



Imperial Society of  
Teachers of Dancing

# Level 4

# Street Dance

# Associate

# Specification

For teaching  
from  
1<sup>st</sup> October  
2025

Ref/AST001

version 1.0

**Summary of ISTD Street Dance Associate  
Ref/SDA001 version 1.0 changes**

Summary of changes made between the previous issue and this current issue	Page number
Exam format – clarification of expectations for choreography of creative routine	11

If you need further information on these changes or what they mean, contact us via email at: **[education@istd.org](mailto:education@istd.org)**

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## 1. About the Imperial Society of Teachers of Dancing (ISTD)

The Imperial Society of Teachers of Dancing (ISTD) is a registered educational charity and membership association. Our mission is to educate the public in the art of dancing in all its forms: to promote knowledge of dance; provide up-to-date techniques for members and maintain and improve teaching standards.

With approximately 6,000 members in over 55 countries worldwide, the Society conducts over 90,000 examinations each year. The Society aspires to be a world leader in dance education, setting the benchmark for best practice through our extensive syllabi and teacher training. We are committed to becoming a dynamic, future-focused organisation that promotes the social, cultural, physical and educational benefits of dance for all.

## 2. Synopsis of the History of Street Dance

Street Dance is the umbrella term for a range of urban dance styles including Locking, Popping, Waacking, Hip Hop, House, Breaking (Breakdance). These dance styles mainly originate from the African and Latin American Communities in the USA. Music influences the development of street dance styles, which are often a response to social and political matters within communities. Street Dance is constantly evolving, introducing newer styles such as Krump and Litefeet. Each style has its own history, technique, cultural influences and music that has inspired its creation and evolution.

More young people than ever before are seeing the benefits of learning and dancing Street. The standard of ability and creativity is extremely high, with rising numbers of street dancers and crews taking part in competitions, battles, talent shows and performances than ever before.

Originating in the mid-20th Century, Street Dance is new in comparison to classical genres of dance. It's grown in popularity due to the ever-increasing presence of Street Dance and Hip Hop in film, theatre, television and social media. Hip Hop is an integral part of Street Dance. It's important to note that Hip Hop dance and Hip Hop culture are two different things. The culture is a lifestyle that includes: music, DJing, rap, MCing, graffiti art, dance and fashion. Hip Hop dance is a dance that forms part of the Street Dance umbrella, inspired by Hip Hop music.

Culturally, the birth of Hip Hop made run-down communities active and creative. Authorities would allow block parties in derelict buildings to happen as they often resulted in less crime on the streets. People were able to channel their frustrations through dance, art, poetry, rap, fashion and music. Hip Hop was considered a positive movement within the communities of New York and Dance Battles became a way that people settled their differences as well as inspire new relationships. Since the birth of Hip Hop in the early 1970s multiple dance styles have developed. Some of these dance and movement styles have been inspired by popular culture such as cartoons and Hollywood glamour, as well as being heavily influenced by music, whether people gathered at block parties or on the dance floor of discotheques. As new music genres evolve, so too does the dance.

Musical influences were different on the east and west coast of America, and this influenced the different styles of Street Dance that developed across the USA. Funk music was very prominent in the 60's and 70's and the culture in west coast America (California) saw Locking and Popping become the dance trends that people were enjoying. Then, as Disco became alive in the nightclub culture towards the late 70's, Waacking entered the dancefloors. As you journeyed to the east coast, Breaking was very Funk driven and Hip Hop was the evolutionary genre of music to inspire a new generation towards the late 70's. House music came out of Chicago and as DJs toured big cities, New York also became prominent for house music, and thus, there came House Dance.

Despite these dances being created on different coasts, they quickly travelled across the USA and soon enough, went global, coming to the UK and other countries worldwide, thanks to music artists that were inspired to create and perform (dance) to the music, increasing the popularity and accessibility of this genre.

Most of the time it is impossible to credit specific people within Street Dance, since the dances evolve outside of professional dance environments where there is no social and/or legal record documenting the evolution. Street Dance pioneers also rarely have degrees in dance, distinguishing Street Dance from other modern dance forms.

There are many hybrid styles that originate from the pioneers, but to detail all of these would be next to impossible due to the ever-evolving movement of Street Dance. There is some disagreement within the Hip Hop world regarding the true origins and names of certain steps, and these often differ from one generation to the next, however, the principles are always the same.

As a relatively new genre of dance, without a written history, there is a lot of information that is still being learnt and new dances under the banner of Street Dance are being created and included into the culture as time moves on. Some are trends that do not stand the test of time, however, there are some that remain and create a significant impact within our social environments and communities.

### 3. Qualification purpose

The Street Dance Associate is a dance teaching qualification that provides UK and internationally based dance teachers an opportunity to increase their teaching skills, to a level that enables initial teachers to work professionally in practical settings, as qualified members of the ISTD.

Breaking, Locking and Popping are the three Street Dance styles for the basis of the Associate qualification.

#### What do the qualifications aim to prepare students for?

The Street Dance Associate aims to develop professional dance teachers who show:

- sound practical and theoretical knowledge used with initiative and independence
- the ability to identify, adapt, analyse, interpret, and evaluate
- the ability to use cognitive and practical skills
- the ability to work in practical contexts,
- an understanding of current professional practice
- the ability to use appropriate professional skills, techniques, and practices associated with the sector.

