Dominican University prepares students to pursue truth, to give compassionate service and to participate in the creation of a more just and humane world. The University Motto, Caritas et Veritas, characterizes the essence of this mission.

DOMINICAN UNIVERSITY
Graduate School of Library and Information Science
LIS 718 01: Storytelling for Adults & Children
Fall 2011
September 2-December 16, 2011
Fridays, 1:30-4:30 P.M.

Contact Info: Janice M. Del Negro
Crown 345A
708/524-6871
jdelnegro@dom.edu

Office Hours: Thursdays, 4-5 P.M.; Fridays Noon-1 P.M.; other times by appointment

There is no book on how to tell stories and what to tell. It is a call to go questing, an urge to follow the way of the storyteller as pilgrims followed the way of St. James in the Middle Ages, not for riches or knowledge or power, but that each might find something for which his soul had cried out.

~Ruth Sawyer

Welcome to LIS 718 01. This course will examine the history and techniques of storytelling in the library oral tradition. The primary emphasis in this class will be on the telling of traditional folktales to a specified target audience. Five storytelling presentations will be required of each student; all stories must be approved by the instructor. Available folk materials for children, research tools, online resources, and texts on storytelling, folktales, and narrative will also be examined. This is a class on oral presentation; nearly all written work will also be presented in class.

During this course, each student will participate in discussions re:

- the history of storytelling for youth in public libraries
- available folk literature for youth and its application in school and public libraries
- the evaluation of folk literature for youth
- library storytelling as a reading motivational tool
- current research in education, librarianship, and storytelling regarding the storytelling/reading connection
- related issues.
**REQUIRED TEXTBOOKS:**


*There have been great societies that did not use the wheel, but there have been no societies that did not tell stories.* ~ Ursula Le Guin

**EXPECTATIONS/ASSIGNMENTS**

**Class Participation**

Come to every class on time prepared to participate in discussions and activities. Open discussion is the rule; any question relevant to the topic at hand is welcome. Through discussion students demonstrate that they have read and reflected upon the materials assigned, and contribute to an atmosphere of open inquiry that facilitates the learning process. Class participation is worth 20% of your grade. Infrequent class participation will substantially lower your overall grade.

1. Select, prepare, and tell to the class five 7-12 minute stories for targeted age groups. No text or props may be used. Focus on stories found in collections of traditional folktales. The stories should preferably be those for which you have found variants for comparison. Your storytelling grade is based on the amount of individual improvement shown over the course of the semester. All stories must be approved by the instructor. (35%)

2. Class discussion and participation, including evaluation of in-class storytelling presentations and participation in workshop-style exercises, are a crucial part of this class. Complete all assigned readings and come to class prepared to discuss and critique these readings. Habitual lateness and/or absences will affect your class participation grade. Infrequent class participation will substantially lower your overall grade for this course. (20%)

3. Compile an annotated bibliography of 25 folktale collections. This bibliography must be submitted five annotations at a time on September 16, October 7, October 28, November 11, and December 9 (25%)

4. Read, abstract, & present to class a book about storytelling and/or folktales. All books must be approved by instructor. Prepare a handout with complete bibliographic information, summary, and other key points for your classmates and professor. Be prepared to discuss your book in class. Due: November 4. (10%)

5. Observe and evaluate a storytelling event. Be prepared to discuss your observation in class. Written evaluation to be turned in to professor on December 2. (10%)

jdelenegro@dom.edu
LIS718.F2011
**Grading**

All assignments must be turned in by the due date in order to receive full credit. Due dates are not flexible unless an agreement is made with the instructor at least 24 hours in advance of class time on the due date. Emergencies will be handled on a case-by-case basis.

Oral presentations are graded on the speaker’s ability to connect with the audience, organization of information, use of language, fluency, use of visual aids, and adherence to time limits.

Grades for written assignments are based on clarity of writing, comprehensive attention to both the topic and the assignment requirements, quality of work, and visible demonstration of effort.

