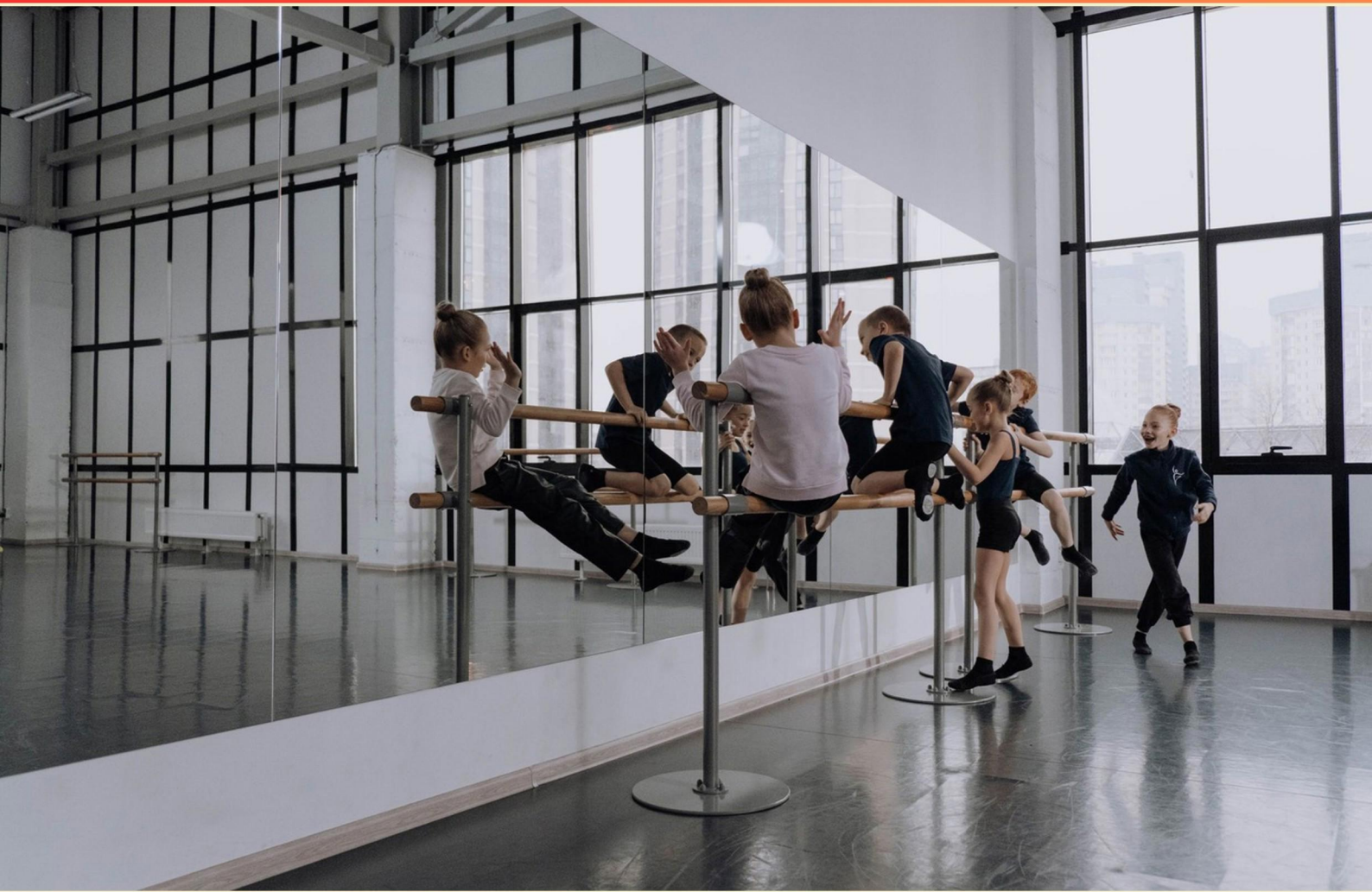


CECCHETTI BALLET GRADE 2 PRACTICE EXAM (SAMPLE)

STUDY GUIDE



SAMPLE STUDY GUIDE WITH LIMITED QUESTIONS

VISIT US ONLINE FOR
THE FULL VERSION STUDY GUIDE

<https://cecchettiballetgrade2.examzify.com>



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Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

Remember: successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

How to Use This Guide

This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:

1. Start with a Diagnostic Review

Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.

2. Study in Short, Focused Sessions

Break your study time into manageable blocks (e.g. 30 – 45 minutes). Review a handful of questions, reflect on the explanations.

3. Learn from the Explanations

After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.

4. Track Your Progress

Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.

5. Simulate the Real Exam

Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.

6. Repeat and Review

Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.

There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!

