



# MUSIC MATTERS

THE OFFICIAL NEWSLETTER OF RCM EXAMINATIONS

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# The Elementary Piano Pedagogy Certificate

*by Janet Lopinski*

In September 2005, RCM Examinations will implement the Piano Pedagogy Certificate Program. The launch of this new initiative will open the doors to an exciting new approach to the study of pedagogy. The existing Teachers' ARCT examination will be replaced by three progressive levels of examinations – Elementary, Intermediate, and Advanced, each paired with a practical co-requisite – culminating in an enriched Teachers' ARCT Diploma. It is expected that the extensive study required to prepare for three levels will provide ARCT graduates with a more thorough grounding when they enter into the profession, leading to an even more rewarding and successful teaching experience.

As I reflect on my own start as a young teacher many years ago, it seems clear that I would have benefitted from such a program. My earliest experience with teaching was in direct response to my younger brother's loss of interest in piano lessons with his "real" teacher. As an inspired twelve-year old working on Grade 9 piano, I began to coach him between lessons. Over time, these impromptu sessions developed into something resembling lessons, and eventually my parents suggested that we formalize the arrangement. And so my teaching career began!

Like many other beginning teachers, my approach was based on a healthy blend of enthusiasm, instinct, intuition, and of course, imitation. My concept of teaching piano was closely modelled on the teaching style I had observed and experienced in my own musical studies – an approach not without merit – but the element of "trial and error" was certainly a factor! As "word-of-mouth" spread through the neighborhood, my class began to grow, and before long my parents' living room was transformed into my first studio. Incidentally, my brother completed his Grade 8 Piano, Grade 2 Rudiments, and Grade 3 History

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"The Official Newsletter of RCM Examinations"

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*Music Matters* aims to provide up-to-date information on the RCM Examinations Certificate Program.

Articles by senior members of the teaching community offer new perspectives and useful suggestions for managing a successful teaching studio and using the RCM curriculum. *Music Matters* is published six times each year – in September, November, January, March, May, and July. Current and back issues of *Music Matters* may be downloaded from our Website, free of charge.



examinations. He is now an experimental physicist at the National Research Council, and is also an enthusiastic and well-informed supporter of music and the arts.

The Elementary Piano Pedagogy Certificate focuses specifically on pedagogical issues in the context of teaching students from the beginning stages up to and including Grade 2. This level provides an ideal opportunity for teachers who are just establishing their studios and for mature teachers who wish to upgrade their qualifications. The relatively narrow focus (i.e., beginning stages through Grade 2) will allow pedagogy students and their teachers to consider issues related to these levels in more depth. It also provides an opportunity for student teachers to begin their formal study of pedagogy before they reach the ARCT level.

### Components of the Elementary Certificate

The Elementary Pedagogy Certificate consists of three parts: a practical piano co-requisite, a *viva voce* examination and a written examination. It is strongly recommended that candidates complete all the requirements for the Grade 8 Piano Certificate before embarking on study toward the Elementary Piano Pedagogy Certificate.

#### *Part 1: Grade 9 Piano Certificate*

The Grade 9 Practical Piano Certificate is required in order to ensure that candidates have reached an appropriate level of performance and musical understanding that will allow them to effectively convey musical ideas and concepts to their students. The requirements for the Grade 9 Piano Certificate, including preparation of repertoire from four different style periods, studies, technical tests, ear tests, and sight reading, along with the co-requisite studies in theory, will encourage the ongoing development of well-rounded musicianship.

#### *Part 2: Viva Voce Examination*

The *viva voce* is an interactive oral examination that offers candidates an opportunity to discuss and demonstrate their understanding of principles of basic piano technique and fundamental methodologies used in piano teaching. During this examination, candidates will be asked to perform selections from their chosen “teaching repertoire sample” and to discuss approaches to assisting students in learning this music. The “teaching repertoire sample” for the elementary level consists of fourteen selections: four selections chosen from the candidate’s preferred beginner method, and ten selections chosen from the lists of repertoire and studies in the *Piano*

*Syllabus, 2001 edition* (three pieces and two studies each from Grade 1 and Grade 2).

