

BTEC Level 3 National in Performing Arts: Comparing unit content between 2010 and 2016 qualifications

Introduction

This document is designed to help you with mapping unit content as you transition from BTEC Nationals (2010) qualifications to the new BTEC Nationals (2016).

Our guidance is broken down into two sections:

Section 1: How and where can I use existing content, and what new content has been included?

Highlighting comparable content with the BTEC Nationals (2010) and how closely this maps across to the BTEC Level 3 Nationals (2016).

Section 2: What do these changes mean for planning and teaching?

Review of key changes in language, outlining which units are externally assessed and when, and where to find further support.

Further support can be found within the relevant specification on our website ([here](#)).

Below is an overview of how wider support also links to this document:

Support	Purpose
Delivery Plans	Examples of how to structure and deliver different size qualifications over a one or two year period, including when to prepare learners for external assessment.
Authorised Assignment Briefs	Provides scenarios and teaching plans for each unit, to be used either as they are set out, or to inform your own planning.
Schemes of Work	Demonstrates how the unit content can be covered in the GLH while providing lesson ideas and highlighting links to other units to help you plan your teaching.
Sample Assessment Materials	Examples of how an externally assessed unit may be presented, with an accompanying mark scheme. These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take. This covers either an exam or task.
Sample Marked Learner Work	Indicative example of learner work which has been assessed accurately to national standards.

In more detail

The tables below compares the relevant content of the new BTEC Level 3 National in Performing Arts (2016) against the content of the current BTEC Level 3 National in Performing Arts (2010).

The mapping focuses on mandatory units and provides greater detail of where content is the same as the existing (2010) specifications, and also where content is partially covered.

2016	2010
Unit 1: Investigating Practitioners' Work	
Comments/Details: This unit partially links with Unit 104: Special Subject Investigation, Unit 4: <i>The Historical Context of Performance</i> and Unit 54: <i>Dance Appreciation</i> . The focus of this unit is on developing academic investigatory practices in preparation for the demands of Higher Education. It is externally assessed.	
Learning Aim A: Demonstrate knowledge and understanding of contextual factors that influence work of performing arts practitioners	
List key content areas <ul style="list-style-type: none"> Setting clear aims and objectives for contextual investigation 	Partially covered in: <ul style="list-style-type: none"> Unit 104: <i>Special Subject Investigation</i>, LO1 in knowing how to identify an appropriate subject area for investigation through knowing how to justify choices.
List key content areas <ul style="list-style-type: none"> Selecting relevant sources to access information Selecting primary sources Selecting secondary sources 	Partially covered in: <ul style="list-style-type: none"> Unit 104: <i>Special Subject Investigation</i>, LO2 in deciding on appropriate methodology, sources and materials. Unit 104: <i>Special Subject Investigation</i>, LO3 in accessing a range of primary and secondary sources.
List key content areas <ul style="list-style-type: none"> Collating information, such as selecting and organising the pieces most relevant to the tasks and purpose. 	Partially covered in: <ul style="list-style-type: none"> Unit 104: <i>Special Subject Investigation</i>, LO3 in collating research and being able to discard inappropriate material.
List key content areas <ul style="list-style-type: none"> Employing different formats for recording information 	Partially covered in: <ul style="list-style-type: none"> Unit 104: <i>Special Subject Investigation</i>, LO3 in how to collect information in a wide range of formats.
List key content areas <ul style="list-style-type: none"> Documenting research sources 	Partially covered in: <ul style="list-style-type: none"> Unit 104: <i>Special Subject Investigation</i>, LO4 for referencing research appropriately.
New content: No new content	
Learning Aim B: Apply knowledge and understanding of how contextual factors influence the creative intentions and themes of performing arts practitioners	
List key content areas <ul style="list-style-type: none"> Cultural, social and political factors that influence practitioners 	Fully covered in: <ul style="list-style-type: none"> Unit 4: <i>Historical Context of Performance</i>, LO1 through content for cultural, social and political factors influencing work.

