

THE 2026 SUMMER SCHOOL

LEARNING TO FLY

OVERVIEW

Summer School:	A week-long, residential theatre summer school for actors, directors, musical theatre singers/performers and devisers based around two main projects. Participants select 2 options (1 in each project).
Tutors:	Professional theatre practitioners and workshop leaders
Dates:	Saturday 25th July to Sunday 2nd August 2026 inclusive
Venue:	The Clairefontaine <i>Centre d'Accueil</i> on the Belgian-Luxembourg border
Fees:	€1 000 to €1 250, depending on type of accommodation
Applications:	On-line applications at www.leadss.lu from 07.00 on 1st March 2026 , or by email to admin@leadss.lu

SUMMER SCHOOL

The School

LEATSS is a **collaborative, project-based** summer school particularly suited to amateurs – experienced or otherwise – who wish to develop and improve their practical skills, knowledge, understanding and capabilities.

We provide **expert professional tuition** within a friendly and fully supportive environment and a high tutor-to-participant ratio (about 1:12). Because the emphasis is on **process above product** (we focus on the experience of creativity, rather than rehearse for a performance), we encompass a wide range of age, experience and skill. LEATSS is an adult school for participants from age 16 up (although exceptions for those under 16 are possible in certain circumstances).

The Work

Activity revolves entirely around **project work** designed to accommodate and integrate the different options offered. Tutors work with students every day on their two main projects and provide support for a shorter group-led project. There are sessions where students can swap classes and others where work is shared, as well as general one-off sessions for the entire student body. By the end of the week, everyone should have sampled something of the experience of everyone else.

We are active throughout each day, with time off on Thursday afternoon and evening. Although the work is intensive, the atmosphere is relaxed and fun, and we ensure that there is time – in breaks, around the grounds, and winding down at the end of the day – to reflect, share the experience, chat and enjoy ourselves.

The Tutors

JANICE DUNN	(Course Director) director, writer, deviser
JACK GOGARTY	actor, teacher
LAWRENCE EVANS	director, teacher, actor
TOM NOYES	musical director, performer

The tutors' biographies are posted on the LEATSS website.

The Courses

At the start of Summer School, students select one option from each of the following two projects:

PROJECT 1: Four options are offered (directing, acting/improvisation, acting, singing)

PROJECT 2: Three options are offered (musical theatre, acting, devising/acting).

PROJECT 3 is a group-led but tutor-supported 4-hour practical project combining creating and acting.

The Course Options

PROJECT 1:

Janice Dunn	A New Direction (<i>directing</i>) getting to grips with challenging elements
Jack Gogarty	So Much More (<i>acting, improvisation</i>) exploring improvisation techniques
Lawrence Evans	The Art of Subtext (<i>acting</i>) engaging with subtext and hidden worlds
Tom Noyes	Getting the 'Feels' (<i>singing</i>) diving into different musical worlds

PROJECT 2:

Janice Dunn and Tom Noyes	And a 5, 6, 7, 8! (<i>musical theatre</i>) a co-run course focussing on physicality, character, story and voice and what happens when they collide
Jack Gogarty	Using the Self (<i>acting</i>) exploring character choices
Lawrence Evans	And Also the Daffodils (<i>devising, acting</i>) creating non-naturalistic drama

Details are below and also posted on the LEATSS website.

The Timetable

Summer School starts with lunch at 12:30 on Saturday 25th followed by an introduction to the school, tasters and explanations of the course options, voting for options, and then a session after supper. It ends at 11:00 on Sunday 2nd (12.30 lunch included). Students can stay at the venue on the night of Friday 24th. This should be indicated on the website application or by prior arrangement with the LEATSS administrator.

Cost

Fees cover tuition, board and lodging, tea and coffee, and a picnic on Thursday afternoon. As after lunch on Thursday is free time, no evening meal is provided.

Prices vary depending on the type of accommodation:

- 1 000 € (shared in a multi-bed room)
- 1 100 € (shared in a 2-bed room – limited number)
- 1 150 € (single – limited number)
- 1 200 € (shared in a double room with bathroom – only 2 available)
- 1 250 € (single room with bathroom – limited number)
- 870 € (day student, including all meals)

5 subsidised places are available for people who could otherwise not afford to come to summer school. The fee is 420 € (multi-bed shared accommodation).

Course Details

PROJECT 1

JANICE DUNN **A NEW DIRECTION (directing)**

A practical approach to directing

Using an 8-point plan as our structure, we will explore some of the most challenging elements of play directing, by actually directing some plays.

Each participant will be assigned or will choose a short section of a play; and over the duration of the course, will have the opportunity to develop themes, character and vision, via a series of directing prompts and interventions.

The participants will serve as actors for each other's directing work. In this way there is an opportunity to perform, but also to develop as a director through the experience of being directed by others.

You do not need to have directed before to do this course, but a clear understanding of it as a role is advised.

We will be covering use of prompts (techniques), staging issues, text work, character development, physical action, creative integration, dynamics, and noting.

It will be a useful and fun course, accessible to all, but also active and following a tight structure.