On achieving the Associate, graduates hold a dance teaching qualification that demonstrates an understanding of the practical competencies required of a street dance teacher.

#### Employability skills/Transferable knowledge and skills for further training

Holders of the Associate are able to apply to be Full Teaching Members of the ISTD and can therefore enter pupils for ISTD examinations in Dancesport genres (Street, DFR and Rock n Roll). Associate holders can open their dance schools as an ISTD Recognised Teacher and are able to work in private dance schools across the world.

It is recommended that holders of the Associate who wish to teach in the UK ensure that they have undertaken Safeguarding Training courses through the ISTD to evidence they are up to date with UK teaching standards and regulations.

Street Dance Associate holders are able to progress on to the ISTD's Level 6 Diploma in Dance Pedagogy once they have gained teaching experience.

Problem solving, the application of teaching methods and creativity are the key skills that enable Associate holders to understand teaching as a subject area and these transferable skills can be used in a wide variety of settings, beyond the dance studio.

### 4. Qualification introduction

The content of the Associate is considered initial training for teachers and so is of a Level 4 standard. In the UK, Level 4 is considered to be the equivalent to the first year of a BA Honours degree.

#### Qualification Structure

The Street Dance Associate comprises one practical exam which is assessed by an ISTD trained Examiner.

The following Learning Outcomes and Assessment Criteria are evidenced through practical demonstration and discussion.

Learning Outcome	Assessment Criteria
LO1 Demonstrate and analyse routines and steps within the Street Dance genre	1.1 Demonstrate technical accuracy and a high level of performance skills up to and including <b>*Silver</b> level



	1.2 Demonstrate sound knowledge of safe dance practice as applied to Street Dance classes
	1.3 Analyse and understand steps and movements associated with Street Dance
	1.4 Create and show choreographed dances and pre-arranged routines
<b>LO2</b> <b>Devise, demonstrate, and develop dance steps and sequences, as applied to the teaching of Street Dance classes</b>	2.1 Explain and demonstrate a clear understanding of the aims, purpose and/or development of movements
	2.2 Devise appropriate preparatory exercises and sequences using foundation steps and movements
	2.3 Demonstrate an appropriate teaching manner, through personal presentation and vocal quality and expression
	2.4 Demonstrate an applied understanding of teaching approaches
<b>LO3</b> <b>Demonstrate understanding of the knowledge that underpins the safe and authentic delivery of Street Dance styles</b>	3.1 Demonstrate an understanding of the history and development of Street Dance
	3.2 Demonstrate an understanding of the human body as applied to dance movement

\* **At Silver level** dancers are able to show the development of sound technical, expressive, and performing skills in Street Dance styles

For further information about the levels for Street dance please refer to the Street Dance Medal Tests Specification (available on the ISDTD website).

## Target Learners

The Associate is open to any learner living anywhere in the world who has experience of street dance and would like to gain an initial teaching qualification in Street Dance.

## Teachers delivering and entering candidates for the Associate

Teachers entering candidates for the Street Dance Associate examination must be full teaching members of the ISTD and hold a teaching qualification. It is recommended that teachers attend regular CPD through the ISTD to ensure that their genre knowledge is current and that they are familiar with any relevant syllabus updates.

## 5. Entry Requirements

### Essential

- Dance knowledge and experience
- Minimum 18 years of age
- Entries for the Associate examination must be submitted via a teacher who holds relevant membership with the Imperial Society of Teachers of Dancing

### Recommended

- There are no exams that need to have been passed prior to taking the Street Dance Associate, however it is highly recommended that candidates have practical experience of Street Dance.
- Some assisting and/or teaching experience is recommended prior to entering for the Associate examination.

## 6. Content

### Indicative Content

Criteria	Content to be assessed
<b>Section 1: DEMONSTRATION AND ANALYSIS</b>	
<b>AC 1.1</b> Demonstrate technical accuracy and a high level of performance skills up to and including Silver level.	Fundamental and sound understanding of technique and demonstrates accuracy of styles An expressive response to music demonstrating suitable level in both rhythm and performance  Technical quality of own performance with reference to: <ol style="list-style-type: none"> <li>Clarity of movement</li> <li>Movement dynamics</li> <li>Correct placement</li> </ol>
<b>AC 1.2</b> Demonstrate sound knowledge of safe dance practice as applied to street dance classes	Accurate knowledge of the theory of warm-up and cool down to include correct technique throughout as well as accurate alignment for stretch for the major muscle groups.  Candidates will be questioned on the following after demonstration has taken place: <ol style="list-style-type: none"> <li>The importance of Warm-up</li> <li>The components of Warm-up (Mobility/Pulse Raiser and Dynamic / Static Stretch)</li> <li>Technical descriptions of steps in routines (excluding the Creative Routine) at the discretion of the Examiner</li> </ol> For all demonstration content, the candidate will be expected to explain appropriate and safe adaptations for differing physiques and age groups.
<b>AC 1.3</b> Analyse and understand steps and movements associated with Street Dance	Candidates will be asked to discuss technical descriptions of steps as demonstrated in their own routines (excluding the creative routine).  Use of a range of vocabulary that accurately describes and reflects the technical and artistic qualities of the movements showing an understanding of the detail of movements.  Candidates will be asked to demonstrate examples of the below artistic/performance elements:  <b>Rhythm</b> - <i>Candidate to talk about rhythm and to give musical examples as requested by the examiner.</i>  <b>Rhythmical Expression</b> - <i>Candidate to show the examiner various examples of rhythmical expression with music and performance.</i>  <b>Release</b> - <i>Candidates will be asked to show physical examples of release in various parts of the body.</i>  <b>Relaxation</b> - <i>Candidates will be asked to show physical examples of relaxation in various parts of the body</i>  <b>Expansion</b> - <i>Candidates will be asked to show physical examples of expansion in various parts of the body.</i>
<b>AC 1.4</b> Create and show choreographed dances and pre-arranged sequences	Originality and creativity within choreographed work should be shown across all pre-choreographed tasks as well as the use of a range of movement vocabulary that authentically reflects the artistic qualities of the movements.  Demonstration of choreographic skills for both solo routines and crews for all levels up to and including Silver.



