

Cecchetti Grade 4 Practice Exam (Sample)

Study Guide



Everything you need from our exam experts!

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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. Chainé is best defined as which of the following?**
 - A. Beaten**
 - B. Linked together as a chain**
 - C. Shaded**
 - D. Shouldered**

- 2. Which term refers to turns for girls?**
 - A. Attitude et Pirouette en Dedans Study**
 - B. Pirouette pour Filles**
 - C. Sissonne en Arrière, ouverte**
 - D. Entrechat Royale**

- 3. Beyond barre and center in Grade 4, which elements are commonly included?**
 - A. Only a second barre sequence.**
 - B. An across-the-floor petit allegro sequence, a brief grand allegro sequence, and a viva voce theory segment.**
 - C. A full-length solo.**
 - D. A partner dance.**

- 4. Which term describes a jump?**
 - A. Relevé**
 - B. Saute**
 - C. Plié**
 - D. Battement**

- 5. What is the role of port de bras in center combinations for Cecchetti Grade 4 and how should it be executed?**
 - A. Port de bras shapes connect movement; use smooth curves, relax shoulders, coordinate with leg positions and turns to maintain line and musicality.**
 - B. Port de bras is optional and decorative.**
 - C. Port de bras should be abrupt to emphasize accents.**
 - D. Port de bras should be stiff with little movement.**

- 6. What is the English translation of the French ballet term En haut?**
- A. Above**
 - B. Melted movements**
 - C. Neck of the foot**
 - D. In shape of a cross**
- 7. Derriere means which of the following?**
- A. In front**
 - B. Behind**
 - C. Linked movement**
 - D. Sustained**
- 8. In the Correct Sequence of Eight Body Positions, which is the fifth position?**
- A. Croisé Devant**
 - B. À La Quatrième Devant**
 - C. À La Second**
 - D. Épaulé**
- 9. Which term is the inward turn taken from a lunge?**
- A. Seconde arabesque croisé**
 - B. Pirouette en Dedans Taken from a Lunge**
 - C. Attitude et Pirouette en Dedans Study**
 - D. Pirouette pour Filles**
- 10. Differentiate between tendu, dégagé, and frappé in the Grade 4 Cecchetti barre and give a practical cue for each.**
- A. Tendu is a full contact of the foot along the floor to the point; dégagé is a brush off the floor to a small height; frappé is a strike of the foot from the floor to the floor with a quick beat; cues: keep turnout, maintain knee and ankle alignment, and point the toe.**
 - B. Tendu is a lift off the floor; dégagé is a brush on the floor; frappé is a hop on the supporting leg.**
 - C. Tendu is a point step; dégagé is a jump with turnout; frappé is a roll.**
 - D. Tendu, dégagé, frappé are all different types of jumps.**

Answers

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

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Explanations

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1. Chainé is best defined as which of the following?

- A. Beaten
- B. Linked together as a chain**
- C. Shaded
- D. Shouldered

Chainé describes a chain of connected turns. It's a sequence where rapid half-turns are linked together in a straight-line progression, with the feet alternating from one to the other as the body moves forward. This creates the impression of a continuous chain rather than a single, separate turn. The term itself comes from French for "chain," which fits how the movement links turns into one flowing line. It's not about a single beat, a shading action, or carrying the weight on the shoulder, so those options don't capture the continuous, linked turning nature of chaîné.

2. Which term refers to turns for girls?

- A. Attitude et Pirouette en Dedans Study
- B. Pirouette pour Filles**
- C. Sissonne en Arrière, ouverte
- D. Entrechat Royale

Turns labeled as for girls come from French terminology used in Cecchetti to specify a dancer category. Pirouette pour Filles translates to a pirouette for girls, so this term is the one that designates girl-specific turns. The other phrases describe different steps or studies—an attitude with an inward pirouette study, a backward sissonne with an open finish, and an Entrechat Royale—which are not about gendered turns, so they don't fit the designation you're being asked to identify.

3. Beyond barre and center in Grade 4, which elements are commonly included?

- A. Only a second barre sequence.
- B. An across-the-floor petit allegro sequence, a brief grand allegro sequence, and a viva voce theory segment.**
- C. A full-length solo.
- D. A partner dance.

In Cecchetti Grade 4, the practical exam typically extends beyond barre and center by including three key elements: an across-the-floor petite allegro sequence, a brief grand allegro portion, and a viva voce theory segment. The across-the-floor petite allegro showcases quick, controlled footwork, precise shapes, and smooth transitions across the floor, testing coordination, speed, and musicality. The brief grand allegro part looks at larger, more powerful movements, jumps, and elevation, ensuring the dancer can maintain technique and control when movements become more demanding. The viva voce theory segment checks knowledge of ballet terminology, positions, and general technique, which reinforces understanding of the vocabulary and concepts that underpin safe and accurate execution. Other options don't fit the Grade 4 structure for a well-rounded assessment. Adding only a second barre sequence doesn't cover the broader range of skills emphasized in this level. A full-length solo or a partner dance goes beyond what is typically required for Grade 4, which focuses on demonstrating technical variety, musicality, and theoretical understanding within a solo examination format.

4. Which term describes a jump?

- A. Relevé
- B. Saute**
- C. Plié
- D. Battement

A jump in ballet vocabulary is described as a sauté. It specifically signals that the dancer leaves the floor and lands again, usually coming from a plié to spring off. The other terms describe different actions: relevé means rising onto the toes without leaving the floor, plié is bending the knees to prepare or absorb, and battement refers to the working leg moving away from the body in a beating motion rather than the leap itself. So sauté is the best term for describing a jump because it directly denotes the action of leaping.