<p>List key content areas</p> <ul style="list-style-type: none"> Historical factors such as key events and the influence of technical factors. 	<p>Partially covered in:</p> <ul style="list-style-type: none"> Unit 4: <i>Historical Context of Performance</i>, LO1 through content for historical and technical factors influencing work.
<p>New content:</p> <p>Exploring legislation under political factors.</p> <p>A shifted focus for Economic factors towards funding conditions and the financial climate.</p> <p>Geographical and physical factors, the influence from other practitioners and performers and the influences of education, teachers and mentors.</p> <p>Creative Intentions and themes</p>	
<p>Learning Aim C: Apply critical analysis skills to develop and demonstrate understanding of performance, production and repertoire</p>	
<p>List key content areas</p> <ul style="list-style-type: none"> The application of critical analysis skills 	<p>Partially covered in:</p> <ul style="list-style-type: none"> Unit 54: <i>Dance Appreciation</i>, LO2 Know how to interpret and evaluate dance works using the information collected. The focus in this unit is on dance, however, the process of interpreting and evaluating professional works partially fits with the requirements Unit 1 (NQF).
<p>List key content areas</p> <ul style="list-style-type: none"> How performance styles and methods that characterise practitioner work are used to create and communicate meaning and style 	<p>Partially covered in:</p> <ul style="list-style-type: none"> Unit 54: <i>Dance Appreciation</i>, LO1 Know how to apply a system of analysis to dance works, through the identification of constituent features and relationships. The focus of this unit is movement based, and Unit 1 (NQF) encompasses all performance genres.
<p>New content:</p> <p>Analysis of Performance in terms of pace, dynamics, timing, musicality, voice, movement, gesture, character and spatial awareness.</p> <p>Investigation into professional repertoire looking at text, score, content genre and style.</p>	
<p>Learning Aim D: Be able to apply an effective investigation process to inform the understanding of the work of performing arts practitioners, communicating independent judgements</p>	
<p>List key content areas</p> <p>Presentation of findings and presentation of independent judgements</p>	<p>Partially covered in:</p> <ul style="list-style-type: none"> Unit 104: Special Subject Investigation, LO4 Be able to produce and present results of an investigation, linking with content regarding presentation techniques and referencing research through bibliographies. Use of language is partially covered through comprehension. Unit 4: <i>Historical Context of Performance</i>, LO3 Be able to communicate research findings through the use of research skills to collate, compile and structure findings.
<p>New content:</p> <p>Use of language and subject-specific terminology and summarising key information to support independent judgements through the evaluation and analysis of the evidence collated.</p>	

2016	2010
Unit 2: Developing Skills and Techniques for Live Performance	
Comments/Details: This unit focuses on the development of skills which would be covered by different specialist units on the QCF. It therefore maps to the content of several QCF units when listing skills and techniques, but mainly maps to some areas of content from Unit 3 <i>Performing Arts Business</i> , Unit 4 <i>Historical Context of Performance</i> and Unit 5 <i>Rehearsing for Performance</i> . It is internally assessed.	
Learning Aim A: Understand the role and skills of a performer	
List key content areas <ul style="list-style-type: none"> Explore the roles and skills of a performer 	Partially covered in: <ul style="list-style-type: none"> Unit 3: <i>Performing Arts Business</i>, LO1 Understand employment opportunities and requirements in the performing arts sector in exploring job roles, how they interconnect, employment and training opportunities.
New content: Working conditions and lifestyle factors. Training strategies, exercises and techniques with methods of monitoring progress to help development.	
Learning Aim B: Develop performance skills and techniques for live performance	
List key content areas <ul style="list-style-type: none"> Explore and develop physical and vocal skills, performance disciplines and styles 	Partially covered in: <ul style="list-style-type: none"> Unit 38: Dance Performance Unit 19: Principles of Acting Unit 17: Developing Voice for the Actor Unit 14: Musical Theatre Performance Unit 30: Singing Skills for Actors and Dancers <ul style="list-style-type: none"> Unit 15: Variety Performance Unit 32: Developing Physical Theatre Units: 34 – 37 Circus Units <p>The above units develop skills in the various styles and disciplines. Their content will provide some coverage of the skills lists in this unit.</p>
List key content areas <ul style="list-style-type: none"> Develop interpretative skills, performance disciplines and styles 	Partially covered in: <ul style="list-style-type: none"> Unit 38: Dance Performance Unit 19: Principles of Acting Unit 17: Developing Voice for the Actor Unit 14: Musical Theatre Performance Unit 30: Singing Skills for Actors and Dancers <ul style="list-style-type: none"> Unit 15: Variety Performance Unit 32: Developing Physical Theatre Units: 34 – 37 Circus Units <p>The above units develop skills in the various styles and disciplines. Their content will provide some coverage of the skills lists in this unit.</p>
List key content areas <ul style="list-style-type: none"> Personal management and discipline skills for performance 	Partially covered in: <ul style="list-style-type: none"> Unit 5: <i>Rehearsing for Performance</i>, LO2 Be able to select and apply appropriate rehearsal and