Questions

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- 1. During demi-plié, which toe alignment is correct for knee tracking?**
 - A. The big toe
 - B. The second toe
 - C. The third toe
 - D. The fourth toe

- 2. Which term would you choose to indicate placement behind in the fourth position?**
 - A. À la Seconde
 - B. Dessous
 - C. À la Quatrième derrière
 - D. Dessus

- 3. What is the typical exam structure for Cecchetti Grade 2?**
 - A. Barre section, centre section, and petit allegro section; sometimes theory questions.
 - B. Grand allegro only with improvisation.
 - C. Rehearsal footage submission and viva voce.
 - D. Barre only with no practical component.

- 4. Trois Glissades sans Changé et Un Battement Tendu involves how many glissades and what is the other element?**
 - A. 3 gliding steps with changement and 1 battement retiré
 - B. 3 gliding steps without changing and one stretched beating
 - C. 2 glides with changement and 1 battement frappé
 - D. 3 glissades sans changé and 2 battements tendus

- 5. Which statement about engaging the core and spine alignment is true for Grade 2 centre work?**
 - A. The core should be relaxed to ease movement.
 - B. A tucked pelvis and rounded spine are ideal for centre work.
 - C. The spine should be hyperextended.
 - D. A lengthened spine and engaged core with neutral pelvis help maintain vertical alignment.

6. When moving from a low arm position to a high position, which intermediate position is usually passed through?
- A. Seconde
 - B. Demi-Seconde
 - C. Cinquième en haut
 - D. Cinquième en avant
7. Soussus means which movement?
- A. Gliding step in front
 - B. Under-over step
 - C. Bourrée step under
 - D. Soussus
8. Which term translates to 'Crossed in back'?
- A. Croisée Devant
 - B. À la Quatrième Devant
 - C. Devant
 - D. Croisée Derrière
9. Which term translates to 'to the fourth behind'?
- A. À la Quatrième derrière
 - B. À la Seconde
 - C. Dessus
 - D. Dessous
10. Name the five basic feet positions used in Cecchetti ballet.
- A. 1st, 2nd, 3rd, 4th, 5th.
 - B. 1st, 2nd, 3rd, 4th, 6th.
 - C. 1st, 3rd, 4th, 5th, 6th.
 - D. 2nd, 3rd, 4th, 5th, 6th.

Answers

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1. B
2. C
3. A
4. B
5. D
6. D
7. D
8. D
9. A
10. A

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Explanations

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1. During demi-plié, which toe alignment is correct for knee tracking?

- A. The big toe
- B. The second toe**
- C. The third toe
- D. The fourth toe

Knee tracking in demi-plié is kept over the second toe. This alignment helps the leg move in a straight line from hip to ankle even with turnout, keeping the weight centered on the foot and the knee stable. When the knee stays over the second toe, you avoid letting it collapse inward or drift outward, which protects the knee and supports proper turnout from the hips. If the knee shifts toward the big toe or toward the other toes, the line of alignment shifts off the center and the stance becomes unstable, increasing strain. So, the second toe is the correct alignment for knee tracking.

2. Which term would you choose to indicate placement behind in the fourth position?

- A. À la Seconde
- B. Dessous
- C. À la Quatrième derrière**
- D. Dessus

In Cecchetti ballet terminology, to specify where the feet sit in relation to the body you name the position and whether it's in front or behind. For the fourth position that sits behind, you use the phrase in the form "à la quatrième derrière." Here, quatrième indicates the fourth position, and derrière shows that it's behind. The other terms don't convey a behind placement in the fourth position: à la seconde names the second position; dessous means underneath or below, and dessus means above or over, neither of which pinpoints a specific behind placement in the fourth position.

3. What is the typical exam structure for Cecchetti Grade 2?

- A. Barre section, centre section, and petit allegro section; sometimes theory questions.**
- B. Grand allegro only with improvisation.
- C. Rehearsal footage submission and viva voce.
- D. Barre only with no practical component.

The structure of a Cecchetti Grade 2 exam is built to test technique in stages, with a practical progression and a possible theory portion. It starts with a barre section, where you demonstrate clean fundamental technique at the barre—turnout, alignment, footwork, and precise port de bras—to show control before moving away from the barre. Next comes the centre section, which removes the support of the barre and focuses on balance, memory, tempo, musicality, and phrasing through adagio and turning or traveling sequences. Finally, the petit allegro section checks quick, light steps, clarity of beats, and accuracy in faster movement and jumps, all performed with control and clean technique. Some exams may include brief theory questions to assess knowledge of terminology or movement names, adding a breath of understanding beyond the physical work. The other options don't fit the typical Cecchetti Grade 2 format because they either omit the necessary practical components (barre, centre, and petit allegro) or replace the structure with elements not used at this level (such as grand allegro-only routines, rehearsal footage and viva voce, or barre-only without any centre work).

4. Trois Glissades sans Changé et Un Battement Tendu involves how many glissades and what is the other element?

- A. 3 gliding steps with changement and 1 battement retiré
- B. 3 gliding steps without changing and one stretched beating**
- C. 2 glides with changement and 1 battement frappé
- D. 3 glissades sans changé and 2 battements tendus

Le point clé est le nombre de glissades et l'élément complémentaire qui suit. Trois glissades sans changé signifie que tu fais trois glissades l'une après l'autre sans changer la position des pieds entre elles. L'élément ajouté est un battement tendu, c'est-à-dire une extension du pied en ligne sur le sol sans battement. Donc l'énoncé décrit trois glissades sans changé suivies d'un battement tendu, ce qui est exactement ce qui est demandé. Les autres options impliqueraient un changement de pied, ou des termes différents comme frappé ou retiré, qui ne correspondent pas à l'indication donnée.