5. What is the role of port de bras in center combinations for Cecchetti Grade 4 and how should it be executed?

- A. Port de bras shapes connect movement; use smooth curves, relax shoulders, coordinate with leg positions and turns to maintain line and musicality.**
- B. Port de bras is optional and decorative.
- C. Port de bras should be abrupt to emphasize accents.
- D. Port de bras should be stiff with little movement.

Port de bras in center work is about shaping and connecting the movement into a single, legible line. It isn't decorative or optional; it serves to frame the torso, carry the phrase with musicality, and link one step or turn to the next. When done well, the arms move in smooth curves that flow with the spine and breath, guiding balance and helping the body read as a continuous line rather than separate pieces. How to execute it well: keep the shoulders relaxed and away from the ears, letting the arms travel in controlled, elongated arcs. Maintain turnout from the hips and a soft, connected elbow and wrist so the movement feels effortless rather than forced. As you transfer weight, change position, or perform turns, let the arms rise and fall with the movement, coordinating with the legs and the torso to preserve line, balance, and musical phrasing. Finish each motion in a stable, poised position that completes the phrase. These moments shouldn't be rushed, stiff, or merely ornamental. Abrupt or rigid arms disrupt the line and balance, while treating port de bras as optional ignores its role in shaping and connecting the whole sequence.

6. What is the English translation of the French ballet term En haut?

- A. Above**
- B. Melted movements**
- C. Neck of the foot**
- D. In shape of a cross**

En haut describes a height or upward direction. In ballet, this cue tells you to lift the body's line overhead, most commonly raising the arms overhead to create a long, tall silhouette. It's about being above rather than at the hips or down by the body, and you'll often hear it when preparing for a leap or finishing a movement with the arms raised in a high position. That's why the translation is best understood as "above" or "up high." The other phrases refer to different ideas, not the overhead height. One describes a concept related to lowering or softening movement, another points to a foot position near the ankle, and another indicates a cross-shaped shape of the body, none of which capture the overhead elevation that en haut communicates.

7. Derriere means which of the following?

- A. In front**
- B. Behind**
- C. Linked movement**
- D. Sustained**

Derriere tells you to move toward the back. It's a French ballet term used to describe the rear or behind direction, opposite of devant (in front). When you see this cue, think of stepping or positioning the leg or body toward the back or behind the supporting leg. The other ideas don't fit because in front would be devant, a linked movement isn't a directional cue, and sustained refers to how a movement is executed, not where it goes.

8. In the Correct Sequence of Eight Body Positions, which is the fifth position?

- A. Croisé Devant**
- B. À La Quatrième Devant**
- C. À La Seconde**
- D. Épaulé**

In this sequence, the eight basic body positions are named by how the dancer faces and where the feet are, so the order moves from more turned toward the front to progressively more open to the side. The fifth position is the side-facing stance, where the body line runs to the side and the feet are in second position. That side-on orientation is what the term à la seconde describes, making it the fifth position in the standard Cecchetti order. The other terms refer to positions that are either more turned toward the front or more turned toward the back, or to a shoulder-aligned pose, which places them outside the fifth position.

9. Which term is the inward turn taken from a lunge?

- A. Seconde arabesque croisé**
- B. Pirouette en Dedans Taken from a Lunge**
- C. Attitude et Pirouette en Dedans Study**
- D. Pirouette pour Filles**

The idea being tested is how ballet turns are named by both direction and starting position. An inward turn is described with en dedans, and when it's started from a lunge, the phrase specifies that starting position. So a pirouette en dedans taken from a lunge exactly matches an inward turn that begins in a lunge, which is why it's the best description. The other terms point to different ideas—poses, different combinations, or generic pirouette notions that don't indicate starting from a lunge.

10. Differentiate between tendu, dégagé, and frappé in the Grade 4 Cecchetti barre and give a practical cue for each.

- A. Tendu is a full contact of the foot along the floor to the point; dégagé is a brush off the floor to a small height; frappé is a strike of the foot from the floor to the floor with a quick beat; cues: keep turnout, maintain knee and ankle alignment, and point the toe.**
- B. Tendu is a lift off the floor; dégagé is a brush on the floor; frappé is a hop on the supporting leg.**
- C. Tendu is a point step; dégagé is a jump with turnout; frappé is a roll.**
- D. Tendu, dégagé, frappé are all different types of jumps.**

The difference lies in how the foot interacts with the floor at the barre. Tendu keeps the foot on the floor as it slides from the start position to full point, with the knee and ankle kept in line and turnout maintained. A practical cue is to slide the foot along the floor from heel to toe with the knee tracking over the toes and the toes pointed. Dégagé brushes the foot off the floor to a small height and then returns, being a quicker, more energetic shift than tendu while still keeping the leg long and the turnout active. A good cue is to brush off the floor with the ankle, lifting only a small amount and maintaining a straight knee, pointed foot, and stable turnout. Frappé is a quick strike of the foot on the floor, starting from tendu, with a sharp beat rather than a lift. The foot contacts the floor with a clean, brisk motion while the leg remains extended and turnout and alignment are preserved. A helpful cue is to snap the ball of the foot onto the floor with a fast, precise beat, keeping the leg long and the toes pointed. These descriptions align with Cecchetti barre practice: tendu slides on the floor, dégagé brushes off to a small height, frappé delivers a quick strike on the floor. The other descriptions that suggest jumps or hops do not fit this barre context.

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://cecchettigrade4.examzify.com>

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

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