	performance skills through the rehearsal skills list in the content section.
New content: No new content	
Learning Aim C: Apply performance skills and techniques in selected styles	
List key content areas <ul style="list-style-type: none"> • Application of physical and vocal skills to performance material, disciplines and styles and the application of interpretative skills to performance material, disciplines and styles. 	Partially covered in: <ul style="list-style-type: none"> • Unit 38: Dance Performance • Unit 19: Principles of Acting • Unit 17: Developing Voice for the Actor • Unit 14: Musical Theatre Performance • Unit 30: Singing Skills for Actors and Dancers <ul style="list-style-type: none"> • Unit 15: Variety Performance • Unit 32: Developing Physical Theatre • Units: 34 – 37 Circus Units <p>The above units develop skills in the various styles and disciplines. Their content will provide some coverage of the skills lists in this unit.</p>
New content: No new content	
Learning Aim D: Review and reflect on development of skills and techniques for live performance	
List key content areas <ul style="list-style-type: none"> • Review and evaluate development of skills and techniques for live performance 	Partially covered in: <ul style="list-style-type: none"> • Unit 38: <i>Dance Performance</i>, LO4 Understand how to improve dance for performance through evaluation and review provides a similar approach to skills development reviews but is solely dance orientated.
New content: Skills audits – baseline skills audits and regular monitoring of progress. Long-term and short-term goals. Actions and targets. Use of feedback from others. Use of terminology appropriate to the discipline.	

2016	2010
Unit 3: Group Performance Workshop	
Comments/Details: This unit partially connects with several QCF units. However it mainly links with Unit 1: Performance Workshop, maintaining a group work focus. It is an externally assessed unit.	
Learning Aim A: Generating and exploring ideas from stimulus	
<p>List key content areas</p> <ul style="list-style-type: none"> Types of stimulus and understanding how to use stimulus for developing performance 	<p>Partially covered in:</p> <ul style="list-style-type: none"> Unit 1: <i>Performance Workshop</i>, LO1 Be able to interpret ideas for performance material and LO2 Be able to apply ideas creatively. Unit 9: <i>Devising Plays</i>, LO1 Know how to use stimulus material and LO2 Know how to develop and shape ideas Unit 50: <i>Movement in Performance</i>, LO1 Know how to respond to different stimuli as potential performance material. Unit 32: <i>Developing Physical Theatre</i>: LO3 Be able to select, develop and refine materials <p>All three provide partial coverage of exploring and generating ideas from stimulus.</p>
<p>New content: Use of primary and secondary research in generating and exploring ideas from stimulus.</p>	
Learning Aim B: Develop and realise creative ideas for a group performance in response to stimulus	
<p>List key content areas</p> <ul style="list-style-type: none"> Development and realisation of creative ideas Practical exploration and shaping of creative ideas 	<p>Partially covered in:</p> <ul style="list-style-type: none"> Unit 5: <i>Rehearsing for Performance</i>, LO3 Be able to progress rehearsal and performance skills/techniques in response to feedback and evaluation. Unit 1: <i>Performance Workshop</i>, LO2 Be able to apply ideas creatively, covered through the development list. Unit 9: <i>Devising Plays</i>, LO2 Know how to develop and shape ideas through both the Ways of Working and Structuring work sections.
<p>List key content areas</p> <ul style="list-style-type: none"> Use of appropriate performance skills 	<p>Partially covered in:</p> <ul style="list-style-type: none"> Unit 1: <i>Performance Workshop</i>, LO2 Be able to apply ideas creatively through identifying and applying the required skills. Unit 5: <i>Rehearsing for Performance</i>, LO2 Be able to select and apply appropriate rehearsal and performance skills.
<p>New content: Experiment with techniques and methods of known practitioners Exploring visual/graphic notation, scriptwriting/storyboarding Compositional structures and devices</p>	

