A WORD OF WELCOME

Welcome to English at the University of Dundee! We hope that your time here is both enjoyable and intellectually stimulating, that you learn a great deal, and that you also contribute to the activities on offer, whether in seminars or outside.

This handbook is designed to help you make the most of your time here. Please read it through carefully and keep returning to it as needed. It will help you plan your work and find your way around the English provision.

We should also like to direct your attention to the Humanities Handbook (details below), which should answer all your questions regarding our policies and procedures.

We hope you have a happy and productive time at Dundee. Your academic work is your main purpose for being here, but we hope too that you will enjoy the University of Dundee life and the rich experience of Dundee’s culture.

Dr Tim Morris
Teaching and Learning Co-ordinator

THE DEGREE IN ENGLISH/FILM/CREATIVE WRITING

We aim to offer a wide choice of modules that reflect our expertise and that can help you to pursue a particular interest or passion.

*Your tutors will always be happy to offer guidance and advice if you need it when selecting your modules.*

For full details of the modules we offer, and to familiarize yourselves with our degree regulations, including compulsory modules and other requirements, please go to

http://www.dundee.ac.uk/undergraduate/courses/english_film_studies.htm

For full details on degree regulations, consult the Humanities handbook.

http://www.dundee.ac.uk/humanities/current/
AIMS AND TRANSFERABLE SKILLS

We value both innovative and established approaches to the subject, striving to embody them effectively throughout our teaching and research. We believe that we can make a valuable contribution to knowledge in many areas of English Studies while providing students with a stimulating, caring and productive environment.

Aims:

- To provide undergraduates with an integrated knowledge and understanding of techniques of reading, of theoretical contextualisations of literature, and of an extensive selection of period and genre studies, through a range of literatures in English;
- To introduce students at Levels 1 and 2 in the School of Humanities to basic critical skills, to questions concerning cultural assumptions and to a broad understanding of text and context;
- To develop to advanced and honours levels an insight into certain periods of English literature (Level 3), and a research-based understanding of English studies (Level 4);
- To enable students to acquire a range of intellectual and discipline-specific skills;
- To help prepare students for employment or further study, as well as for lifelong learning through an appreciation of literature.

Transferable skills

- critical and analytical thinking
- advanced oral expression
- advanced written expression
- basic computer literacy
- self-motivation
- the ability to work effectively as part of a group
- the ability to seek out, assess, and use relevant information
- effective time management

These are clearly skills that will be valuable to an employer, no matter what career you embark upon once your degree is completed.
THE STAFF: WHERE, AND HOW, TO FIND THEM

The initials below are used on notice-boards, and on lecture timetables. Students are welcome to consult with their tutors during the office hours displayed on each member of staff’s door. Please make an appointment if you wish to see a member of staff outside these hours.

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### Academic Staff

<table>
<thead>
<tr>
<th>Initial</th>
<th>Name, Prefix</th>
<th>Office</th>
<th>Extension</th>
</tr>
</thead>
<tbody>
<tr>
<td>DC</td>
<td>Cook, Dr Daniel</td>
<td>3.8 Tower Ext</td>
<td>84415</td>
</tr>
<tr>
<td>AS</td>
<td>Salzberg, Dr Ana</td>
<td>2.16 Tower Ext</td>
<td>84085</td>
</tr>
<tr>
<td>ND</td>
<td>Devarenne, Dr Nicole</td>
<td>2.3 Tower Ext</td>
<td>84414</td>
</tr>
<tr>
<td>JAG</td>
<td>George, Dr Jodi-Anne</td>
<td>4.21 Tower Ext</td>
<td>84533</td>
</tr>
<tr>
<td>KJG</td>
<td>Gunn, Professor Kirsty</td>
<td>3.16 Tower Ext</td>
<td>86680</td>
</tr>
<tr>
<td>BH</td>
<td>Hoyle, Dr Brian</td>
<td>2.9 Tower Ext</td>
<td>84417</td>
</tr>
<tr>
<td>MR</td>
<td>Robson, Professor Mark</td>
<td>2.1 Tower Ext</td>
<td>84411</td>
</tr>
<tr>
<td>GL</td>
<td>Low, Dr Gail</td>
<td>3.17 Tower Ext</td>
<td>85026</td>
</tr>
<tr>
<td>TM</td>
<td>Morris, Dr Tim</td>
<td>2.21 Tower Ext</td>
<td>84978</td>
</tr>
<tr>
<td>CM</td>
<td>Murray, Prof. Chris</td>
<td>2.10 Tower Ext</td>
<td>84907</td>
</tr>
<tr>
<td>JB</td>
<td>Barnes, Dr Jennifer</td>
<td>2.8 Tower Ext</td>
<td>84440</td>
</tr>
<tr>
<td>AMR</td>
<td>Roberts, Professor Andrew</td>
<td>2.2 Tower Ext</td>
<td>84766</td>
</tr>
<tr>
<td>GN</td>
<td>Nabizadeh, Dr Golnar</td>
<td>3.19 Tower Ext</td>
<td>84516</td>
</tr>
<tr>
<td>AV</td>
<td>Varvogli, Dr Aliki</td>
<td>2.6 Tower Ext</td>
<td>84418</td>
</tr>
<tr>
<td>KBW</td>
<td>Williams, Dr Keith</td>
<td>3.18 Tower Ext</td>
<td>84906</td>
</tr>
<tr>
<td>HY</td>
<td>Yeung, Dr Heather</td>
<td>3.20 Tower Ext</td>
<td>84586</td>
</tr>
</tbody>
</table>