**Professional, grammatically correct writing is expected. To state this requirement plainly, spelling, punctuation, and grammar count. If this is a problem, find someone whose skills you trust to proofread your written work, or go to the Academic Enrichment Center (Room 010, Lower Level, Parmer Hall, 708/524-6783) for assistance.**

Please remember that spell-check is fallible. For a refresher course on grammar, punctuation, and style see the following:


**Format for Written Assignments**

All written assignments must follow the following format criteria in order to receive full credit:

- All citations must be formatted according to a standard citation guide

- Written work must be double-spaced with 1 inch margins and no less than 12 point type. *Exception to 12 point rule:* please include your name in 10 point type in the footer of all written assignments.

- No title page is required. Your name, the class number (LIS 718 01), and the name of the assignment must be single-spaced on the upper left hand corner of your written assignments.

Narrative is a compulsion, the quickest bait on the sharpest hook. The first taste of it makes you desperate for the rest, the end, the place where the circle swallows its tail.

~Amanda Henry
CLASS PARTICIPATION

Class participation is worth 20% of your grade. Infrequent class participation will substantially lower your overall grade. Class participation will be evaluated as follows:

- **A:** Offers excellent, consistent, voluntary participation grounded in thorough analysis, evaluation, and synthesis of assigned reading and integration of additional materials; contributes to collective understanding both in class and on discussion boards; discovers, interprets and incorporates material that is not assigned and reviews additional recommended materials. Shows initiative by posing and answering questions.

- **A-:** Demonstrates good preparation; knows readings well and has considered their implications; offers interpretations and analysis of readings and materials beyond repeating facts; makes thoughtful associations between/among readings. Contributions both in-class and on discussion board go beyond the obvious, indicating interest in and understanding of terms and concepts.

- **B:** Demonstrates knowledge and understanding of readings beyond repeating basic facts by consistently and voluntarily contributing to discussion; responds to others’ comments; asks constructive questions; offers and supports suggestions. Average but timely discussion board participation.

- **C:** Does not voluntarily contribute to discussion, but contributes to a moderate degree when called on. Knows basic facts of readings, but does not show evidence of interpretation. Rarely asks questions in class; slow to post on discussion board.

- **D:** Present, not disruptive. Infrequent involvement in discussion; responds when called on but does not offer much. Comments do not rely on assigned reading. Limited or untimely posts to discussion board.

- **F:** Absent, or present/disruptive. Disruptive is defined as engaging in standards of conduct inappropriate to a community of scholars. If you are significantly late to class without prior excuse, notification or adequate explanation, it is equivalent to being present/disruptive.

TECHNUS INTERRUPTUS POLICY:

- All members of the class (including the professor) are expected to turn off all cell phones, pagers, and any other electronic equipment during class so that full attention can be given to the work at hand. Anyone (this includes the professor) whose cell phone, pager, etc. goes off during class must bring treats for the class the following week.

- If you are using a laptop and are linked to a wireless network during class, woe betide you if the professor catches you doing something that is not class related.

E-MAIL: All e-mail communication will be sent to your Dominican e-mail address.

BLACKBOARD ACCOUNTS: An online Blackboard will be set up for our class. Each student is responsible for routinely checking Blackboard for announcements, clarification of assignments, and general discussions. Post all assignments. Participation on Blackboard counts towards class participation grades.
If stories come to you, care for them. And learn to give them away where they are needed. Sometimes a person needs a story more than food to stay alive. ~Barry Lopez

**ACADEMIC HONESTY AND INTEGRITY:** "All students of the GSLIS are expected to observe high standards of academic honesty and integrity. Any student whose conduct violates such standards may be subject to disciplinary action as determined by due process." (GSLIS Bulletin, p. 48)

Plagiarism is unethical and unprofessional and will result in project failure **at minimum; course failure due to unethical use of information is eminently possible.** Each student is responsible for understanding what plagiarism is and how to avoid it. See Purdue University's "Avoiding Plagiarism," [http://owl.english.purdue.edu/handouts/research/r_plagiar.html](http://owl.english.purdue.edu/handouts/research/r_plagiar.html) or Indiana University's "How to Recognize Plagiarism", [https://www.indiana.edu/~istd/](https://www.indiana.edu/~istd/) if you are unsure about what is/is not acceptable when referencing other people's words and ideas.