<b>Section 2: TEACHING APPROACHES AND UNPREPARED SEQUENCES</b>	
<b>AC 2.1</b> Explain and demonstrate a clear understanding of the aims, purpose and/or development of movements	<p>Correct execution of steps and movements.</p> <p>Understand the purpose and aims of movements used in Street Dance and in the Foundation Styles Glossary.</p> <p>Technical descriptions of dance steps and dance terminology to be accompanied by music where appropriate, (the Examiner will expect to see demonstrations and musical examples where requested).</p> <p>Awareness of appropriate timing of steps and movements should be demonstrated both with and without music.</p> <p>Candidates will also need to show an understanding of the progression/build-up of movements fundamental to Street Dance foundation styles.</p> <p>Definitions of the following can be found in the Street Dance Glossary. Candidates will be asked to demonstrate and discuss some of the below, as selected by the Examiner.</p> <p><b>Contraction</b> – <i>Candidates will be asked to show physical examples of contraction in various parts of the body.</i></p> <p><b>Centring</b> - <i>Candidates will be asked to show examples of centring and to discuss relevant teaching methods and to what level this should be achieved.</i></p> <p><b>Poise</b></p> <p><b>Static Posture</b></p> <p><b>Core Strength</b></p> <p><b>Pattern</b></p> <p><b>Accent</b> - <i>Candidates will be asked to provide music and physical performance that demonstrate Accent.</i></p> <p><b>Time Signatures</b> . <i>Candidates will be asked to use musical examples of at least 2 time signatures.</i></p> <p><b>Tempo</b></p> <p><b>Phrasing</b> - <i>Candidate to provide music to demonstrate examples of phrasing where requested.</i></p>
<b>AC 2.2</b> Devise appropriate preparatory exercises and sequences using foundation steps and movements	<p>Ability to create amalgamations of differing levels from Under 6 up to and including Silver (levels to be decided by the Examiner) by discussing and demonstrating a clear pathway of progression and how to approach planning dance material for different levels.</p> <p>A creative approach to teaching devised sequences of movement, up to and including Silver.</p> <p>Use of a range of vocabulary that accurately reflects the technical qualities of the movements.</p>
<b>AC 2.3</b> Demonstrate an appropriate manner, through personal presentation and vocal quality and expression	<p>Communication and presentation skills to effectively teach a range of learners.</p> <p>Consideration of tone of voice and the awareness of how to project an appropriate, professional and confident manner.</p> <p>Ability to verbalise technical and artistic elements effectively with confidence and personality.</p>

	Ability to verbalise rhythms and counts within musical phrases using appropriate tone and accents in the voice and the ability to count in beats and bars.
<b>AC 2.4</b> Demonstrate an applied understanding of teaching approaches	<p>Use of appropriate teaching strategies to engage and motivate.</p> <p>Explain appropriate teaching and learning methods for various stages of physical Development. Candidates will be required to discuss their teaching methods and strategies for various stages of physical development to ensure the class is engaged, motivated and safe within their environment. This will also include the understanding of which steps and movements within the foundation styles would be suitable for differing age groups and levels and how to instil good technique.</p> <p>These can include:</p> <ul style="list-style-type: none"> <li>- Differentiation: the practice of tailoring instruction to meet the diverse needs, abilities, and learning styles of students, ensuring all dancers can engage, progress, and succeed through varied tasks, supports, and challenges.</li> <li>- Use of imagery: involves using mental pictures or descriptive language to enhance movement quality, expression, and technique by helping dancers visualize concepts and intentions.</li> <li>- Recapping, repetition and chunking are strategies used to reinforce learning: <ul style="list-style-type: none"> <li>• <i>Recapping</i> reviews prior content,</li> <li>• <i>Repetition</i> strengthens muscle memory through practice,</li> <li>• <i>Chunking</i> breaks material into manageable sections for easier understanding and retention.</li> </ul> </li> <li>- Problem solving: a teaching method that encourages dancers to explore and find creative movement solutions, fostering critical thinking, adaptability, and innovation.</li> <li>- Using stimuli: involves introducing external prompts—such as music, images, or themes—to inspire movement creation and enhance creativity and interpretation.</li> <li>- Group tasks: involve students working collaboratively to create, practice, or perform movement, promoting teamwork, communication, and shared creativity.</li> <li>- Peer learning: is when students learn from and with each other through observation, feedback, and collaboration, enhancing understanding and skill development.</li> <li>- Q&amp;A: is the use of questions and answers to check understanding, encourage reflection, and promote active engagement in the learning process.</li> <li>- Physicalising of feedback: responding to feedback through movement adjustments, allowing dancers to embody corrections and improve performance physically.</li> </ul> <p>A clear understanding of the ISTD's amateur medal test system.</p>
<b>Section 3: HISTORY AND ANATOMY</b>	
<b>AC 3.1</b> Demonstrate an understanding of the history	<p>Candidates will need to discuss their understanding of:</p> <ul style="list-style-type: none"> <li>a) The origins of music and styles</li> </ul>

