feet most of the time, but you will of course be able to go at your own pace in your own living room, (or wherever you are – maybe the supermarket?)

SHAKING UP SHAKESPEARE (Shakespeare skills)

5 hours

Tutor: **Natasha Rickman**, actor, director, playwright

weekend

6 to 12 participants

A deep dive into playing Shakespeare

50 €

In this course we will use playful, physical approaches to unlock Shakespeare's text. We will begin by breaking down a monologue and learning tools which can be applied to any Shakespeare speech, dealing with iambic pentameter, imagery, form and interpretation. After this we will move to working on duologues in pairs, learning about approaches you can apply when working on Shakespeare's scenes. Fresh, physical and fun – let's shake up Shakespeare!

All the world's a stage; and all the men and women merely players *As You Like It*

SUMMER SHORTS (comedy and improvisation)

3 x 3 hours

Tutor: **Natasha Rickman**, actor, director, playwright

weekdays

Each short is a stand-alone course and can be taken separately

6 to 12 participants

1. Make 'em Laugh an introduction to acting comedy

30 €

A three-hour introduction to acting comedy. We will start with exercises designed to get you exploring your voice and body as comedic tools, before creating our own physical comedy sequences. After that we will move to comedy scenes and sketches in pairs, with guidance on timing, delivery and 'the rule of three'. Prepare to play!

A day without laughter is a day wasted Charlie Chaplin

2. **Where Next?** an introduction to comedy improvisation 30 €

A three-hour session exploring exercises and techniques for comedic improvisation. We will begin by learning how to work as an ensemble, how to work from a place of relaxation, and how to unleash those ideas right at the back of your brain! Working together through group exercises, we will cover a variety of exercises that can be used to rehearse and perform comedic improvisations. Where will we go next? It's up to you!

Life is improvisation Tina Fey

3. **Play for Performers** improvisation as a tool to release, relax and play 30 €

A three-hour session to explore improvisation and storytelling from a place of release and play. These techniques can be used to start a devising process, or just to reconnect with your inner creative explorer. Create stories and go on an imaginative adventure with the rest of the ensemble – time to take the pressure off the end result, and enjoy the journey!

Logic will get you from A to B. Imagination will take you everywhere Albert Einstein

DIGITAL MASKS (online mask filters) 3 hours weekend

Tutor: **Steve Jarand**, mask work and improvisation teacher, actor 4 to 10 participants

An exploration of how digital mask filters can be used to develop character 30 €

What if you could change your appearance to almost any character? Take on, drop or change disguises in less than a second? Switch from subtle shifts in appearance to total distortion? Choose between full transformation or letting your own essence show through?

These days this is all possible with Snap Camera software and Zoom.

We will use the most powerful and effective free digital character filters on offer. The work will not be about speed, amount or quirkiness of the virtual costumes but the genuine effect they have on players and viewers. Scenes will be improvised and scenarios crafted that give depth and colour not just to the character, but also the relationships and situations they find themselves in.

Come join us for some honestly-wild improvisation and let your alter-egos loose.

Participants will need to download and practice with a mask filter application. Successful applicants will be sent full details sufficiently in advance of the workshop.

MASKS CLOSE-UP (online mask work) 3 hours weekend

Tutor: **Steve Jarand**, mask work and improvisation teacher, actor 4 to 10 participants

An exploration of how masks can be used in close-up to produce an intimate response 30 €

With online improv and mask play, we have a unique opportunity for a new kind of storytelling.

The camera can grant access into what's truthfully going on inside us as human beings. On one side of the screen, those watching from the comfort of home have the time and space to really see what is going on in the character and project parts of themselves into the story. On the other side, the isolation and anonymity along with the mask itself can evoke a great sense of intimacy and honesty for the masked player as well as the characters or storytellers playing with them.

Feeling invisible can help us to be seen.

We'll use face/body transformation and mask elements as stimulus to recount internal stories waiting to be told. We'll use video call and theatrical tools together in order to reveal at great distances what happens in close-up.

Participants will need some additional items of clothing, etc. on hand. Successful applicants will be sent full details sufficiently in advance of the workshop.

LIGHTING DESIGN (theatre lighting)

Tutor: **Will Evans**, lighting designer

weekend

Although both are part of the same course, each part can be taken separately

- 1. Shedding Light on Design** an introduction to theatre lighting design 50 €
 for lighting designers, directors and actors 5 hours
6 to 12 participants

A whistle stop journey into the process of lighting a show: Using as example the show *66 Books*, produced in 2016 at The Bush Theatre, participants will be taken through the process of lighting a show from initial design, through concept research, technical research, site visits, production meetings, technical rehearsals to dress rehearsal and opening night. We will look at the finished product and examine the end results and learn how they came about.