**GSLIS DOMINICAN GRADING POLICY (Effective 12/15/2004)**

The **GSLIS Grading Policy** states that compliance with the parameters of an assignment, “good, solid work” that “demonstrates strong comprehension of the course materials,” is a **B+**. Class assignments that, in addition to meeting the minimum requirements, manifest an understanding of the place of the assignment in the greater context of the course and the profession, will earn an **A**.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Numeric Equivalent</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
<td><strong>Outstanding achievement.</strong> Student performance demonstrates full command of the course materials and evinces a high level of originality and/or creativity that far surpasses course expectations; nearly flawless work.</td>
</tr>
<tr>
<td>A-</td>
<td>3.67</td>
<td><strong>Excellent achievement.</strong> Student performance demonstrates thorough knowledge of the course materials and exceeds course expectations by completing all requirements in a superior manner.</td>
</tr>
<tr>
<td>B+</td>
<td>3.33</td>
<td><strong>Good solid work.</strong> Student demonstrates strong comprehension of the course materials and exceeds course expectations on all tasks as defined in the course syllabus.</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
<td><strong>Satisfactory acceptable work.</strong> Student performance meets designated course expectations, demonstrates understanding of the course materials and performs at an acceptable level.</td>
</tr>
<tr>
<td>B-</td>
<td>2.67</td>
<td><strong>Marginal work.</strong> Student performance demonstrates incomplete, substandard understanding of course materials, or absence of required work; indicates danger of falling below acceptable grading standard.</td>
</tr>
<tr>
<td>C+</td>
<td>2.33</td>
<td><strong>Unsatisfactory work.</strong> Student performance demonstrates unsatisfactory understanding of course materials and inability to meet course requirements.</td>
</tr>
<tr>
<td>C</td>
<td>2.0</td>
<td><strong>Unacceptable work.</strong> Student performance demonstrates incomplete and inadequate understanding of course materials.</td>
</tr>
<tr>
<td>C-</td>
<td>1.67</td>
<td><strong>Poor work.</strong></td>
</tr>
<tr>
<td>F</td>
<td>0.0</td>
<td><strong>Failing grade.</strong></td>
</tr>
</tbody>
</table>
Storytelling at its best is mutual creation. Through the stories themselves and through the interaction between teller and listener, traditional storytelling goes beyond the surface child to speak to the inner child, to recreate and nurture the human spirit.

~Augusta Baker

CLASS SCHEDULE

September 2: Storytelling with PreSchoolers: Techniques and Resources
Storytelling & Literature-Based Programming in Public Libraries
Adding Participation Exercise
Read:
- Greene: Chapters 1-3: Storytelling: A Historical Perspective; Storytelling to Children in Libraries; Purpose and Values of Storytelling
- Sawyer: An Introduction; Storytelling-A Folk Art; The Antiquity of It; Pattern for the Past

*Guest speakers: Marie Ringenberg and Janet Thompson
Stories for 9.16 must be approved by today
Annotations 1-5 due today
Read:
- Greene: Chapters 4-6: Selection, Preparation; Presentation; Chapter 8: Storytelling to Young Children; Glossary, 441-443
  http://people.lis.illinois.edu/~echearne/cite.html
  http://people.lis.illinois.edu/~echearne//respect.html

September 16: Story#1/Group A: Story for preschoolers
Stories for 9.23 must be approved by today

September 23: Story#1/Group B: Story for preschoolers
Annotations 6-10 due today

September 30: Folktales: Sources, resources, and dilemmas; research and selection
Stories for 10.7 must be approved by today
Books for abstracts must be approved by today
Annotations 11-15 due today
Read:
- Sawyer: Experience; The Building of Background; The Power of Creative Imagination; A Technique to Abolish Technique; The Art of Selection

October 7: Story#2/Group A: Story for Gr. 1-3
Stories for 10.14 must be approved by today
The term “narrative” is often confused with the term “plot,” but they’re not the same thing. If I tell you that the king died, and then the queen died, that’s not narrative; that’s plot. But, if I tell you that the king died, and then the queen died of a broken heart, that’s narrative.

~after E.M. Forster, sometimes attributed to Vladimir Nabakov, and now Internet Apocrypha

Say it, say it. The universe is made of stories, not of atoms.

~Muriel Rukeyser
STORYTELLING BIBLIOGRAPHY

Folktales Collections


Alley, Zoë. There's a Wolf at the Door. Roaring Brook, 2008.