5. Which statement about engaging the core and spine alignment is true for Grade 2 centre work?

- A. The core should be relaxed to ease movement.
- B. A tucked pelvis and rounded spine are ideal for centre work.
- C. The spine should be hyperextended.
- D. A lengthened spine and engaged core with neutral pelvis help maintain vertical alignment.**

In centre work, the goal is to hold a tall, stable line from crown to pelvis, with the spine lengthened and the core active to support that alignment. This means keeping the pelvis in a neutral position—neither tucked nor dumped—so the hips stay level and the ribcage can stay soft. When the spine is lengthened and the core engaged, you create a steady center that helps you stay vertical and controlled during movements. Relaxing the core reduces the support your spine needs, making balance wobbly and lines less clean. A tucked pelvis with a rounded spine shortens and curls the torso, which disrupts the vertical line you're aiming for. Hyperextension pushes the lower back into an excessive curve, throwing off neutral alignment and compromising control. The best choice—lengthened spine, engaged core, and neutral pelvis—keeps you upright, balanced, and ready for precise centre work.

6. When moving from a low arm position to a high position, which intermediate position is usually passed through?

- A. Seconde
- B. Demi-Seconde
- C. Cinquième en haut
- D. Cinquième en avant**

When lifting the arms from a low position to a high position, the natural path is to sweep the arms forward into Cinquième en avant. This forward arc keeps the arms rounded, the shoulders relaxed, and the chest open, allowing a smooth, controlled rise up to the final high position. It sets up the body for the overhead lift without pulling the shoulders up or letting the arms move out to the side. From Cinquième en avant, you continue to Cinquième en haut. The side position (Seconde) is not on the forward, vertical arc used here, the Demi-Seconde is not the standard intermediate step in this lift, and Cinquième en haut is the end position, not the midpoint.

7. Soussus means which movement?

- A. Gliding step in front
- B. Under-over step
- C. Bourrée step under

D. Soussus

The name itself identifies the movement. Sous-sus is a precise fifth-position relevé with the feet very tightly crossed, often described as an "under-over" crossing of the legs as you rise onto pointe or demi-pointe. In Cecchetti vocabulary, the term sous-sus denotes that specific position and action, so selecting the term that matches the movement is the best choice. The other descriptions refer to different steps or general ideas and do not name this particular movement.

8. Which term translates to 'Crossed in back'?

- A. Croisée Devant
- B. À la Quatrième Devant
- C. Devant

D. Croisée Derrière

In Cecchetti terminology, croisée describes crossing the legs while the torso faces a corner. Derrière means behind. Put together, Croisée Derrière means you're crossed toward the back corner, with the crossing occurring behind. That's why it matches "Crossed in back." The other phrases describe crossing toward the front or different foot positions, so they don't convey the "in back" crossing.

9. Which term translates to 'to the fourth behind'?

A. À la Quatrième derrière

- B. À la Seconde
- C. Dessus
- D. Dessous

In Cecchetti ballet vocabulary, foot positions are described by French terms that tell exactly where the working foot sits relative to the supporting leg. The word quatrième refers to the fourth position of the feet, and derrière means behind the body. So the phrase à la quatrième derrière literally describes placing the working foot in the fourth position behind. This is the precise way to say "to the fourth behind." The other terms describe different ideas. À la seconde means the foot is in the second position (to the side), not behind. Dessus and dessous relate to over and under or over/under directions in movements, not to the specific placement of the foot behind the body.

10. Name the five basic feet positions used in Cecchetti ballet.

A. 1st, 2nd, 3rd, 4th, 5th.

B. 1st, 2nd, 3rd, 4th, 6th.

C. 1st, 3rd, 4th, 5th, 6th.

D. 2nd, 3rd, 4th, 5th, 6th.

The main idea is that five named positions of the feet form the foundation for almost every Cecchetti movement. In this system the feet are turned out from the hips and organized along a line from the body. First position has the heels together with the feet turned outward, making a small V. Second position keeps the feet apart at about shoulder width, still turned out. Third position places one foot in front of the other with the heel of the front foot touching the arch of the back foot, so the feet are offset but aligned. Fourth position is one foot in front of the other with a comfortable distance between them, both feet turned outward. Fifth position places the feet one in front of the other with the heels touching and full turnout maintained. Knowing these five positions gives you a stable base for alignment, transitions, and the many exercises you'll do in the barre and across the floor.

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Next Steps

Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.

As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.

If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at hello@examzify.com.

Or visit your dedicated course page for more study tools and resources:

<https://cecchettiballetgrade2.examzify.com>

We wish you the very best on your exam journey. You've got this!

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