De-mystifying lighting: We will then look at the most common lighting equipment, how to use it and deconstruct the associated jargon. 4 main areas will be examined:

- Basic (generic) lighting equipment,
- Lighting Control and how to best utilise it,
- Moving lights and special effects, and
- Basic principles of lighting design including constructing a good general wash, using side light, using back light, lighting a cyclorama and some basic colour theory.

This will be a more 'mixed' section with a combination of power point, short videos and demonstration of control and design software to simulate a theatrical environment.

- 2. A Little Light Work** theatre lighting in practice 60 €
 (follow on from the design course) 2 x 1,5 hour
6 to 10 participants

It is planned to have a live link to a theatre space where each group can put into practice lighting a 'scene'. Homework will be set the week before to research and develop ideas based

on a single theme to construct one lighting state. Participants will share their research and ideas with me and after a short discussion about how to best achieve their ideas, put into practice what they have learnt in the previous week with the help of an on-site technician to rig/focus/control the lights.

No more than 4-5 lights should be used and the set should be very basic, like a park bench. Students will take it in turns (either on site if possible or via the video link) to implement their design and try it out, while the others observe the effect of the light.

A second session will allow students to develop their design or try a new one.

Should participants not able to be present at the space where the lighting rig is set up, or should such a space not be available, we could work in a virtual environment. We will discuss the participants' research and look at their ideas for the subject matter and then set up a 'rig' in a virtual environment to examine the results.

SUMMARY and PRICES

The following is a summary of the courses and cost per course:

Tutor	Title	When	Duration	Price
Freddie Machin	The Writers Room (writing)	weekend 1	12 h	120 €
	Grimm Stories (writing dialogue)	weekdays	9 h	90 €
George Ryan	Better Said Than Read (voice for poetry)	evenings	10 h	100 €
	Grimm Voices (voice quality)	weekend 2	9 h	90 €
Graeme Du Fresne	Putting it Together (solo singing)	week/end 1/days	5,7 h*	125 €
	Grimm Songs (song writing)	week/days/end 2	16,5 h	145 €
Janice Dunn	Welcome to My World (storytelling)	weekend 1	8 h	80 €
	Don't Say Cheese (acting for camera)	weekdays	4,5 h*	105 €
	Mastering the Technical Process (directing)	evenings	10 h	100 €
	A Musical About God? (musical theatre)	weekend 2	6 h	60 €
Natasha Rickman	Shaking Up Shakespeare (acting skills)	weekend 1	5 h	50 €
	Comedy Acting (acting skills)	Monday	3 h	30 €
	Improvising comedy (acting skills)	Tuesday	3 h	30 €
	Improvisation (acting skills)	Wednesday	3 h	30 €
Steve Jarand	Digital Masks (online mask work)	Saturday 2	3 h	30 €
	Masks Close Up (online mask work)	Sunday 2	3 h	30 €
Will Evans	Shedding Light on Design (lighting design)	Saturday 2	5 h	50 €
	A Little Light Work (practical)	Sunday 2	3 h**	60 €

* includes one-on-one tuition

** course work in small groups

Payment is due by 7th July. Access to courses will be blocked until full payment is received.

Scholarships: Up to 2 full and 3 half-price scholarships can be awarded for individual courses.

Those wishing to apply should indicate on their online application form. No justification is required.

TIMETABLE

Please use the timetable below to select your courses.

Please note that there is some overlapping of courses. The booking procedure will flag up any clashes as overlapping courses cannot both be taken. However, as there will be individual slots for solo singing, some overlapping is possible. A potential clash will be flagged when you apply, and once all applications are in, you will be directed to the appropriate slot.

A number of courses will only be held over a weekend, others only over weekday evenings and some only over a weekend and weekday evenings. This is to enable those who are not available during normal working hours to participate.

All times are CET (Luxembourg).