(The focus will be on contemporary texts, but participants can bring texts to work on, as long as they have not already directed it, and it is written by a professional writer. Remember, however, that participant numbers are limited.)

JACK GOGARTY **SO MUCH MORE (acting / improvisation)**

Creating characters and their worlds through improvisation

This course will be looking at the basics of improvisation while ensuring we don't censor ourselves. We will learn to follow impulses, and not just focus on the 'improv' trap of 'being funny' – although often it will be!

We will then expand further with a character-based, extended form improvisation – the Mike Leigh technique – and explore what it's like to stay in character for longer periods of time without text.

We will work both in pairs and larger groups, getting comfortable by playing and being silly, whilst exploring how to create entire worlds without anything in the space to help. The techniques of juggling objectives and of scenic goals will be used, alongside literally making everything else up as we go!

Improvisation is so much more than just 'yes and'!

LAWRENCE EVANS **THE ART OF SUBTEXT (acting)**

Exploring variations of subtext and hidden meaning

Subtext comes in several different forms. Written subtext, character subtext, and visual subtext. From the work of Etherege to Ibsen to Beckett, and others in between, we shall analyse and explore practically how to use and engage with subtext from the page to the stage. And along the way we shall look at the secret language of the restoration fan to the shadow moves of Stanislavsky that betray a character's inner thoughts.

The course will hopefully unlock how every actor strives to live in the world of hidden meaning.

We will mostly be using group work, which will include non-verbal acting, devising, and physical work, as well as the analysis into floor work that comprises Page to Stage. We will be following the dramatic principles of both Stanislavski and Uta Hagen.

This course is accessible for everyone. No prior knowledge of plays, genres or theatre practitioners is needed, but is always welcomed.

TOM NOYES **GETTING THE 'FEELS' (singing)**

Diving into the building blocks of different musical worlds

This course entails going deeper into the musical idioms and techniques that are used in musical theatre, and singing generally.

Great musicals usually draw from these distinctive styles that are then shaped and incorporated into a traditional musical theatre framework. For example: *Spring Awakening* taking from folk; *Oklahoma* and *Waitress* from country; *Chicago* and *Cabaret* from jazz; and *Phantom* and *Les Mis* taking from the classical tradition.

We can also include Jukebox Musicals, as well as original musicals that co-opt musical styles to conjure a more compelling and authentic musical soundscape.

Practically, what does that mean for performing in a production/ singing live? How do we take these idioms and put them in a theatrical context? We will cover how your versatility as a performer can suit the style of a show, and adapt to different modes of expression.

In short, going deeper into varying musical worlds and working on the fundamental musical building blocks that have informed the creation of the great shows and songs through time.

This course will be practical, active and fun, with bouts of group work. It is suitable for everybody who wants to sing, irrespective of experience, level or ability.

PROJECT 2:

JANICE DUNN and TOM NOYES **AND A 5, 6, 7 ,8! (musical theatre)**

What it takes to be a great musical theatre performer

Janice and Tom will be co-running a Musical Theatre course. This will focus on:

- a) Music/ singing/ voice & expression.
- b) Physicality and movement/ character/ story.
- c) Most interestingly, what happens when a and b collide.

We will sometimes work together in a full group, and other times individually with half a group each; and we will be working on songs and scenes from a variety of (great) musicals.

The course will examine the technical and expressive demands of both ensemble and solo work in musical theatre. We will also explore some techniques for supporting the demands of performing in musicals.

You do not have to be able to read music, or be dance trained, or even have performed in musicals to do this course. (Though it's also obviously not a disadvantage.) It will however be a physically active course, and people should be prepared for that, within reason. No-one will be expected to sing solo if they don't wish to.

It will be fun, inquisitive, with lots of useful takeaways on style, techniques, preparation and expression.

JACK GOGARTY USING THE SELF (acting)*Exploring character choice for actors*

We will be exploring character choices for actors, initially by looking at what makes us 'us', and what unique and useful qualities we can bring to our characters from within ourselves, rather than cosmetically creating characteristics, and 'sticking them on'.

We'll do this through a number of exercises and observations, focussed on revealing character.

Then we will explore monologues and duologues and apply the outcomes.

We will also dig into how to approach new text, how to annotate, and make new choices; specifically for monologues, and not make it feel like we are just 'doing a speech'!

This is perfect for auditions for societies, drama schools, for productions, self-tapes, or simply to expand your actor's toolbox.

LAWRENCE EVANS AND ALSO THE DAFFODILS (devising / acting)*Creating a piece of non-naturalistic drama from scratch*

Using source material from writers such as Orton, Bennett, Pebbles, J M Barrie, and others, together with nursery rhymes, we shall create a new piece of non-naturalistic drama where all the characters live and interact in one theatrical world.

This devising process will utilise a range of useful practical exercises to create both character and narrative from scratch.

The course will take inspiration from text, rhyme and story, and via the imagination of the group, create something singular and meaningful. The devising process itself offers new creative challenges to actors, around character, context and ensemble playing.

It will be fun and focussed, and we'll build an entire new world of varied characters throughout the week.

The work will be suitable for all levels of experience, and physically accessible for everyone.