Candidates should also bring examples of technical exercises and excerpts for sight reading and ear training that are appropriate for elementary level students and be prepared to discuss their approach to teaching these skills. In addition, candidates will be asked to discuss topics chosen from the following categories:

- General Pedagogical Topics – such as structure of lessons, goal-setting, learning styles and nurturing creativity
- The Beginning Student – such as beginner methods, the first lesson and the first year of lessons
- Rhythm and Tempo
- Technical Matters – such as posture, hand position, development of finger independence and tone production
- Other Essential Skills – such as ear training, sight reading and pedaling
- Musicianship and Artistic Considerations
- The Professional Studio – such as aspects of studio management, resource materials and communication with parents

Candidates will be expected to respond to questions not only by verbalizing but also by demonstrating at the keyboard.

#### *Part 3: Written Examination*

The written examination will focus on issues related to teaching beginning students, addressing topics that lend themselves to a written rather than an oral discussion. Candidates will be expected to illustrate their answers with examples of specific repertoire selections and studies where appropriate.

### Resources for Examination Preparation

Perhaps the most important resource for any student embarking upon preparation for any pedagogy examination is access to a master teacher, with whom pedagogical approaches and issues can be discussed frankly and comfortably. The advice and guidance of an experienced and inspiring mentor is an essential ingredient in successful preparation for both the *viva voce* and the written examinations.

Such advice and guidance, however, should always be coupled with thoughtful research and reading, so that students can explore a broader range of opinions and a variety of approaches. Student teachers can then apply

various concepts in lessons, and discover through their own experience which techniques are most effective with different types of students.

The extensive bibliography in the Piano Pedagogy Certificate Program addendum includes many fine pedagogy books in which successful teachers share their approaches and methodologies. The use of such resources is much like the use of recordings in the study of repertoire. It is always better to listen to several different recordings of a piece and thoughtfully compare differing interpretations than to listen to and imitate a single interpretation. The same is true in the use of pedagogy books.

The following titles are of particular use in preparing for the elementary level certificate:

Bastien, James W., and E. Gregory Nagode: *How to Teach Piano Successfully*. 3rd ed. San Diego, California: Neil A. Kjos, 1988.

Clark, Frances. *Questions and Answers: Practical Solutions and Suggestions Given to Questions Commonly Asked by Piano Teachers*. Northfield, Illinois: Instrumentalist Publishing, 1992.

Uszler, Marianne, Stewart Gordon, and Scott McBride Smith. *The Well-Tempered Keyboard Teacher*. 2nd ed. New York: Schirmer, 2000.

One of the most frequently used resources in my personal library is the new fourth edition of *The Harvard Dictionary of Music*, edited by Don Michael Randel (Cambridge: Belknap Press of Harvard University Press, 2003). It is a very useful tool for teachers to refresh their knowledge and quickly access information as needed. *The Celebration Series, The Piano Odyssey: Handbook for Teachers* by Cathy Albergo, Reid Alexander, and Marvin Blickenstaff is another valuable source of information, particularly for preparation of a “teaching repertoire sample.”

## Benefits of the Elementary Piano Pedagogy Certificate

The general aim of the Piano Pedagogy Certificate Program is to improve the quality of music instruction in private studio teaching, while simultaneously increasing the value placed on the private studio teaching profession and strengthening the qualifications and teaching techniques of private studio teachers. The material covered in the elementary level of the program is appropriate both for teachers who are just establishing their studios and for mature teachers who wish to upgrade their qualifications and enrich their knowledge of techniques and approaches for teaching.

The elementary level is specifically intended to provide a vehicle through which piano teachers can study

pedagogy with the goal of earning a certificate as they strive to develop their full potential. Indeed, preparation for the Elementary Piano Pedagogy Certificate in the early stages of teaching will provide a refreshing alternative to the “trial and error” method that so many of us experienced at the beginning of our careers.

Finally, it is important to remember that the Elementary Piano Pedagogy Certificate is just one stage in the development of a student teacher. It is hoped that most will continue their studies of both performance and pedagogy as they follow their musical journeys and as their careers in the teaching profession unfold.