Asimov, Isaac. Legends, Folklore, and Outer Space. Gareth Stevens, 2005. [World]


Belpré, Pura. The Tiger and the Rabbit, and Other Tales. Lippincott, 1965. [Puerto Rican]

Bernier-Grand, Carmen T. Shake it, Morena! And Other Folklore from Puerto Rico.. Millbrook, 2002. [Puerto Rican]


——. Latin American Folktales: Stories from Hispanic and Indian Traditions. Pantheon Books, 2002. [Hispanic]

——. The Monkey's Haircut and Other Stories Told by the Maya. Morrow, 1986. [Mayan]


——. *When the Chenoo Howls: Native American Tales of Terror*. Walker, 1999. [Native American]


Bryan, Ashley. *Ashley Bryan’s African Tales, Ub-Huh*, Atheneum, 1998. Includes the complete contents of *Beat the Story Drum, Pum-Pum, Lion and the Ostrich Chicks*, and *The Ox of the Wonderful Horns*. [African]


——. *Lion and the Ostrich Chicks*. Illus. by Ashley Bryan, 1996. [African]


Calvino, Italo. *Italian Folktales*. Harvest, 1992. [Italian]

Carrick, Valery. *Picture Folk-Tales*. Dover, 1992. [Russian]


Cleveland, Rob. *The Drum: A Folktale from India.* Illus. by Tom Wrenn. August House Story Cove, 2006. [Indian]


——. *Enchantment: Fairy Tales, Ghost Stories and Tales of Wonder.* Orchard, 1987. [World]

——. *Why the Fish Laughed and Other Tales.* University Press, 2002. [World]


De Almeida, Livia. *Brazilian Folktales.* Margaret Read MacDonald, ed. Libraries Unlimited, 2006. [Brazilian]

DeArmond, Dal, reteller and illustrator. *The Boy Who Found the Light.* Sierra, 1990. [Inuit]


——. *A Bag of Moonshine*. CollinsVoyager, 2002. [English/Welsh]

——. *The Lad of the Gad*. Philomel, 1981. [British]


González, Lucía M. *Señor Cat’s Romance and Other Favorite Stories from Latin America*. Scholastic, 1997.


——. *The Juniper Tree and Other Tales from Grimm*. Illus. by Maurice Sendak. Farrar, Straus, Giroux, 2003. [German]


_____.* Her Stories: African American Folktales, Fairy Tales, and True Tales.* Scholastic, 1995. [African American]

_____.* In the Beginning: Creation Stories from Around the World.* Harcourt, Brace, Jovanovich, 1988. [World]


_____.* Ring of Tricksters: Tales from America, West Indies and Africa.* Blue Sky, 1997. [World]


_____.* Favorite Fairy Tales Told Around the World.* Little, Brown, 1985. [World]


_____.* Dance, Nana, Dance/Baila, Nana, Baila: Cuban Folktales in English and Spanish.* Cinco Puntos Press, 2007. [Cuban]


Houston, James A. *James Houston’s Treasury of Inuit Legends.* Harcourt, 2006. [Inuit]

Hume, Lotta Carswell. *Favorite Children’s Stories from China and Tibet.* Tuttle, 1989. [Chinese; Tibetan]


——. *Chimney Corner Stories*. Illus. by Lois Lenski. Minton, Balch, 1925. [World]


Jacobs, Joseph. *English Fairy Tales*. Dover, 1898. [English]


Jaffe, Nina. *While Standing on One Foot: Puzzle Stories and Wisdom Tales from the Jewish Tradition*. Holt, 1993. [Jewish]


**Johnson-Davies, Denys. *Goha the Wise Fool*. Philomel, 2005.** [Middle East]


——. *Green Fairy Book*. Dover, 1969. World

——. *Pink Fairy Book*. Dover, 1966. [World]

——. *A World of Fairy Tales*. Dial, 1994. [World]


——. *The Last Tales of Uncle Remus*. Dial, 1994. [African American]


——. *The Troll with No Heart in His Body and Other Tales of Trolls from Norway*. Houghton Mifflin, 1999.