Learning Aim C: Personal management and collaborative skills

List key content areas

- Personal management, teamwork and collaboration

Partially covered in:

- Unit 5: *Rehearsing for Performance*, LO2 Be able to select and apply appropriate rehearsal and performance skills. The rehearsal skills section provides coverage of personal management, meeting group and individual deadlines, learning and absorbing material and the application and refinement of performance skills. It also covers the Teamwork and collaboration aspects of C2.
- Unit 38: *Dance Performance*, LO1 Be able to participate effectively in practical dance workshops and rehearsals through the requirements of personal management skills. However, this has a dance approach and Unit 3 applies to all specialist pathways.

New content:

No new content.

Learning Aim D: Communicate creative intentions through group workshop performance

List key content areas

- Communication and the application of individual performance skills.

Partially covered in:

- Unit 1: *Performance Workshop*, LO3 Be able to take part in workshop performances. The application of skills and communication is covered, however, NQF Unit 3: *Group Performance Workshop* has broken down in more depth exactly what is required in the workshop performance.
- Unit 7: *Performing to an Audience*, LO1, LO2 and LO3 all have content which can be linked to the requirements in performance for this unit.

New content:

Communication to target audience.

Clarity and pace of the group performance.

Learning Aim E: Review and reflect on the effectiveness of the working process and the workshop performance

List key content areas

Reviewing and reflecting on the workshop performance

Partially covered in:

- Unit 1: *Performance Workshop*, LO4 Understand the workshop process in light of the performance through the effectiveness of realising the creative intentions of both the performance and their own performance skills and the potential for further development should it be fully resourced

New content:

Reviewing and reflecting on the working process.

Development of own performance skills if the performance were to be realised as a fully resourced production.

Strengths and areas for improvement.