*Janet Lopinski holds an ARCT from The Royal Conservatory of Music (Gold Medallist 1978), Bachelor of Music in Piano Performance from the University of Toronto, and Master of Music and Doctor of Musical Arts from the University of Cincinnati. Her doctoral thesis examined the Preludes Opus 28 by Fryderyk Chopin and was based largely on sources written in the Polish language.*

*Dr. Lopinski has performed as both soloist and chamber musician in Canada, Europe, and the USA and has been active as an adjudicator, examiner, and workshop clinician. She is currently on the faculty of The Royal Conservatory of Music (Community School and Glenn Gould School) where she teaches piano, piano pedagogy, music history, and theory. She is a senior member of the College of Examiners of RCM Examinations and from 1996-2002 served as Chief Examiner for Theoretical Subjects. She has recently co-authored the three-volume series Exploring Music History published by The Frederick Harris Music Co., Limited.*



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## A UNIQUE CONCERTO PERFORMANCE OPPORTUNITY WITH THE RCO

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As announced in the November/December issue of *Music Matters*, plans are well underway for the collaborative conference of The Royal Conservatory of Music, the Canadian Federation of Music Teachers' Associations (CFMTA), and the Music Teachers National Association (MTNA) in Toronto, March 23 – 27, 2007.

To celebrate this unprecedented event, which will bring together world-class performers, pedagogues, and clinicians, the conference will open with a recital featuring one Canadian and one American amateur pianist in a concerto performance with the Royal Conservatory Orchestra.

In cooperation with the Federation of Canadian Music Festivals ([www.fcmf.org](http://www.fcmf.org)) and local and provincial music festivals across Canada, **the winner of the Open Piano Class at the 2006 National Music Festival in Thunder Bay, Ontario** will be invited to play in the concerto performance with the Royal Conservatory Orchestra at the 2007 Conference. The successful candidate must also fulfill the following criteria:

- The candidate must successfully compete at their local and provincial level festival competitions and be recommended to compete at the National level, according to the rules and regulations set out by the respective festivals;
- The candidate must perform a concerto at the 2006 National Music Festival.

This is an extraordinary opportunity for a senior level student to perform with one of North America's best training orchestras. The Royal Conservatory Orchestra has been led by internationally acclaimed conductors, such as Richard Bradshaw, Leon Fleisher, Simon Streatfield, and Alain Trudel.

Be sure to inform senior level students of this unique opportunity and start planning now for their participation in the 2006 festival season.

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## 2004/2005 EXAMINATION DATES

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### Summer Session

June 7, 2005	Application Deadline
August 5 & 6, 2005	Theory Examinations
August 8 – 20, 2005	Practical Examinations

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## SECONDARY SCHOOL CREDITS

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The enclosed *Provincial Secondary School Accreditation Guidelines* flyer outlines all the school credits which your students may be eligible to obtain. Most provinces give credits for the majority of the disciplines in which RCM Examinations offers examinations, including piano, voice, strings, woodwinds, brass, guitar, and speech arts and drama. In most cases, students must complete the practical examination and a theory examination to be eligible for a credit.

To apply for credits, students should:

- Speak with their school guidance counsellor;
- Provide documentation of their music examination marks to their secondary school.

In some cases, providing the school with a copy of the examination results is sufficient. However, if a student has misplaced their results or if the school will not accept a copy of the examination results, then the student will need to get an Official Transcript from RCM Examinations. Official Transcripts list all of the examinations and marks which a student has achieved with RCM Examinations. A Transcript Request Form should be downloaded from our website, [www.rcmexaminations.org](http://www.rcmexaminations.org), by clicking on "On-line Forms", and sent to RCM Examinations by mail or fax.

Information on the different provincial accreditation policies is also available on our website, [www.rcmexaminations.org](http://www.rcmexaminations.org), under the "Academic Information" section.

