

# NAPA EXTENDED DIPLOMA (16+)

UAL LEVEL 3 EXTENDED DIPLOMA IN PERFORMING &  
PRODUCTION ARTS

**npa**  
**ual:** university  
of the arts  
london

 **WILBERFORCE**  
sixth form college

## OVERVIEW OF COURSE

This Full-time course is the equivalent of 3 A Levels and is accredited by UAL, University of Arts, London. Unlike a traditional BTEC course in this field, this course gives the specialists the freedom to deliver a practical training throughout the duration of the course guiding its students towards industry standards and expectations.



*“Our qualifications are designed with education and **industry partners**, so they provide students with the **latest knowledge and skills**.”*  
— UAL

## UCAS POINTS

### UAL EXTENDED DIPLOMA IN PERFORMING AND PRODUCTION ARTS

Grade	Tariff Points
D	168
M	120
P	72

## **ASSESSMENT**

The entire course has 13 Units across 2 years

- Year 1 = 8 Units covered across the 3 projects and the ongoing skills workshops
- Year 2 = 4 Units covered across the 3 projects and the ongoing skills workshops
- The evidence will be largely practical with some written/video reflections that create a portfolio of evidence that document your personal development
- Most units are internally assessed and are subject to external quality assurance.

[Year 1 & 2 Final Major Project, units 8 & 12, are externally assessed]

The units and assessment objectives throughout the course are taught across the year but instead of them being taught in separate, linear units, they are all compiled into performance projects and covered across the year which allows you the time to really develop and build your skills.

# YEAR 1 PROJECTS

## AUTUMN TERM - STORYTELLING/NARRATIVE PROJECT

Showcase performance that focuses on clear and engaging storytelling using ensemble skills. Usually, 4-6 short pieces all linked by a theme that cover a range of genres and disciplines.

**Performance - Friday 14<sup>th</sup> November**



## SPRING TERM - PRACTITIONER/DEVISING PROJECT

### Part 1 - Practitioner Project

Practical Exploration of Practitioners based around a play study. Focus on using different styles to communicate meaning to an audience.

### Part 2 - Devising Project

Group Devising – using the play explored in part 1, students will create a 20/30-minute original piece of work for a live audience with creative in-house team support and guidance.

**Performance - Friday 13<sup>th</sup> February**

## SUMMER TERM - SHOW PROJECT

The final major project, a collaborative musical with all students from level 3 and 4 classes working together.

**Performance - 25<sup>th</sup>-30<sup>th</sup> May**



## FUNDAMENTAL LESSONS

As well as the 3 main projects in Year 1 there will be regular lessons that focus on core technique across the performance disciplines and key skills for the industry. These include:

- Audition skills, materials, and techniques in all genres
- Public Speaking & Presentations
- Guidance in UCAS & Applications for further training – knowing where & how to apply
- Health & well-being including mindfulness
- Self-marketing & promotion for a competitive freelance industry



# YEAR 2 PROJECTS

## AUTUMN TERM - PLAY PROJECT

Students will present a 30-45 minute condensed adaptation of a play, presented with minimal costume/set/props in NAPAs theatre.

**Performance - Friday 24<sup>th</sup> October**



## SPRING TERM - RESEARCH PROJECT

Research and preparation for the final major project including sourcing and rehearsing audition pieces and workshopping the performance style of the piece.

## SUMMER TERM - SHOW PROJECT

The final major project, a collaborative musical with all students from level 3 and 4 classes working together.

**Performance - 25<sup>th</sup>-30<sup>th</sup> May**



## FUNDAMENTAL LESSONS

Through-out Year 2 regular lessons that focus on core technique across the performance disciplines and key skills for the industry continue however these will now focus on **audition material** and guidance for your chosen future pathways.

# FUNDAMENTAL ACTING

## WHAT ARE ACTING SKILLS CLASSES?

Acting skills classes are weekly sessions that focus on all the skills needed to develop your skills as an actor. Acting is the base of all performance, to perform through any discipline, you will need to be able to communicate character and emotions to a high standard.

Throughout these sessions we will cover core vocal and physical technique and how this technique is used to ensure secure performances and communicate character and story.

## WHAT SHOULD I EXPECT IN YEAR 1?

Each half term will focus on a different aspect of acting and performance. Each module is designed to run alongside the main projects of the course and develop your understanding of acting and your skill set.