2016	2010
Unit 4: Performing Arts in the Community	
Comments/Details: This unit can be directly linked to Unit 55: <i>Arts in the Community</i> . However, the expectations of Unit 4 in terms of how learners demonstrate their understanding is different and more focussed towards the act of creating and performing a community performing arts project. This is an internally assessed unit.	
Learning Aim A: Understand community performance and practice	
List key content areas <ul style="list-style-type: none"> Understand community performance and practice 	Partially covered in: <ul style="list-style-type: none"> Unit 55: <i>Arts in the Community</i>, LO1 Understand the range and nature of arts in the community. Some of the content from LO1 is not included here, or has been refined or expanded on, but generally, A1 can be linked directly to the content from LO1 from Unit 55.
New content: Exploring Practitioners and performance Exploring the venues for community arts projects such as schools, village halls, local theatre and art centres.	
Learning Aim B: Develop ideas for a community performance	
List key content areas <ul style="list-style-type: none"> Responding to the community needs and developing performance material. 	Partially covered in: <ul style="list-style-type: none"> Unit 55: <i>Arts in the Community</i>, LO2 Understand the skills and processes needed to run a community arts project. The focus for LO2 for Unit 55 is on demonstrating understanding. For Learning Aim B in Unit 4 the focus is applying the skills when responding to the needs of a community arts project.
List key content areas <ul style="list-style-type: none"> Developing performance. 	Partially covered in: <ul style="list-style-type: none"> Unit 55: <i>Arts in the Community</i>, LO3 Understand the roles and responsibilities within a community arts project. The focus for LO3 is demonstrating understanding. For Learning Aim B of Unit 4 the focus is applying the skills when responding to the needs of a community arts project. Partial mapping of coverage is in the artistic and creative roles aspect of LO3, where learners are asked to understand the choice and use of the art form.
New content: Responding to community needs through the development of ideas. Applying performance skills and demonstrating an awareness of health and safety. Considering running time, genre, style, staging opportunities and constraints when creating the community arts project.	

Learning Aim C: Apply skills to a community performance

New content:

All of Learning Aim C is new content: the application of performance skills through rehearsal and the application of performance work.

Learning Aim D: Review own development and final community performance

List key content areas

Community reaction and feedback.

Partially covered in:

- Unit 55: *Arts in the Community*, LO4 Be able to undertake roles in the setting up and running of a community arts project, within the roles and responsibilities heading when focussing on receiving feedback in evaluation writing.

New content:

Review and evaluate development and application of performance skills.

2016

2010

Unit 5: Individual Performance Commission

Comments/Details: This unit has a new focus in terms of the commissioning of performance work. It does not link directly to any QCF 2010 units, but does map to some aspects of a few QCF units in relation to the application of skills in developing and preparing commissioned performance work. This unit is externally assessed.

Learning Aim A: Understanding commission bodies and commission brief

List key content areas

- Factors that define different types of target audience.

Partially covered in:

- Unit 10: *Theatre in Education*, LO1 Know how to research and select suitable ideas for a TIE project with the content section for Target Audiences.
- Unit 11: *Theatre for Children* LO1 Know how to research, select and refine suitable material for children's theatre.

List key content areas

- Working from a given stimulus.

Partially covered in:

- Unit 50: *Movement in Performance*, LO1 Know how to respond to different stimuli as potential performance material.
- Unit 1: *Performance Workshop*, LO1 Be able to interpret ideas for performance material
- Unit 9: *Devising Plays*, LO1 Know how to use stimulus material and LO2 Know how to develop and shape ideas.

All three offer some coverage of A5 Working with a given stimulus. However, the focus of the NQF unit is on using these skills in response to an individual commission.

New content:

Exploring commissioning bodies such as Museums and art galleries, charities and Tourist Boards.
Understanding the purpose of a commission.
How work is matched to the needs of target audiences.

Understanding Commission Briefs
Establishing links between chosen material/ideas and the commission brief.

Learning Aim B: Responding to a commission brief

<p>List key content areas</p> <ul style="list-style-type: none"> Developing and shaping materials and ideas 	<p>Fully covered in:</p> <ul style="list-style-type: none"> Unit 1: <i>Performance Workshop</i>, LO2 Be able to apply ideas creatively through the development aspect.
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<p>List key content areas</p> <ul style="list-style-type: none"> Rehearsal, practice and review 	<p>Partially covered in:</p> <ul style="list-style-type: none"> Unit 1: <i>Performance Workshop</i>, LO2 Be able to apply ideas creatively through the rehearsal aspect. Unit 5: <i>Rehearsing for Performance</i>, LO2 Be able to select and apply appropriate rehearsal and performance skills and LO3 Be able to progress rehearsal and performance skills/techniques in response to feedback and evaluation. <p>Both contain partial content that relate to the content requirements of B2 Rehearsal, practice and review.</p>
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New content:
Following a practice regime.
Choosing and making best use of available physical resources.