and development of Street dance	<p>b) The history of two of the Street Dance Foundation Styles of the candidate's choice in relation to:</p> <ul style="list-style-type: none"> <li>- The key innovators of the style</li> <li>- Key music that have influenced the dance style</li> <li>- Key steps/traits/movement qualities that are inherent in the style and how they have developed over time</li> </ul>
<p><b>AC 3.2</b> Demonstrate an understanding of the human body as applied to dance movement</p>	<p>Candidates must have a fundamental knowledge and understanding of the mechanics of the human body, to include function and structure of:</p> <ul style="list-style-type: none"> <li>• <b>The Skeletal System</b> <ul style="list-style-type: none"> <li>• The skeleton and its functions</li> <li>• Joints and their classification</li> <li>• Cartilage</li> <li>• Ligaments</li> </ul> </li> <li>• <b>The Muscular System</b> <ul style="list-style-type: none"> <li>• Muscles – classification of and type of contraction and movement</li> <li>• Tendons</li> </ul> </li> <li>• <b>The Cardiovascular System</b> <ul style="list-style-type: none"> <li>• The Heart</li> </ul> </li> </ul> <p>Candidates will be asked to discuss the roles that each of the above systems play in supporting dance movement and will need to understand the impact that they have on safe dance practice.</p>

## Exam Format

The Street Dance Associate is a 1 hour 45 minutes examination that is made up of three sections:

1. **Demonstration and analysis**
2. **Teaching approaches and unprepared sequences**
3. **Underpinning knowledge and history**

In the examination candidates are required to practically demonstrate Street Dance and to discuss ways that Street Dance can be taught, trained, created and developed. Candidates should bring a playlist of their own musical choices to use in the examination. The playlist should include all tracks for their choreographed routines/dances as well as a range of other tracks of varying tempos to use when creating sequences and training exercises within the examination.

Knowledge of the history of Street Dance and the anatomy of the human body are also key areas for discussion and candidates need to be prepared to discuss both of these areas with the Examiner.

Section	Exam requirements
<b>Introduction</b>	<p>The examiner greets the candidate and asks them about any teaching experience they might have had.</p> <p>The candidate provides all playlists and music for the examination.</p> <p>The examination is conducted by one Examiner, in the order set out below.</p>

<p><b>Section 1</b></p> <p><b>Demonstration and analysis</b></p>	<p>The candidate will be asked to demonstrate all of the below and to analyse some of the content (Examiners choice) of the following:</p> <p>a) <b>Mobility exercise:</b> incorporating isolations – 32 bar sequence (medium tempo).</p> <p>b) <b>Warm up sequence:</b> Suitable for Silver level for an age group of the candidate's choice</p> <p>This must include elements of joint mobility, pulse raising, dynamic stretching and some static stretching.</p> <p>Length: minimum 32 bars and a maximum of 3 minutes</p> <p>c) <b>Own creative routine:</b> A personal interpretation of unrestricted choreography, that is rooted in the street dance style.</p> <p>This is an opportunity for the candidate to demonstrate their own creativity within their own personal abilities and range. This routine should show the candidate's maximum level and must be no less than Silver level as outlined in the choreography requirements stated in the Street Dance Medal Test specification.</p> <p>Length: minimum 1 minute and a maximum of 2 minutes</p> <p><b>d) Two routines of different styles</b></p> <p>One of these routines must be in a foundation style (Locking, Popping or Breaking) and the two routines should be contrasting Street Dance styles.</p> <p>Both routines must be the candidate's own choreography, suitable for Silver level.</p> <p>Length: Both routines must be between 8 - 12 bars and repeatable within the context of the musical phrasing.</p> <p>Candidates will be asked to break down their choreographed sequences and analyse parts of their routines as chosen by the Examiner. Candidates will be asked to discuss the steps and movements they have used, in relation to technical accuracy and safe dance practice. This will include some of the following:</p> <ul style="list-style-type: none"> <li>• demonstrating how movements and routines can be adapted to a lower level (e.g U6, U8, Pre-Bronze and Bronze)</li> <li>• demonstrating and discussing how movements and routines can be adapted for different physiques</li> <li>• identifying common technical and rhythmical faults</li> <li>• demonstrating technical best practice</li> <li>• discussing the theory of a thorough warm up</li> </ul>
<p><b>Section 2</b></p> <p><b>Teaching approaches and unprepared sequences</b></p>	<p>Candidates will be required to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate and give technical descriptions of a selection of the steps and movements from the Street Dance Foundation Steps Glossary. The steps will be selected by the Examiner. Candidates must be able to demonstrate technical accuracy.</li> <li>2. Demonstrate sequences that are outlined by the Examiner, using steps from the</li> </ol>