### AUTUMN TERM - HALF TERM 1

#### ENSEMBLE PERFORMANCE SKILLS

- Group Dynamic & relationship
- Naturalistic Performance skills
- Movement & Expression

### AUTUMN TERM - HALF TERM 2

#### VOCAL TECHNIQUE & PUBLIC SPEAKING

- Core Vocal Techniques – pitch, pause, projection, resonance, modulation, and vocal range
- Vocal Health
- Public Speaking & presentation skills

## SPRING TERM - HALF TERM 1

### VOCAL TECHNIQUE, CONTEMPORARY MONOLOGUES & NATURALISM

- Development of Vocal Technique – pitch, pause, projection, resonance, modulation, and vocal range
- Vocal Health
- Audition Knowledge & Skills
- Naturalistic Performance skills

## SPRING TERM - HALF TERM 2

### VOCAL TECHNIQUE, CLASSICAL MONOLOGUES & SELF TAPES

- Naturalistic Performance skills
- Audition Knowledge & Skills
- Classical Play knowledge
- Skills needed for successful Self tapes – including presentation & composition

## SUMMER TERM - HALF TERM 1

### GROUP SCENES, CREATING DYNAMIC, CHARACTER & RELATIONSHIPS.

- Creating character dynamic & relationships
- Nonverbal performance skills
- Character development
- Naturalistic Acting Skills

## SUMMER TERM - HALF TERM 2

### AUDITION SKILLS & CONTEMPORARY MONOLOGUES

- Group Audition workshop skills
- Naturalistic Performance skills
- Audition Knowledge & Skills

### WHAT IF I'M NOT AN ACTOR?

As stated previously, we believe that Acting is the core skill at all performance disciplines as you need to be able to emote, tell a story and present a character across all successful live performance. With this in mind, we would work with you to develop your skillset in Acting regardless of your previous experience or chosen pathway.

## **WHAT IS EXPECTED OF ME?**

We work hard to create a safe space across the school in order for people to explore their skills, develop and flourish. We expect people to come with an open mind set that will allow you to try things outside of your previous experience levels and comfort zones. Rehearsals and workshops are for mistakes and learning and in order to do this we need everyone to be always completely supportive of one another.



# FUNDAMENTAL SINGING & VOICE

## WHAT ARE SINGING SKILLS CLASSES?

Singing skills classes aim to teach vocal technique, as well as working on musicality and acting through song. Although a cohort will be made up of students with a wide range of musical backgrounds, this part of the course is aimed at giving everyone the tools to improve and confidence in performing sung material.

## WHAT SHOULD I EXPECT IN YEAR 1?

Each term will be structured to teach several different elements of singing technique and musical theatre that will practically combine with either ensemble or solo singing. Content across the 3 terms will be split up as follows:

AUTUMN TERM		
TECHNIQUE	MUSIC THEORY	ENSEMBLE SINGING
We begin with the basics to give everyone a foundation of good solid classical technique. Using warm up exercises, we will begin to instil those good habits that will give you a well-supported and reliable singing voice. We will work on unlocking the potential of your range while maintaining a clear and open sound. Classical technique is the basis of everything else we will build upon over the year and so it's an essential place to begin.	This is another area where we will begin with the very basics to improve your understanding of music and sight-reading ability. We begin by reading simple rhythms, which over time will become more complex before we add pitched elements to the exercises. Sight-reading is an incredibly useful skill in learning new music.	We will learn various pieces of music in order to exercise both your technique and music reading abilities. You'll be challenged to push your voices and use everything you've learned. We will also be introducing choral singing multiple parts. In doing this you'll be learning to hold harmony parts and how an ensemble vocal can work together as one for dramatic effect.

## SPRING TERM

TECHNIQUE	MUSIC THEORY	ENSEMBLE SINGING	ACTING THROUGH SONG
Having mastered a good solid classical technique we will be expanding what your voices are capable of by looking at various vocal qualities. These are ways of manipulating the voice to be more suitable to a diverse range of styles. (For example, how to create a pop/rock sound or a natural 'spoken' quality to the voice)	Each week you will exercise your music reading abilities, with both rhythmic and pitched exercises to keep on top of those skills. On top of this you will continue to learn more advanced theory and put this into practice.	You will be challenged with more advanced choral singing. This will involve not just splitting into more harmony parts but also employing different vocal qualities.	Here we will begin to introduce the idea of using vocal techniques and abilities to effectively communicate character. You will work as a class on various solo songs and be supported in creating performances. Here is where we'll begin to see people singing solo and workshop their performances.

## SUMMER TERM

Term 3 is structured around preparing and performing audition pieces. You will be introduced to a category of musical theatre song (for example, a legit song from Pre 1960 or a post 1980 rock/pop inspired song). You will spend a lesson exploring this genre with an example song from this category. You will then do your own research to find a song which fits the category and rehearse and prepare it to perform in class. Performing the piece in class will give you chance to get a personalised assessment and workshop with your tutor as well as valuable feedback from your peers.