Learning Aim C: Present individual performance work in response to a commission brief

<p>List key content areas</p> <ul style="list-style-type: none"> Structure and presentation style and the application of individual performance skills to the commission brief 	<p>Partially covered in:</p> <ul style="list-style-type: none"> Unit 1: <i>Performance Workshop</i>, LO3 Be able to take part in workshop performances in the requirement to communicate creative intentions to the audience through the performance as well as the style and meaning of the piece. However, NQF Unit 5 requires an individual response/performance rather than a group enterprise.
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New content:
Ordering of performance pieces and use of transitions, use of the performance space, props, set, costume and technical elements.
The use of individual performance skills to meet the requirement of the given brief.

Learning Aim D: Evaluate the effectiveness of performance work

<p>List key content areas</p> <ul style="list-style-type: none"> Evaluating the artistic and professional effectiveness as well as the ability to meet the needs of the commission brief 	<p>Partially covered in:</p> <ul style="list-style-type: none"> Unit 1: <i>Performance Workshop</i>, LO4 Understand the workshop process in light of performance through evaluating the audience response to the work and the potential for further development, the clarity of the interpretation, production values and effectiveness in terms of time management, tasks and available resources.
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New content:
Evaluating the fulfilment of the objectives of the commission brief as well as the interpretation and use of the stimulus material.
Evaluating the creativity and imagination applied to the development of the final piece.

2016	2010
Unit 6: Final Live Performance to an Audience	
Comments/Details: This unit looks at the whole performance process, including rehearsal and evaluation. Therefore, it closely maps to content from Unit 7: <i>Performing to an Audience</i> and Unit 5: <i>Rehearsing for Performance</i> , but also several other specialist units where specific skills and approaches to performance work are required. This is an internally assessed unit.	
Learning Aim A: Understand performance material (text/stimulus) when developing a live performance	
<p>List key content areas</p> <ul style="list-style-type: none"> Interpreting performance material/stimulus through exploration 	<p>Partially covered in:</p> <ul style="list-style-type: none"> Unit 4: <i>Historical Context of Performance</i>, LO1 Know the historical context of performance material and LO2 Know how to contextualise current practical work. Investigating the author's intention or the creative intentions along with establishing the historical and social context for the production. <p>If a published script has been used, the following units can all map through LO1</p> <ul style="list-style-type: none"> Unit 12: <i>Classical Theatre Performance</i> Unit 13: <i>Contemporary Theatre Performance</i> Unit 14: <i>Musical Theatre Performance</i> Unit 19: <i>Principles of Acting</i> <p>If original material is being developed, the following units may map to NQF Unit 6</p> <p>Unit 1: <i>Performance Workshop</i> Unit 9: <i>Devising Plays</i> Unit 15: <i>Variety Performance</i> Unit 32: <i>Developing Physical Theatre</i> Unit 33: <i>Applying Physical Theatre</i> Unit 50: <i>Movement in Performance</i></p>
<p>List key content areas</p> <ul style="list-style-type: none"> Developing role(s) in response to exploration of performance material/stimulus 	<p>Partially covered in:</p> <p>If a published script has been used, the following units can all map through LO1</p> <ul style="list-style-type: none"> Unit 12: <i>Classical Theatre Performance</i> Unit 13: <i>Contemporary Theatre Performance</i> Unit 14: <i>Musical Theatre Performance</i> Unit 19: <i>Principles of Acting</i> <p>If original material is being developed, the following units may map to NQF Unit 6</p> <p>Unit 1: <i>Performance Workshop</i> Unit 9: <i>Devising Plays</i> Unit 15: <i>Variety Performance</i></p>