	<p>Street Dance Foundation Steps Glossary.</p> <p>3. Show an understanding of the requirements of the ISTD's Medal Test levels up to and including Silver level.</p> <p>For detail on the levels expected in the Medal Tests please refer to the <b>Street Dance Medal Tests Specification</b> which is available on the ISTD website.</p> <p>4. Show an understanding of how Foundation Style Steps can be used to develop choreography for Solos and Crews</p> <p>5. Discuss the following, in relation to dance movement, accompanied by music where necessary:</p> <ul style="list-style-type: none"> <li>a) Rhythm, Rhythmical Expression</li> <li>b) Contraction, Release, Relaxation, Expansion</li> <li>c) Awareness and engagement of centre, Poise, Posture, Core strength</li> <li>d) Pattern, Routine</li> <li>e) Accent, Time signatures, Tempo, Phrasing, Counting in Beats and Bars</li> </ul> <p>At the end of this section candidates must show:</p> <p><b>Cool Down Stretch Sequence:</b> Demonstrated at Silver level for an age group of the candidate's choice.</p> <p>To include the major muscle groups</p> <p>Length: minimum of 1 minute 30 seconds and maximum 2 minutes</p> <p>Candidates will be asked to discuss the theory of cool down, explaining and breaking down the prepared cool down stretch sequence. Cool down stretches should be appropriate to muscle groups used and can use both floor and standing stretches as appropriate.</p>
<p><b>Section 3</b></p> <p><b>Knowledge and History</b></p>	<p>Candidates will need to discuss their understanding of:</p> <ul style="list-style-type: none"> <li>a) The origins of music and styles – as outlined in the History of Street Dance (page 1) and in the Street Dance Specification.</li> <li>b) The history of two Street Dance Foundation Styles in relation to: <ul style="list-style-type: none"> <li>• The key innovators of the style</li> <li>• Key music that has influenced the dance style</li> <li>• Key steps/traits/movement qualities that are inherent in the style and how they have developed over time</li> </ul> </li> </ul> <p>At Associate level candidates must have knowledge and understanding of the mechanics of the human body, to include function and structure of:</p> <ul style="list-style-type: none"> <li>a) <b>The Skeletal System</b> <ul style="list-style-type: none"> <li>○ The skeleton and its functions</li> <li>○ Joints and their classification</li> <li>○ Cartilage</li> <li>○ Ligaments</li> </ul> </li> <li>b) <b>The Muscular System</b> <ul style="list-style-type: none"> <li>• Muscles – classification of and type of contraction and movement</li> <li>• Tendons</li> </ul> </li> </ul> <p>Whilst not explicitly assessed, candidates should be aware that all muscle movement happens as a direct response to stimulus from the nervous system.</p>

	<p><b>c) The Cardiovascular System</b></p> <ul style="list-style-type: none"> <li>The Heart</li> </ul> <p>Candidates will be asked to discuss the roles that each of the above systems play in supporting dance movement and will need to understand the impact that they have on safe dance practice.</p> <p><b>Supporting knowledge required</b></p> <p><i>Candidates should be aware of the responsibilities of a dance teacher concerning the following points:</i></p> <p><b>Safe Dance Practice</b></p> <ul style="list-style-type: none"> <li>A. Suitable attire and protective accessories</li> <li>B. Suitability of music and lyrics</li> </ul> <p><b>Legal Requirements</b></p> <ul style="list-style-type: none"> <li>A. Adequate insurance for Public Liability in relation to pupils and staff</li> <li>B. Knowledge of the relevant licences required for the performance of music</li> <li>C. Awareness of local council authorities' regulations with regard to Music/Dancing Licence, Environmental Health, Fire Prevention standards etc</li> <li>D. Professional approach to booking arrangements</li> <li>E. Professional conduct with regard to other teachers or professional organisations</li> </ul>
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## Street Dance Foundation Steps Glossary - Full technical descriptions can be found in the Street Dance Glossary

	Street Dance – Foundation styles.
Breaking	<p><b>Down Rocks</b></p> <p>Babylove CC Helicopter/Coffee Grinder/Catherine Wheel/Sweep Neutral/Zero Six Step Threading Three Step Freezes Power Moves</p> <p><b>Top Rocks</b></p> <p>Battle Rock Charlie Rock Cross Hop (Flick cross touch) Back Step Cross Step/Indian Step Kick and Twist/Running Step</p> <p><b>Transitions</b></p> <p>Corkscrew</p>