### WHAT SHOULD I EXPECT IN YEAR 2:

Classes in year 2 will be focused on audition preparation and continuing to develop core skills and exercise the voice.

CORE SKILLS	AUDITION PREPERATION
Core skills classes will adapt to the needs of the group, reviewing and building upon the skills learnt in the first year. These may include classes in ensemble singing in multiple parts, more advanced sight reading, focusing on vocal qualities or continuing to expand ranges and improve breath support to give just a few examples.	Students will be given the opportunity for one-to-one sessions with our singing tutor within lessons in order to work on their audition material. This will give students the chance to discuss their choices, bring in and perform pieces they are considering for auditions, sing them with live accompaniment and get feedback from their teacher and peers.

## WHAT IF I'VE NEVER SUNG BEFORE?

Whatever your musical background, there will be a lot to learn in these classes and we expect students to attend with an open mind and a willingness to learn. If you're completely new to singing you may have to put in extra work outside of these classes to bring yourself up to speed with everyone else. If you're struggling, please let us know. Your teachers will be more than happy to try to help and offer advice.

## WHAT IF YOU DON'T WANT TO BE IN MUSICALS?

The skills in these classes have a whole host of practical application outside of musical theatre. Singing technique exercises and widens your vocal abilities in any area where your voice will be used. Reading music is a much sought-after skill in stage management and a confidence in singing broadens your casting possibilities in an industry where every opportunity counts. Many drama schools are now asking for candidates to perform a song as part of their audition. With so much competition for places, confidence in your singing abilities could make the difference between being picked and being overlooked.

## WHAT IS EXPECTED OF STUDENTS ON THIS COURSE?

To get the most out of this course students should be disciplined throughout ritualistic warmups to cement good technique. They should come to classes prepared with any resources required and review over work between classes to build their knowledge. They should complete any assigned research tasks and most importantly should talk to the tutor if they have any questions or problems.

# FUNDAMENTAL DANCE

## WHAT ARE DANCE SKILLS CLASSES?

Our dance course is designed to teach students of all abilities. By the end of the course all students will have a clear understanding of technique, postural alignment, spatial awareness and performance, the skills which will be required of them at an audition.

## WHAT TO EXPECT?

Over the course of the two years students will be taught weekly lessons in Classical Ballet and Jazz. Both courses will start from the beginning and will teach students the fundamentals of technique and performance of their subject.

## JAZZ DANCE YEAR 1

### AIMS:

The aim of Year One is to understand and master the fundamentals underpinning jazz technique. This acquired psychological knowledge will then allow further progression and development of a more creative and artistic facet of the student's learning process. By the end of the course students will have achieved a better understanding of what constitutes a high standard of professional performance and what is required for an audition within the performance industry.

The dance course will also highlight and address the student's ability to establish a correct stance with a controlled use of the centre. The technical skills taught in first year will also help to develop student's strength and flexibility.

### WHAT WE COVER:

In jazz the basic vocabulary will be covered including, jumps, leaps, turns, walks, and kicks. Amalgamations in first year will be short and repetitive: these amalgamations will include a mixture of styles, dynamics, spatial awareness, and visual accuracy. Lessons will be catered around each individual needs in terms of physical ability and learning requirements.

# JAZZ DANCE YEAR 2

## AIMS:

The aim of Year Two is to build upon the technical and artistic principles of jazz dance established in Year One. Students will aim to achieve a clear understanding of auditions and how to apply themselves within an audition. In this year of study, the student is exposed to a more varied range of jazz styles, including, hip-hop, and commercial jazz. One of the features of this year is to explore movement vocabulary both in terms of difficulty and complexity.

## WHAT WE COVER:

In Year 2 jazz, the student is given a wide range of movement sequences and jazz combinations which throughout the year, will develop in terms of rhythmic and technical difficulty. Mock auditions will be introduced based on specific schools and how they typically run their auditions. The students will also be taught how to bring the technical and the performance elements of this technique together. Classes will also emphasise breathing in relation to movement, use of focus and eye line, dynamics, and style. Lessons will be catered around each individual needs in terms of physical ability and learning requirements.

## DANCE STYLES COVERED

Classic Jazz, Musical Theatre Jazz, Commercial, Lyrical Jazz and Blues Jazz.

# BALLET YEAR 1

## AIMS:

The first year of study is carefully constructed with significant time being spent on understanding and developing the basics of correct and specific technique required within the classical genre. Students will learn how to manage and work with their own turn-out and correctly align their body with a strong emphasis on placement and posture. Classical Ballet will also aim to improve body and spatial awareness, coordination, and performance of the genre. The overall aim of year one is to provide students with a clear and thorough understanding of the classical technique and how to use their knowledge to prevent injury.