Lurie, Alison. *Clever Gretchen and Other Forgotten Folktales*. Crowell, 1980. [World]

McCaughrean, Geraldine. *One Thousand and One Arabian Nights*. Oxford University, 1999. [Middle Eastern]


——. *Magical Tales from Many Lands*. Dutton, 1993. [World]


Rockwell, Anne. *The Old Woman and Her Pig*. Crowell, 1979. [World]

——. *The Three Bears and Fifteen Other Stories*. Crowell, 1979. [World]


——. *Short and Shivery: Thirty Chilling Tales*. Doubleday, 1987. (See also: *More Short and Shivery; Even More Short and Shivery; A Terrifying Taste of Short and Shivery*)


——. *Jewish Stories One Generation Tells Another*. Aronson, 1987. [Jewish]

——. *The Hungry Clothes and Other Jewish Folktales*. Sterling, 2008.


——. *Stories to Solve: Folktales from around the World*. Greenwillow, 1985. [World]


Sherlock, Philip M. *West Indian Folk Tales*. Oxford University Press, 1988. [West Indian]


**Taback, Simms. *Kibitzers and Fools: Tales My Zayda Told Me*. Viking, 2005.** [Jewish]


——. *The Serpent Slayer and Other Tales of Strong Women*. Little, Brown, 2000. [World]


——. * Fireside Tales of the Traveller Children*. Harmony Books, 1983. [Scottish]

——. *Tales of the Seal People: Scottish Folk Tales*. Interlink, 1998. [Scottish]


**Folk Tale Picture Books**


——. Turtle Knows Your Name. Simon & Schuster, 1989. [West Indian]


Croll, Carolyn, ad. and ill. The Three Brothers. Putnam, 1991. [German/Latvian]


DeFelice, Cynthia, ad. Cold Feet. Robert Andrew Parker, ill. DK, 2000. [Scottish]


deGerez, Toni. Louhi, Witch of North Farm: A Story from Finland’s Epic Poem the Kalevala. Viking, 1986. [Finnish]


——. *The Hunterman and the Crocodile.* Scholastic, 1997. [African]


——. The Frog Prince or Iron Henry. North-South, 1989. [German]


——. The Sleeping Beauty. Retold and illus. by Trina Schart Hyman. Little, Brown, 1983. [German]


——. Snow-White and the Seven Dwarfs. Nancy Burkert, ill. Farrar, Straus, Giroux, 1972. [German]


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Hong, Lily Toy, reteller and illustrator. Two of Everything. Whitman, 1993. [Chinese]
——. *The Three Princes: A Tale from the Middle East*. Holiday House, 1994. [Middle East]  
Kushner, Lawrence, and Gary Schmidt. *In God’s Hands*. Jewish Lights, 2005. [Jewish]  


MacDonald, Margaret Read. *Conejito: A Folktale from Panama*. August House, 2006. [Latin American]


Mahy, Margaret, reteller. *The Seven Chinese Brothers*. Scholastic, 1990. [Chinese]


**Tall Tales**


Fables


——. Aesop’s Fables. Retold and illus. by Brad Sneed. Dial, 2003. [Greek]


Fontaine, Jean de la. The Hare and the Tortoise and Other Fables of LaFontaine. Barefoot Books, 2006. [France]


Young, Ed. *Seven Blind Mice*. Philomel, 1992. [Indian]

**Bibliographies, Dictionaries, Encyclopedia, and Indexes**


MacDonald, Margaret Read. *The Storyteller's Sourcebook: A Subject, Title and Motif Index to Folklore Collections for Children*. Neal-Schuman, Gale Research, 1982, and *The Storyteller's Sourcebook: A Subject, Title and Motif Index to Folklore Collections for Children 1983-1999*. Gale Cerdage, 2001. These two editions of MacDonald’s *Sourcebook* are indispensable, both for the librarian storyteller and for strong folk- and fairy tale collection building. MacDonald’s Sourcebook simplifies searching for folktale variants as it contains a title index as well as an ethnic and geographic index.


Books About Stories and Storytelling


Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales.* Knopf, 1976. While some of Bettelheim’s theories have been called into question, his comments on fairytales and their impact on and importance to children are still relevant.