	Half Flip Knee Hook Drop Knee Slide Knee Switch Sweeps
Locking	Accurate Points/Uncle Sam Points Around the World/Cross it up Giving Yourself Five Kick Splits/Slap the Floor/Jazz Splits Killing Roaches/Stomp the Cockroach Leo Walk Scoo B Walk Seat Drop/Spring Tuck Skeeter Rabbit Stop n Go The Lock Whichaway/Iron Horse Wrist Roll
Popping	Boogaloo Hip Roll Chest Roll Dime Stop Double Pop Egyptian Twist Fresno Knee Roll Master Flex Neck o Flex Old Man Puppet/Scarecrow/Toyman Roman Twist Romeo Twist Single Pop Tidal Wave Total Boogaloo Tutting Twist o Flex Walk Out Waving

The Street Dance Foundation Styles Glossary and accompany videos demonstrating the above steps and movements can be purchased from the ISTD shop.

## 7. The Examination and Awarding of Results

The Associate Street Dance examination s led by an Examiner who has been recruited, trained and monitored by the ISTD.

### ISTD Examiners:

- are selected for their expertise and undergo rigorous training which continues throughout their career for marking both face-to-face and remote examinations.
- create a welcoming and reassuring environment at the exam venue, ensuring a positive experience for candidates.
- complete a check with the Disclosure and Barring Service (or equivalent body where available) and adhere to ISTD policies and procedures, including equality and diversity, safeguarding and data protection.
- do not usually examine at the same exam venue within any two-year period.

In the examination the Examiner awards a mark for each component for each dance performed (shown on the accompanying grid). A mark of 0 indicates that nothing was presented for assessment.

## Marking Components

The candidate is marked against all components of assessment.

Marking Components	Maximum Marks
Technical demonstration	20
Safe Dance Practice	20
Technical and stylistic analysis of steps and movements	20
Choreography and pre-arranged sequences	20
Aims and purpose of dance movements	20
Free arrangements and sequences	20
Manner, personal presentation and vocal quality	20
Approaches to teaching	20
Understanding of the history of Street Dance	20
Anatomy and physical systems	20
<b>Pass Mark:</b>  <b>65% overall</b>  <b>+ All components must achieve at least 50%</b>	<b>Total 200</b>

## Mark Scheme

Each component of the assessment is shown on the grid as a column and broken down into mark bands, each of which has a descriptor. The descriptor indicates the quality that is expected in the candidate's performance for that mark band. The indicative content for each component of assessment is stated at the bottom of each column.

Marking Component		Technical demonstration	Safe Dance Practice	Technical and stylistic analysis of steps and movements	Choreography and pre-arranged sequences	Aims and purpose of dance movements	Free arrangements and sequences	Manner, personal presentation and vocal quality	Approaches to teaching	Understanding of the history of Street Dance	Anatomy and physical systems
Weighting across Learning Outcomes		Demonstration and analysis– 80 marks / 40%				Teaching approaches and unprepared sequences –80 marks / 40%				Knowledge and History – 40 marks / 20%	
Assessment Criteria		1.1 Demonstrate technical accuracy and a high level of performance skills up to and including Silver level	1.2 Demonstrate sound knowledge of safe dance practice as applied to Street Dance classes	1.3 Analyse and understand steps and movements associated with Street Dance	1.4 Create and show choreographed dances and pre-arranged routines	2.1 Explain and demonstrate a clear understanding of the aims, purpose and/or development of movements	2.2 Devise appropriate preparatory exercises and sequences using foundation steps and movements	2.3 Demonstrate an appropriate teaching manner, through personal presentation and vocal quality and expression	2.4 Demonstrate an applied understanding of teaching approaches	3.1 Demonstrate an understanding of the history and development of Street Dance	3.2 Demonstrate an understanding of the human body as applied to dance movement
19 - 20	Top of band	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent
17 - 18	Bottom of band										
15 - 16	Top of band	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
13 - 14	Bottom of band										
11 - 12	Top of band	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent
9 - 10	Bottom of band										
7 - 8	Top of band	Limited	Limited	Limited	Limited	Limited	Limited	Limited	Limited	Limited	Limited
5 - 6	Bottom of band										
3 - 4	Top of band	Weak	Weak	Weak	Weak	Weak	Weak	Weak	Weak	Weak	Weak
1 - 2	Bottom of band										
0	Nil	Not shown									
	1.1	Fundamental and sound understanding of technique and demonstrates accuracy of styles. An expressive response to music demonstrating suitable level in both rhythm and performance. Technical quality of own performance with reference to: <ul style="list-style-type: none"><li>Clarity of movement</li><li>Movement dynamics</li></ul>									