## WHAT WE COVER:

In Ballet, classes are traditionally structured progressing from barre work to centre practice, adage, pirouettes and allegro. Throughout the course emphasis is placed on both physical and theoretical understanding of correct classical stance, posture, body alignment, transference of weight and the use of turn out. Lessons will be catered around each individual needs in terms of physical ability and learning requirements.

# BALLET YEAR 2

## AIMS:

Year two will develop on the basic principles of classical technique from year one. The aim of this year is for students to understand their own body and its unique facility and how to develop the classical ballet technique. Students will now begin to add personality and style into the technique to start to explore a more rounded performance and delivery.

## WHAT WE COVER:

In year two students will be challenge with a more expansive range of vocabulary in all sections of the classical ballet class. Enjambments will begin to be lengthened and more challenging, travelling and linking steps will be introduced. Students will be encouraged to challenge their own physical ability to become more versatile across the classical sector. Lessons will be catered around each individual needs in terms of physical ability and learning requirements.



# TEACHING TEAM

Our teaching team is made up of industry professional and specialists in education and performing arts.



## **KATIE WRIGHT** Head of course/Acting specialist

Katie's formal background is in education but she has a wealth of experience as a director of large scale productions such as NAPA's Jesus Christ Superstar, Betty Blue Eyes and Phantom of the Opera.

Katie has coached many students through successful auditions for most of the UK's biggest drama schools such as LAMDA, RADA and Arts Ed.



## **PADDY START** Dance Specialist

Paddy trained at the prestigious Bird College, graduating with a distinction in professional dance and musical theatre.

Following a career as a performer, Paddy returned to Hull, taking on the role of NAPA's Head of Musical Theatre and Outreach, using his industry knowledge and experience in his teaching.



## **SALLY RAPIET** Musical Theatre/Acting Specialist

As a respected tutor, Sally has taught at world-leading institutions including Ithaca College (New York), the Royal Conservatoire of Scotland, Rare Studios (Liverpool), LaSalle College of the Arts (Singapore), and LIPA.

As well as her extensive teaching career Sally has served as Resident Director at The Kings Head Theatre in Islington and was Artistic Director of Cardiff's International Festival of Musical Theatre. Sally is currently pursuing a PhD in musical theatre directing and actor training.



## **JULIE LOVELLWELL** Dance Specialist

Julie qualified as an ISTD dance teacher of ballet, tap, modern, national and Greek after studying under Miss Gaynor Owen in Liverpool

Julie is NAPA's Head of Dance and has worked with the BBC, ITV, Royal Ballet and the West End cast of Billy Elliott.



## **ANDREW SIDDLE** Singing Specialist & Musical Director

Andrew is a graduate of New York University's Musical Theatre Writing Program and an associate of the London College of Music as a singing teacher.

He is a composer and lyricist whose work includes orchestrations for Metal Sweeney Todd, song writing for Pure Entertainment and Korea's English Egg. His musicals are regularly performed at NAPA and around the UK.

# MARKING & FEEDBACK

You will be given constant verbal feedback in all lessons and rehearsals as it is the best way for you to correct and develop your skill set. It would be hugely beneficial to take notes of verbal feedback, either in a notebook, notes app or with voice notes. Adapting to feedback will help you improve your skills and grow as a performer. You also always get regular one-to-one verbal check ins with all the college tutors so that you know what you need to focus on to develop.

As the course is split into 3 large performance projects across the academic year, there are 3 assessments made up of different tasks throughout the project duration. After each project is finished you will receive detailed written feedback, with each task thoroughly marked and an action plan of what you need to focus on moving forward.

You also have regular assessment and feedback in the Ongoing project lessons in Acting, Singing, Ballet and Jazz. These assessments are focussed on your development and are formative which allows you to build on your skills throughout the year.

## **YR1 GRADING:**

Year 1 is made up of 7 formative units and 1 summative unit – that is the first 7 units being used as training and development and Unit 8 that is summative and externally assessed.

Year 1 of the course is a Pass or Fail outcome. However, all work is graded using the fail, pass, merit, and distinction model to prepare you for Year 2 and so you are always aware of your working levels.

## **YR2 GRADING:**

Year 2 of the course is made up of 4 units with the final unit (Unit 12/13) being summative and externally moderated. Year 2 is also graded as fail, pass, merit, distinction for the overall qualification.

Year 2 follows a mastery model format. This means that in your final major project you need to gain the same grade (P/M/D) across ALL assessment criteria/tasks in order for you to be awarded that grade e.g. Your final qualification mark is awarded as your lowest grade across the criteria.