		09:00 - 09:20	09:30 - 11:00	11:30 - 13:00	14:00 - 15:30	16:00 - 17:30	17:30 - 18:30	19:00 - 21:00			
duration in minutes		20	90	30	90	60	90	30	60	30	120
Thursday 22	Room A							Technical			
Friday 23	Room A							Opening (1 hr)			
Saturday 24	Room A	Warm-up									
	Room B				Storytelling	Storytelling	Storytelling				
	Room C		Writing	Writing	Solo singing	Solo singing					
Sunday 25	Room A	Warm-up				Shakespeare	Shakespeare	Shakespeare			
	Room B		Lighting design	Lighting design	Storytelling	Storytelling	Lighting design				
	Room C		Writing	Writing	Solo singing	Solo singing					
Monday 26	Room A	Warm-up	Solo singing			Song writing	Song writing	Voice for poetry			
	Room B			Comedy acting			Directing				
	Room C			Grimm writing			Writing				
Tuesday 27	Room A	Warm-up	Song writing			Solo singing	Solo singing	Voice for poetry			
	Room B			Comedy improvisation	Screen acting	Screen acting	Directing				
	Room C			Grimm writing			Writing				
Wednesday 28	Room A	Warm-up	Song writing			Solo singing	Solo singing	Voice for poetry			
	Room B			Improvisation	Screen acting	Screen acting	Directing				
	Room C			Grimm writing			Writing				
Thursday 29	Room A	Warm-up	Song writing			Solo singing	Solo singing	Voice for poetry			
	Room B				Screen acting	Screen acting	Directing				
	Room C										
Friday 30	Room A	Warm-up	Song writing	Solo singing		Solo singing	Solo singing	Voice for poetry			
	Room B				Screen acting	Screen acting	Directing				
	Room C										
Saturday 31	Room A	Warm-up		Song writing		Digital masks		Special session			
	Room B		Practical light	Practical light	Musical theatre	Musical theatre					
	Room C		Grimm voices	Grimm voices		Grimm collab					
Sunday 1	Room A	Warm-up	Song writing	Song writing		Masks close up		Closing (1hr)			
	Room B		Practical light	Practical light	Musical theatre	Musical theatre					
	Room C		Grimm voices	Grimm voices		Grimm collab					

The Opening and Closing are complementary sessions to which all participants and tutors are invited, and indeed, strongly encouraged, to attend. The Special Session is an opportunity for all participants and tutors to join together in a creative, entertaining and enjoyable way.

The online Warm-ups in the morning will be live and are highly recommended, even if you only have a course in the afternoon or evening.

In order to test your connection and to answer any questions relating to Zoom and computer equipment, an online session will be held on Thursday 22nd July from 19:00 – 20:00. All paid-up participants will be invited to attend. At 20:00, the technical requirements of both of Graeme Du Fresne’s courses will be explained all participants in these courses.

The timetable is also available in a listed version:

Day	Time	Duration	Room A		Room B		Room C	
Thurs 22	19:00 - 20:00	1h00	Technical questions	any tutor or student				
	20:00 - 20:30	0h30	Singing technical	singing/songwriting students				
Fri 23	19:00 - 20:00	1h00	Opening session	all tutors and students				
Sat 24	09:00 - 09:20	20 min	Warm up	all Saturday students				
	09:30 - 11:00	1h30					Writing	Freddie Machin
	11:30 - 13:00	1h30					Writing	Freddie Machin
	14:00 - 15:30	1h30			Storytelling	Janice Dunn	Solo singing	Graeme Du Fresne
	16:00 - 17:30	1h30			Storytelling	Janice Dunn	Solo singing	Graeme Du Fresne
	19:00 - 21:00	2h00			Storytelling	Janice Dunn	Solo singing	Graeme Du Fresne
Sun 25	09:00 - 09:20	20 min	Warm up	all Sunday students				
	09:30 - 11:00	1h30			Lighting design	Will Evans	Writing	Freddie Machin
	11:30 - 13:00	1h30			Lighting design	Will Evans	Writing	Freddie Machin
	14:00 - 15:30	1h30	Shakespeare skills	Natasha Rickman	Storytelling	Janice Dunn	Solo singing	Graeme Du Fresne
	16:00 - 17:30	1h30	Shakespeare skills	Natasha Rickman	Storytelling	Janice Dunn	Solo singing	Graeme Du Fresne
	19:00 - 21:00	2h00	Shakespeare skills	Natasha Rickman	Lighting design	Will Evans		
Mon 26	09:00 - 09:20	20 min	Warm up	all Monday students				
	09:30 - 11:00	1h30	Solo singing	Graeme Du Fresne				
	11:00 - 14:00	3h00			Acting comedy	Natasha Rickman	Writing dialogue	Freddie Machin
	11:30 - 13:00	1h30						
	14:00 - 15:30	1h30	Song writing	Graeme Du Fresne				
	16:00 - 17:30	1h30	Song writing	Graeme Du Fresne				
	19:00 - 21:00	2h00	Voices for poetry	George Ryan	Directing	Janice Dunn	Writing	Freddie Machin
Tues 27	09:00 - 09:20	20 min	Warm up	all Tuesday students				
	09:30 - 11:00	1h30	Song writing	Graeme Du Fresne				
	11:00 - 14:00	3h00			Comedy improvisation	Natasha Rickman	Writing dialogue	Freddie Machin
	11:30 - 13:00	1h30						
	14:00 - 15:30	1h30	Solo singing	Graeme Du Fresne	Acting for camera	Janice Dunn		
	16:00 - 17:30	1h30	Solo singing	Graeme Du Fresne	Acting for camera	Janice Dunn		
	19:00 - 21:00	2h00	Voices for poetry	George Ryan	Directing	Janice Dunn	Writing	Freddie Machin
Wed 28	09:00 - 09:20	20 min	Warm up	all Wednesday students				
	09:30 - 11:00	1h30	Song writing	Graeme Du Fresne				
	11:00 - 14:00	3h00			Improvisation	Natasha Rickman	Writing dialogue	Freddie Machin
	11:30 - 13:00	1h30						
	14:00 - 15:30	1h30	Solo singing	Graeme Du Fresne	Acting for camera	Janice Dunn		
	16:00 - 17:30	1h30	Solo singing	Graeme Du Fresne	Acting for camera	Janice Dunn		
	19:00 - 21:00	2h00	Voices for poetry	George Ryan	Directing	Janice Dunn	Writing	Freddie Machin
Thurs 29	09:00 - 09:20	20 min	Warm up	all Thursday students				
	09:30 - 11:00	1h30	Song writing	Graeme Du Fresne				
	11:30 - 13:00	1h30						
	14:00 - 15:30	1h30	Solo singing	Graeme Du Fresne	Acting for camera	Janice Dunn		
	16:00 - 17:30	1h30	Solo singing	Graeme Du Fresne	Acting for camera	Janice Dunn		
	19:00 - 21:00	2h00	Voices for poetry	George Ryan	Directing	Janice Dunn		
Fri 30	09:00 - 09:20	20 min	Warm up	all Friday students				
	09:30 - 11:00	1h30	Song writing	Graeme Du Fresne				
	11:30 - 13:00	1h30	Solo singing	Graeme Du Fresne				
	14:00 - 15:30	1h30	Solo singing	Graeme Du Fresne	Acting for camera	Janice Dunn		
	16:00 - 17:30	1h30	Solo singing	Graeme Du Fresne	Acting for camera	Janice Dunn		
	19:00 - 21:00	2h00	Voices for poetry	George Ryan	Directing	Janice Dunn		
Sat 31	09:00 - 09:20	20 min	Warm up	all Saturday students				
	09:30 - 11:00	1h30			Lighting practical	Will Evans	Vocal quality	George Ryan
	11:30 - 13:00	1h30	Song writing	Graeme Du Fresne	Lighting practical	Will Evans	Vocal quality	George Ryan
	14:00 - 15:30	1h30			Musical theatre	Janice Dunn		
	15:30 - 18:30	3h00	Digital masks	Steve Jarand				
	16:00 - 17:30	1h30			Musical theatre	Janice Dunn	Collaboration	George and Graeme
	19:00 - 21:00	2h00	Special session	all tutors and students				
Sun 1	09:00 - 09:20	20 min	Warm up	all Sunday students				
	09:30 - 11:00	1h30	Song writing	Graeme Du Fresne	Lighting practical	Will Evans	Vocal quality	George Ryan
	11:30 - 13:00	1h30	Song writing	Graeme Du Fresne	Lighting practical	Will Evans	Vocal quality	George Ryan
	14:00 - 15:30	1h30			Musical theatre	Janice Dunn		
	15:30 - 18:30	3h00	Masks close up	Steve Jarand				
	16:00 - 17:30	1h30			Musical theatre	Janice Dunn	Collaboration	George and Graeme
	19:00 - 20:00	1h00	Closing session	all tutors and students				

All times CET (Luxembourg)

PRACTICALITIES

Applications: These can be made online from **30th May**. Places will be allocated on a first come – first served basis. Applications will close on 10th July.

Participants will receive an email confirmation together with details of payment.

Waiting lists will be created should demand exceed capacity. **If payment has not been received by 7th July**, these places will be forfeited and given to the next person on the waiting list.

Technical support: Courses will be run on Zoom. In addition to the two short introductions which will be held on the Thursday preceding summer school to ensure everyone is on the same technical page (see Timetable above), a technician will be available at a help desk before, during and after courses.

Participants will find the need to 'breakout' during sessions (or between) in order to work together in pairs or small groups. This can be done using the Zoom breakout rooms.

Younger participants: LEATSS is primarily an adult school. However, some of the courses offered by LEATSS OnLine could well be suitable for younger people, especially if they have had some training (youth theatre group, school, etc.) or have a particular interest. If you fall in this category, you will be asked about your interest/experience when you apply.

Virtual Bar: And what sort of summer school would it be without the possibility to meet at the end of the day to chill and chat – and enjoy ourselves? Perhaps a quiz, perhaps an exchange of poems, perhaps some stories, perhaps a few songs... Participants will receive a link to the LOL Bar which will operate from after classes until late.

And please don't hesitate to contact us at admin@leatss.lu should you have any questions.

Looking greatly forward to seeing you online,

Graeme Du Fresne (Course Director)
and
John Brigg (Administrator)