		<ul style="list-style-type: none"> <li>• Correct placement</li> </ul>
	1.2	<p>Accurate knowledge of the theory of warm-up and cool down to include correct technique throughout as well as accurate alignment for stretch for the major muscle groups. Candidates will be questioned on the following after demonstration has taken place:</p> <ol style="list-style-type: none"> <li>1. The importance of Warm-up</li> <li>2. The components of Warm-up (Mobility/Pulse Raiser and Dynamic / Static Stretch)</li> <li>3. Technical descriptions of steps in routines (excluding the Creative Routine) at the discretion of the Examiner</li> </ol> <p>For all demonstration content, the candidate will be expected to explain appropriate and safe adaptations for differing physiques and age groups.</p>
	1.3	<p>Candidates will be asked to discuss technical descriptions of steps as demonstrated in their own routines (excluding the creative routine).</p> <p>Use of a range of vocabulary that accurately describes and reflects the technical and artistic qualities of the movements showing an understanding of the detail of movements.</p> <p>Candidates will be asked to demonstrate examples of the below artistic/performance elements:</p> <p>Rhythm - <i>Candidate to talk about rhythm and to give musical examples as requested by the examiner.</i></p> <p>Rhythmical Expression - <i>Candidate to show the examiner various examples of rhythmical expression with music and performance</i></p> <p>Release - <i>Candidates will be asked to show physical examples of release in various parts of the body</i></p> <p>Relaxation - <i>Candidates will be asked to show physical examples of relaxation in various parts of the body</i></p> <p>Expansion - <i>Candidates will be asked to show physical examples of expansion in various parts of the body.</i></p>
	1.4	<p>Originality and creativity within choreographed work should be shown across all pre-choreographed tasks as well as the use of a range of movement vocabulary that authentically reflects the artistic qualities of the movements.</p> <p>Demonstration of choreographic skills for both solo routines and crews for all levels up to and including Silver</p>
	2.1	<p>Correct execution of steps and movements</p> <p>Understand the purpose and aims of movements used in Street Dance and in the Foundation Styles Glossary</p> <p>Technical descriptions of dance steps and dance terminology to be accompanied by music where appropriate, (the Examiner will expect to see demonstrations and musical examples where requested).</p> <p>Awareness of appropriate timing of steps and movements should be demonstrated both with and without music.</p> <p>Candidates will also need to show an understanding of the progression/build-up of movements fundamental to Street Dance foundation styles</p>
	2.2	<p>Ability to create amalgamations of differing levels from Under 6 up to and including Silver by discussing and demonstrating a clear pathway of progression and how to approach planning dance material for different levels.</p> <p>A creative approach to teaching devised sequences of movement, up to and including Silver</p> <p>Use of a range of vocabulary that accurately reflects the technical qualities of the movements</p>
	2.3	<p>Communication and presentation skills to effectively teach a range of learners</p>

		<p>Consideration of tone of voice and the awareness of how to project a professional and confident manner</p> <p>Ability to verbalise technical and artistic elements with confidence and personality</p> <p>Ability to verbalise rhythms and counts within musical phrases using appropriate tone and accents in the voice and the ability to count in beats and bars</p>
	2.4	<p>Use of appropriate teaching strategies to engage and motivate.</p> <p>Explain appropriate teaching and learning methods for various stages of physical development</p> <p>Candidates will be required to discuss their teaching methods and strategies for various stages of physical development to ensure the class is engaged, motivated and safe within their environment. This will also include the understanding of which steps and movements within the foundation styles would be suitable for differing age groups and levels and how to instil good technique.</p> <p>A clear understanding of the ISTD's amateur medal test system.</p>
	3.1	<p>Candidates will need to discuss their understanding of:</p> <ul style="list-style-type: none"> <li>a) The origins of music and styles</li> <li>b) The history of two of the Street Dance Foundation Styles of the candidate's choice in relation to: <ul style="list-style-type: none"> <li>- The key innovators of the style</li> <li>- Key music that have influenced the dance style</li> <li>- Key steps/traits/movement qualities that are inherent in the style and how they have developed over time</li> </ul> </li> </ul>
	3.2	<p>Candidates must have a fundamental knowledge and understanding of the mechanics of the human body, to include function and structure of:</p> <ul style="list-style-type: none"> <li>• The Skeletal System <ul style="list-style-type: none"> <li>• The skeleton and its functions</li> <li>• Joints and their classification</li> <li>• Cartilage</li> <li>• Ligaments</li> </ul> </li> <li>• The Muscular System <ul style="list-style-type: none"> <li>• Muscles – classification of and type of contraction and movement</li> <li>• Tendons</li> </ul> </li> <li>• The Cardiovascular System <ul style="list-style-type: none"> <li>• The Heart</li> </ul> </li> </ul> <p>Candidates will be asked to discuss the roles that each of the above systems play in supporting dance movement and will need to understand the impact that they have on safe dance practice.</p>

## 8. Examination Booking

Exam bookings are only permitted to be made by the registered members of the Society who conduct themselves in accordance with the Member Agreement/Professional Code of Conduct.

The examinations take place either at the exam venues hosted by the registered members such as the teacher's dance studio or at the ISTD Exam Centre sessions. Details of how to book an exam, cancellation fees, guidance, and exam regulations are available on:

UK Examinations

- Website: [www.istd.org/examinations/uk-examinations/](http://www.istd.org/examinations/uk-examinations/)
- Email: [ukdanceteachers@istd.org](mailto:ukdanceteachers@istd.org)

International Examinations

- Website: [www.istd.org/examinations/international-examinations/](http://www.istd.org/examinations/international-examinations/)
- Email: [InternationalTeachers@istd.org](mailto:InternationalTeachers@istd.org)

## 9. Quality Assurance

Quality assurance is a set of policies and procedures the Society has in place to ensure that our examinations and assessments are inclusive and accessible, and students completing our qualifications are issued a fair grade based on their performance. Our quality assurance processes are there to safeguard the integrity of our qualifications by ensuring that high standards are always delivered.