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## 2005/2006 EXAMINATION DATES

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### Winter Session

November 1, 2005	Application Deadline
December 9 & 10, 2005	Theory Examinations
January 9 – 21, 2006	Practical Examinations

### Spring Session

March 7, 2006	Application Deadline
May 12 & 13, 2006	Theory Examinations
June 5 – 24, 2006	Practical Examinations

### Summer Session

June 6, 2006	Application Deadline
August 11 & 12, 2006	Theory Examinations
August 14 – 26, 2006	Practical Examinations

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## EXAMINATION TIPS

### From the Office of the Chief Examiners

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After every examination session, RCM Examinations receives feedback from the members of the College of Examiners on common examination pitfalls which they encounter while examining, and which can cause candidates added stress and anxiety. Here is a list of tips which may help to better prepare candidates for their examinations and to ensure that there are no surprises during the examination.

1. Candidates should ensure that they are preparing for their examination using the current syllabi. A list of syllabi in effect is available on our website under "Academic Information".
2. Starting at the Grade 3 Piano level, candidates must prepare **TWO** studies for examinations.
3. Piano candidates should double check that they are preparing one piece from each List in their grade. The current syllabi should be consulted for detailed information on examination requirements. This will ensure that candidates do not come to their examination prepared with two List A pieces and no List B piece.
4. For the Grade 9 Piano level, candidates who are playing Scarlatti Sonatas must ensure that they have **TWO** Scarlatti Sonatas prepared.
5. At the Grade 5 Piano level, candidates performing Clementi's *Sonatina in G Major, Opus 36 No. 5* must play all 4 pages.
6. For Grade 6 Voice examinations, please note that the vocalise selection for the composer Heinrich Panofka counts as one vocalise selection.
7. At the Grade 8 Piano level, candidates using Robert Starer selections from *Sketches in Color*, must play **BOTH** *Pink* and *Crimson*.
8. For Voice examinations, candidates should prepare for the correct number of Vocalises. For example, candidates in Grade 5 are required to prepare **one** vocalise; candidates in Grades 6-10 must prepare **two** vocalises.
9. For Orchestral Instruments examinations, candidates should prepare all of the required Orchestral Excerpts and Studies for their respective grade levels.
10. Candidates are only allowed to substitute **one** repertoire piece from the next grade level higher, not two pieces. Please consult the current syllabus for detailed information on substitution policies.

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## 2005 SPRING SESSION FEE EXTENSION REQUESTS

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Candidates who applied for the 2005 Spring Session will not be eligible for fee extensions (i.e., credit for the examination fee) unless they are unable to attend their examination due to medical emergencies or direct time conflicts with school examinations. Requests for fee extensions must be submitted in writing within two weeks of the missed examination and accompanied by the appropriate documentation:

- For medical emergencies, candidates must submit a doctor's letter/certificate. The doctor's letter/certificate must be on the doctor's official letterhead and must be signed and dated by the doctor.
- For a direct time conflict with a school examination, candidates must submit a letter from the school. The letter must be on official school letterhead, signed and dated by the principal or guidance counsellor, and must specify the date of the school examination that directly conflicts with the candidate's music examination (i.e., general dates of school examinations will not be accepted).

Candidates should expect a response to their request no sooner than the end of September 2005. Candidates who are granted 2005 Spring fee extensions may use them beginning with the 2005/2006 Winter Session and ending with the 2006 Summer Session.

Should these candidates wish to do an examination during the 2005 Summer (August) Session, then they must apply and pay the full examination fee by the application deadline date of June 7, 2005.



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**PERCENTAGE OF  
CANDIDATES WHO ACHIEVED  
MARKS IN THE FOLLOWING  
RANGES IN 2003 - 2004**

	<b>70-79</b>	<b>80-89</b>	<b>90-100</b>
<b>Practical (all disciplines)</b>			
Grade 1	28%	63%	5%
Grade 2	38%	52%	4%
Grade 3	47%	38%	2%
Grade 4	46%	38%	2%
Grade 5	48%	33%	1%
Grade 6	48%	32%	2%
Grade 7	48%	31%	2%
Grade 8	44%	28%	2%
Grade 9	45%	32%	3%
Grade 10	40%	23%	3%
ARCT Performers	41%	29%	7%