	Unit 32: <i>Developing Physical Theatre</i> Unit 33: <i>Applying Physical Theatre</i> Unit 50: <i>Movement in Performance</i>
New content: No new content.	
Learning Aim B: Apply specialist skills and techniques during rehearsal for a live Performance	
List key content areas <ul style="list-style-type: none"> Processes and practices during rehearsal 	Partially covered in: <ul style="list-style-type: none"> Unit 5: <i>Rehearsing for Performance</i>, LO1 Be able to contribute to the rehearsal process and LO2 Be able to select and apply appropriate rehearsal and performance skills. Both provide partial coverage through requirements, exploration and research, along with the rehearsal skills listed for LO2.
List key content areas Application of specialist skills and techniques during rehearsal for a live performance	Partially covered in: <ul style="list-style-type: none"> Unit 5: <i>Rehearsing for Performance</i>, LO2 Be able to select and apply appropriate rehearsal and performance skills through the performance skills list. However, this is covered by identification of physical and vocal skills. This unit goes into a lot more detail as to what physical and vocal skills should be applied in rehearsal for a live performance.
New content: Setting individual goals and targets for the development of a role. Advance work with material/stimulus in preparation for auditions and casting. Organising and prioritising tasks and deadlines. Recording rehearsals through director's choreographer's musical director's notes as well as notes on blocking, choreography and actions. Preparation outside rehearsals.	
Learning Aim C: Apply specialist skills and techniques to a live performance	
List key content areas <ul style="list-style-type: none"> Application of specialist performance skills 	Partially covered in: <ul style="list-style-type: none"> Unit 7: <i>Performing to an Audience</i>, LO1 Be able to undertake a performance for a live audience lists several specialist performance skills in the following categories: Physical skills, Vocal Skills, Musical Skills. Many of these are listed in this unit as skills that may be evident in live performance.
List key content areas <ul style="list-style-type: none"> Application of interpretative skills 	Partially covered in: <ul style="list-style-type: none"> Unit 7: <i>Performing to an Audience</i>, LO2 Be able to interpret performance material for an audience lists several interpretative skills that should be applied in live performance.
List key content areas <ul style="list-style-type: none"> Application of communication skills 	Partially covered in: <ul style="list-style-type: none"> Unit 7: <i>Performing to an Audience</i>, LO3 Be able to perform a role, communicating meaning to an audience is covered through a list of how communication to an audience can be accomplished.

New content:

For specialist skills:

Physical skills: control, stamina, extension, contraction, projection, trust, weight placement, pace, energy, stillness and relaxation are now included.

Vocal skills: articulation and register are now included.

Musical skills: tuning, rhythm, timing and awareness and appreciation of accompaniment are now included.

For Interpretative skills: Subtext and character journey are now included.

For the application of communication skills: physical and vocal expression are now included.

Learning Aim D: Review personal development and own performance

List key content areas

- Review and evaluate ongoing rehearsal process

Fully covered in:

- Unit 5: *Rehearsing for Performance*, across LO1, LO2 and LO3 with a focus on LO3, Be able to progress rehearsal and performance skills/techniques in response to feedback and evaluation. Across Unit 5, the rehearsal process is recorded, and there are aspects within each Learning Outcome which asks for review which would relate to this unit. LO3 has a focus on self-review within the process which also would be required for this ongoing review.

List key content areas

- Review and evaluate application of skills and techniques during final performance to a live audience

Partially covered in:

- Unit 1: *Performance Workshop*, LO4 Understand the workshop process in light of performance requires learners to evaluate a final performance.
- Unit 38: *Dance Performance*, LO4 Understand how to improve dance for performance through evaluation and review, includes self-review through the setting of targets and responding positively to feedback and constructive criticism.

New content:

Within D1 and D2, the content lists specifics that go into more detail than Unit 1, Unit 5 and Unit 38.