——. *Stories from Songs: Ballads as Literary Fictions for Young Adults.* Libraries Unlimited, 2008.


de Wit, Dorothy. *Children’s Faces Looking Up: Program Building for the Storyteller.* ALA, 1979. This older but still valuable title explores the characteristics of a good storytelling program—balance, rhythm, pacing, and variety.


Ellis, John M. *One Fairy Story Too Many.* University of Chicago, 1983.


_____.* Whoever Tells the Best Story Wins.* AMACOM, 2007.


*Tales of the Punjab.* An online book originally printed in 1894, this contains 43 tales and notes on the tales. Available at: www.digital.library.upenn.edu/women/steel/punjab/punjab.html.


_____.* Off With Their Heads! Fairy Tales and the Culture of Childhood.* Princeton University, 1992.


**Journal Articles**


### Web Resources

Aaron Shepard’s Storytelling Page:  
www.aaronshep.com/storytelling/index.html  
Adaptations of Shepard’s stories, a guide to storytelling, articles and quotes about storytelling, and a recommended reading list on storytelling, folklore, and mythology.

Circle of Stories:  
www.pbs.org/circleofstories/  
“Circle of Stories uses documentary film, photography, artwork, and music to honor and explore Native American storytelling.”

Encyclopedia Mythica:  
www.pantheon.org/  
An online encyclopedia of mythology including Greek, Norse, Roman, and Celtic mythology and articles on legends as well as on individual gods and goddesses. Good for research.

Folk and Fairy Tales:  
www.pitt.edu/~dash/ashliman.html  
Homepage of Professor D. H. Ashliman, containing links for an online library and other resources.

Folklinks: Folk and Fairy Tales Sites:  
www.pitt.edu/~dash/folklinks.html  
Links to search engines, reference works, e-texts, directories of folk and fairy tale sites, film and fairy tales, and more.

Folklore and Mythology:  
www.pitt.edu/~dash/folktexts.html  
Folk and mythology electronic texts library, organized by theme, author, figure, or plot.

Library of Congress American Folklife Center:  
www.loc.gov/folklife/  
Collections of Native American song and dance, ancient English ballads, and stories from throughout the United States.

Mythology: MYTHING LINKS:  
www.mythinglinks.org/  
An annotated, illustrated collection of links on mythologies, fairy tales, and folklore.

National Council of Teachers of English Position Paper on Storytelling  
www.ncte.org/about/over/positions/category/lang/107637.htm?source=gs  
National Storytelling Network:  
www.storynet.org/
The American national storytelling organization site features upcoming programs, resources, and pages for tellers.

Project Gutenberg:
www.gutenberg.org/wiki/Main_Page
More than 25,000 free books available online.

Sources for the Analysis and Interpretation of Folk & Fairy Tales
www.folkandfairy.org/index.html#LIST

StoryArts Online:
www.storyarts.org/
Articles on storytelling in the classroom as well as lesson plans. Also includes a story library, story arts theatre, and links.

StoryDynamics.com:
www.storydynamics.com
Articles about storytelling, workshops, and storytelling resources.

Storyteller.net:
www.storyteller.net/
Articles about storytelling, stories, a calendar of events, and teller directory. Also at Storyteller.net: free downloadable stories, www.storyteller.net/stories/audio.

Storytelling Websites and Resources
www.courses.unt.edu/efiga/STORYTELLING/StorytellingWebsites.htm
An extensive list of links concerning storytelling and storytelling resources; most are annotated or reviewed.

SurLaLuneFairytales.com:
www.surlalunefairytales.com
Offers an assortment of fairytales with annotations including histories, similar tales from other cultures, contemporary interpretations, and more than 1,500 illustrations. Also 40 full-text e-Books and a discussion forum.

Tell Me a Story:
www.web.net/~story/mbstory.htm
An annotated “meta-bibliography” featuring books, articles, movies, and audiotapes about and for storytelling.

Tim Sheppard’s Storytelling Page:
www.timsheppard.co.uk/story/tellinglinks.html
An extensive annotated list of links including storytelling training, literature, and background resources.

Urban Legends Reference Pages
www.snopes2.com
Urban myths are organized into categories (e.g., autos, crime, and toxins); also lists various statements associated with urban myths. Each statement includes a rating regarding its truth.

Youth Storytelling
www.youthstorytelling.com
Features articles, tips, and links for ensemble storytelling.