The detailed information about the quality assurance of our qualifications and the related policies can be found at: [www.istd.org/examinations/quality-assurance/](http://www.istd.org/examinations/quality-assurance/)

For further guidance, please contact the Quality Assurance department at [csqa@istd.org](mailto:csqa@istd.org)

### Inclusivity and accessibility of examinations and assessments

The Society is committed to promoting an environment where all individuals are encouraged to achieve their full potential and develop their skills in dance and examinations, and we encourage teachers to maintain an open approach towards the different abilities offered by all their students.

### Reasonable adjustment

Reasonable adjustments are changes or adaptations made to an assessment or to the way an assessment is conducted to reduce or remove a disadvantage caused by disability. The teacher acting on behalf of a candidate can request the Society to make reasonable adjustments to the assessment processes and syllabus content to make the work accessible and alleviate a barrier to allow the candidate to show what they know and can do.

To request reasonable adjustments, the teacher making the application on behalf of the candidate should send their completed application form and supporting documents to [ara@istd.org](mailto:ara@istd.org) minimum 28 days before the date of the exam. Further guidance for reasonable adjustments can be found in the ISTD Access Arrangements and Reasonable Adjustment Policy which is available on: <https://www.istd.org/examinations/quality-assurance/policies-and-related-documents/>

### Special consideration

Special consideration is a process that refers to post-exam adjustments made to a candidate's mark if they were present and prepared for the exam but faced adverse circumstances immediately before or during the exam. This ensures that candidates who might have been disadvantaged by unforeseen issues, such as temporary illness, injury, death of a family member or personal emergencies, are fairly assessed.

Special consideration can make a small adjustment to the candidate's overall mark to compensate for the disadvantage caused by the adverse effect.



The teacher on behalf of a candidate, should request special consideration by using the ISTD Special Consideration Request Form. Further information about special consideration and the request form is available on: <https://www.istd.org/examinations/quality-assurance/policies-and-related-documents/>

## Enquiries about appeals and results

The Society endorses the principle of the right to enquire about a result where it does not meet reasonable expectations and to appeal against the outcome of that enquiry. If a candidate or teacher is concerned that a result could not reasonably have been awarded based on the performance of the candidate against the qualification requirements and criteria (such as a mark scheme), or that there is a problem with the procedures used to generate the result, the teacher can appeal against the result.

Through the ISTD Enquiry and Appeal about a Result Policy, it is ensured that enquiries about results are processed correctly, fairly and in a timely manner. A copy of the Enquiry and Appeal About a Result Policy can be downloaded from: <https://www.istd.org/examinations/quality-assurance/policies-and-related-documents/>

## Malpractice

The Society will act in accordance with the published documentation and will take all reasonable steps to prevent the occurrence of any malpractice, or maladministration, in the development, delivery and award of its qualifications.

Malpractice refers to acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or actions that may damage the authority of those responsible for delivering the assessment and certification.

The Society will take any form of malpractice very seriously. Registered members and candidates must follow the requirements set out in this specification, exam regulations and all other ISTD policies about the delivery of our exams. In cases where registered members or candidates have committed malpractice, a sanction or penalty may be given. For further information, please refer to the ISTD Malpractice Policy on: : <https://www.istd.org/examinations/quality-assurance/policies-and-related-documents/>

## 10. Results and certification

All ISTD examinations are single performances at one moment in time, with a detailed marking system awarded according to the assessment criteria and attainment descriptors given for each examination.

The Quality Assurance Department will check the exam session results for ad before issuing the awarded results and certificates direct to the primary organiser, unless requested otherwise. Exam session results and exam report sheets can be accessed online on the ISTD exam management portal, usually within 21 days from the date of exam.

All examination result documents are subject to robust quality assurance checks to ensure that they are correct and complete before despatch. The primary organiser will receive their learners' examination report sheets, containing the marks for each component. Successful candidates will also be issued with a qualification certificate displaying the qualification title, the subject and level that they have been examined in, date of award and the overall result achieved.

We aim to issue the qualification documents within 6 to 8 weeks from the date of the exam.

The primary organiser is responsible for checking to ensure that qualification documents are correct before distributing them to the learners. Any mistakes or discrepancies must be reported to the Society no later than four weeks after receipt. Incorrect certificates must be returned to the Society before the documents can be reissued.

Replacement certificates can be requested in writing to: [csqa@istd.org](mailto:csqa@istd.org). There is usually a fee for this service. Replacement certificates will have the same information as the original but will also have the words *Duplicate Certificate*.

The Society reserves the right to revoke any Certificate due to malpractice and/or fraud.

## 11. Resources

### Available from the ISTD shop:

Street Dance Foundation Styles Glossary notes

Street Dance Foundation Styles Glossary video content

### Available to download from the ISTD website:

Street Dance Medal Test Specification



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