2016	2010
Unit 7: Employment Opportunities in the Performing Arts	
Comments/Details: This unit is a synoptic unit which requires learners to draw on everything they have learnt over the course and use it to respond to an employment application activity. In this sense, the skills required in this unit will have been developed elsewhere, but the focus on engaging those skills to an employment opportunity is new. This is an externally assessed unit.	
Learning Aim A: Purpose, structure and work of performing arts organisations	
List key content areas <ul style="list-style-type: none"> Sources of funding 	Partially covered in: <ul style="list-style-type: none"> Unit 3: <i>Performing Arts Business</i>, LO3 Be able to manage financial controls for a performing arts event through the exploration of private and public funding.
List key content areas <ul style="list-style-type: none"> Understanding organisational operations 	Partially covered in: <ul style="list-style-type: none"> Unit 3: <i>Performing Arts Business</i>, LO1 Understand employment opportunities and requirements in the performing arts sector through the exploration of different roles within the sector including performance, production and arts administration.
New content: Performing arts organisations and understanding organisational purpose Understanding how organisational purpose is determined Types of organisational structures Operational roles and key functions such as human resources; training, including first aid and risk assessments; policies and procedures such as health and safety and safeguarding, education and outreach.	
Learning Aim B: Understand professional practice for employment opportunities	
List key content areas <ul style="list-style-type: none"> Understanding professional practice 	Partially covered in: <ul style="list-style-type: none"> Unit 3: <i>Performing Arts Business</i>, LO1 Understand employment opportunities and requirements in the performing arts sector, through the understanding and development of application material.
New content: The content is mainly new for Learning Aim B. It covers organisational requirements, the relevant skills, techniques and experience needed for professional practice and the skills, techniques and experience for employment opportunities. The development of skills and techniques for professional practice can be linked to various specialist units across the QCF, but the focus on using these skills for specific employment opportunities is new.	
Learning Aim C: Understanding professional practice	
List key content areas <ul style="list-style-type: none"> Understanding professional practice through promotional portfolio content. 	Partially covered in: <ul style="list-style-type: none"> Unit 3: <i>Performing Arts Business</i>, LO1 Understand employment opportunities and requirements in the performing arts sector, through the understanding and development of application material. However, the focus here is for an employment opportunity as opposed to applying to a training provider.
New content: Understanding and realising promotional intent through the selection and refinement of content that is	

relevant to the employment opportunity.
Awareness of safe practices such as a safe online presence.
Understanding alternative structures for an individual profile.

Learning Aim D: Producing a promotional portfolio

<p>List key content areas</p> <ul style="list-style-type: none">• Selecting material for promotional portfolio and presenting a portfolio to meet promotional intent	<p>Partially covered in:</p> <ul style="list-style-type: none">• Unit 3: <i>Performing Arts Business</i>, LO1 Understand employment opportunities and requirements in the performing arts sector, through the preparation of suitable and professional application material.• Unit 18: <i>Auditions for Actors</i>, LO1 Know how to select suitable audition material in that selection of suitable footage of performance work would be required.
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New content:
Producing a Promotional Portfolio and written response to an employment opportunity.

Section 2: What do these changes mean for planning and teaching?

What are the key changes that I need to be aware of?

Different language used for delivery

You can find a glossary of key terms and command verbs for both internally and externally assessed units below:

Internally assessed: appendix 2 within the specifications, found [here](#)

Externally assessed [here](#)

An example of where the key terms have changed is below:

2016 NQF Unit 12: Contemporary Dance Technique	2010 QCF Unit 54: Dance Appreciation
Pass criteria requires 'Explain'.	Pass criteria mainly require 'Identify'.

Which units are being externally assessed? Mark to complete this

Unit	First Assessment Window
1: Investigating Practitioners' Work	May / June 2017
3: Group Performance Workshop	May / June 2017
5: Individual Performance Commission	May / June 2018
7: Employment Opportunities in the Performing Arts	May / June 2018

How should I plan delivery of these units to reflect the changes in assessment?

More guidance on delivery models can be found within BTEC Nationals Delivery Guide and Delivery Plans.

These documents are available within the course materials section for Creative Digital Media Production (accessible [here](#))