**Theory**

Preliminary Rudiments	12%	29%	51%
Grade 1 Rudiments	18%	33%	36%
Grade 2 Rudiments	18%	32%	36%
Grade 3 Harmony	37%	39%	6%
Grade 4 Harmony	37%	16%	1%
Grade 4 Counterpoint	40%	20%	3%
Grade 5 Harmony & Counterpoint	34%	18%	1%
Grade 5 Analysis	28%	35%	13%
Grade 3 History	29%	31%	11%
Grade 4 History	28%	28%	11%
Grade 5 History	27%	28%	14%

**Summary of Candidate Standings**

The following table summarizes the percentage of candidates across Canada who achieved standings at the Honours, First Class Honours, and First Class Honours with Distinction levels, for the 2003-2004 academic year.

Teachers, students and parents may find it useful to gauge how students' results compare to candidates from the rest of the country.

**WINTER SESSION AVERAGE  
PRACTICAL MARKS**

**Piano**

Grade 1	81
Grade 2	80
Grade 3	77
Grade 4	76
Grade 5	76
Grade 6	75
Grade 7	75
Grade 8	74
Grade 9	75
Grade 10	74
Performer's ARCT	73

**Voice**

Grade 1	81
Grade 2	78
Grade 3	80
Grade 4	77
Grade 5	75
Grade 6	79
Grade 7	74
Grade 8	75
Grade 9	76
Grade 10	71

**Violin**

Grade 1	81
Grade 2	80
Grade 3	77
Grade 4	77
Grade 5	75
Grade 6	77
Grade 7	75
Grade 8	74
Grade 9	78
Grade 10	75

**Guitar**

Grade 1	80
Grade 2	81
Grade 3	78
Grade 4	76
Grade 5	76
Grade 6	73
Grade 7	73
Grade 8	71

## Clarinet

Grade 2	85
Grade 4	76
Grade 6	78
Grade 8	N/A

## Flute

Grade 2	81
Grade 4	76
Grade 6	75
Grade 8	73

## Saxophone

Grade 2	82
Grade 4	74
Grade 6	71
Grade 8	N/A

## DON'T MISS OUR 2005 FALL WORKSHOP LINE-UP!

### The New Piano Pedagogy Certificate Program Workshops

RCM Examinations and various branches of Registered Music Teacher's Associations across Canada, are co-hosting approximately 25 workshops on this exciting new certificate program. Three levels: Elementary, Intermediate, and Advanced together replace the former Teacher's ARCT examination.

Watch for the workshop flyer in the July/August issue of *Music Matters* as it will provide dates and locations for the Fall workshops in each province.

Information about this new certificate program can be found in the article written by Aasta Levene in the March/April issue of *Music Matters*. In this issue you will find a second article written by Janet Lopinski. Our website will also feature some information for teachers and students to review, and the addendum/syllabus will be available for purchase this spring in music stores across Canada.

### Voice Syllabus, 2005 Edition Workshops

RCM Examinations will also be co-hosting Voice Workshops in most provinces or regions across Canada. The *Voice Syllabus, 2005 Edition* Workshops will introduce voice teachers and students to the new requirements and highlight the significant changes that were made to this syllabus.

Information about this syllabus can be found in the article written by Tina Torlone and Penelope Dale in the March/April issue of *Music Matters*. Watch for the workshop flyer in the July/August issue of *Music Matters* for dates and locations in your province or region.

## SYLLABI ERRATA

RCM Examinations strives to ensure that all syllabi published contain up-to-date and correct information. However, changes and corrections are necessary from time to time. Be sure to consult our website for complete errata for all syllabi at [www.rcmexaminations.org](http://www.rcmexaminations.org). To view the errata, click on "Academic Information" then click on "syllabi". This section is updated when necessary, so check back occasionally to ensure that you have current information.

### Voice Syllabus, 2005 Edition ERRATA

GRADE/SECTION	PAGE	CORRECTION
<b>Vocalists and Technical Tests</b>		For all Vocalises and Technical Tests throughout the syllabus, certain vowels are required to be sung. They are currently listed as: [a], [e], [i], [o], [u], and [y].  <b>Should read:</b> [ɑ], [e], [i], [o], [u], and [y]. i.e., The first vowel is the "back open unrounded" vowel sound. See earlier syllabus for actual character.
<b>IPA Chart</b>	20-21	Please note that an asterisk should be placed next to each of the following vowels: [ɑ], [e], [i], [o], [u], and [y].



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GRADE/SECTION	PAGE	CORRECTION
<b>Repertoire Substitutions</b>	16	<b>Should read:</b> “Candidates in Grades 1 to 10 may choose to substitute one repertoire selection from the corresponding list of the next higher grade and according to the following guidelines. No prior approval is required for these substitutions from the <i>Voice Syllabus</i> .”
<b>Grade 2, List B</b>	32	<b>Fleming, Gordon M.</b> Should read: <i>Sea Song</i> , from Five Primary Songs LES
<b>Grade 8, List C</b>	61	<i>Shepherd, Thy Demeanor Vary</i> <b>Delete from List C</b>
<b>Grade 9, List C</b>	72	<b>MacNutt, Walter</b> <b>Should read:</b> <i>O Love, Be Deep</i> LES Two Songs (this piece is not out of print)
<b>Grade 9, List C</b>	73	<b>Weldon, John</b> <i>The Wakeful Nightingale</i> <b>Should be listed under List A</b> , not List C
<b>Grade 9 Technical Requirements</b>	78	5. Minor Arpeggio with 12th, legato and staccato <b>Should read:</b> 5. Major arpeggio with 12th, legato and staccato
<b>Grade 9 Technical Requirements</b>	78	9. Supertonic leaps <b>Should read:</b> 9. <b>Dominant</b> leaps Note: There should also be one sharp as the key signature.
<b>Performers ARCT Soprano – List B</b>	56	<b>Turina, Joaquin</b> <i>Peom en forma de canciones, op. 19 UME</i> <b>Should read:</b> <i>Vocalise in F major, op. 31</i> Any two of: • <i>Nunca olvida</i>

GRADE/SECTION	PAGE	CORRECTION
		<ul style="list-style-type: none"> <li>• <i>Cantares</i></li> <li>• <i>Los dos miedos</i></li> <li>• <i>Las locos por amor</i></li> </ul> Dedicatoria SHOULD NOT be listed – it is for piano only.
<b>Grade 7 Technical Requirements</b>	56	<b>Sieber, Ferdinand</b> <i>Vocalise in F minor, op. 31</i> <b>Should read:</b> <i>Vocalise in F major, op. 31</i>
<b>Grade 10 Bartione/Bass List A</b>	88	<b>DELETE:</b> Beethoven, Ludwig Van continued <i>Theodora</i> , HWV 68 <ul style="list-style-type: none"> <li>• <b>Busslied</b>, op. 48, no. 6 BAE</li> <li>• <b>Die Ehre Gottes aus der Natur</b>, op. 48 no. 4 BAE (in <i>Art Song</i> AMS; <i>New Imperial: Contralto</i> B&amp;H)</li> </ul> <b>ADD:</b> Handel, George Frideric continued <ul style="list-style-type: none"> <li>• <b>Theodora</b>, HMV 68</li> <li>• <b>Go, My Faithful Soldier, Go</b> (in <i>Collection of Handel Songs</i>, 6 B&amp;H) – with recitative: “Tis Dioclesian’s Natal Day”</li> </ul>

### Popular Selection List, 2005 Edition ERRATA

GRADE/SECTION	PAGE	CORRECTION
<b>3</b>	6	<i>Under the Sea</i> <b>The following text is missing:</b> “For examinations, play to the end of the first ending only (p.131).”
<b>5</b>	11	<i>Theme from “The Simpsons”</i> ISBN number <b>should read:</b> 0-7579-7842-8
<b>Biblio.</b>	27	<i>The Lord of the Rings – The Two Towers</i> <b>Should read:</b> Grade 6 Evenstar, p.8 Grade 8 Rohan, p. 37
<b>Biblio.</b>	28	<i>Vocal Selections from “West Side Story”</i> <b>Should read:</b> Grade 7 <i>I Feel Pretty</i> , p.2