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### Office Staff

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Extension</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laura Schiavetta</td>
<td>School of Humanities Office, 1.38 Baxter Suite, Level 1, Tower building</td>
<td>84445</td>
</tr>
</tbody>
</table>

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THE OFFICE

Welcome to the School of Humanities Office
From
Laura Schiavetta, Secretary
As the English discipline secretary I am situated in the School of Humanities Office, 1.38, Baxter Suite, Level 1 of the Tower, which is usually open from 9.00am – 4.30pm

One of my roles is to act as a point of contact between students and the staff as a whole, and sometimes between students and individual members of staff. If you want to see or make an appointment with a lecturer in English, you should first email the member of staff directly, or turn up to see them during their office hours, (days and time on individual doors), or phone them (see section on staff). If, however, you are having difficulty and you feel that it is important for you to arrange quickly to see the tutor concerned then have a word with me. I may have more information on their whereabouts. The Office is a very busy place, though, so please make sure that you have exhausted all other possibilities first.

You can contact me using any of the methods below:

In person – come to Reception during open hours
By telephone - telephone number 384445
By fax – fax number 01382 386794
Via email - my address is: l.schiavetta@dundee.ac.uk

I am normally your first point of contact, so if you need information, help or advice, please do not hesitate to ask.

I hope you enjoy your time studying English and look forward to meeting you.

Laura

NOTICE BOARDS

Despite the wonders of technology, old-fashioned notice boards are still a very important means by which the English staff communicate with students. You should ideally get into the habit of checking your class notice board regularly -- say, twice a week during term-time.

Class notice boards are located as follows:

<table>
<thead>
<tr>
<th>Level</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1 English</td>
<td>Third Floor, Tower Extension</td>
</tr>
<tr>
<td>Level 1 Film</td>
<td>Second Floor, Tower Extension</td>
</tr>
<tr>
<td>Level 2 English</td>
<td>Third Floor, Tower Extension</td>
</tr>
<tr>
<td>Level 2 Film</td>
<td>Second Floor, Tower Extension</td>
</tr>
<tr>
<td>Level 3</td>
<td>Second Floor, Tower Extension</td>
</tr>
<tr>
<td>Level 4 / Honours</td>
<td>Second Floor, Tower Extension</td>
</tr>
</tbody>
</table>
WAYS OF COMMUNICATING YOUR VIEWS

We provide a range of means by which the views of staff and students can be communicated to each other. Here are the possible routes of communication available to you:

**Discussion with your tutor** Your tutor is not simply your teacher for the year, but is your most immediate point of contact with English: tutors try to establish friendly and informal environments in which tutorial groups, and individual students, can work to best effect. You can have a quick word with your tutor immediately before, or immediately after, your weekly tutorial. In addition, each tutor has Office Hours; times will be displayed on his or her office door.

**Informal discussion with other members of staff** As your time as a student in English goes by, you will build up friendly working relationships with a number of members of staff. It may be that you will sometimes feel that one of them is the best person to approach to discuss a particular issue. We would want students to feel that any of us can be approached.

**Course and Year Organisers** Each module has a member of staff responsible for overseeing it (the module convenor); their names are indicated on the relevant notice-boards. They should be approached if you encounter a difficulty relating to the work of the year, or course.

**Questionnaires** You will have several opportunities, each year, to complete questionnaires relating to all your classes; these questionnaires are completed anonymously. Try to answer questions in a way that is clear and helpful. For example, rather than saying ‘some of the lecturers were barely audible’, try to say ‘X [lecturer’s name] should speak up’. We take your feedback very seriously, and we use it to make changes and improvements where necessary.

**In addition to the above, there are formal mechanisms such as the Student Representatives, or contacting the Dean’s Office. Details can be found in the Humanities handbook.**
ACTIVITIES WITHIN THE ENGLISH PROGRAMME

Lectures and tutorials are not the only things to get involved with. There are several opportunities to socialize with other students and staff, to build on communication skills, and to engage in activities that are enjoyable and likely to enhance your CV.

- Visiting speakers from other universities. Their lectures are usually given on Wednesdays, though this can vary. In addition to finding out about the latest research by experts in their fields, you'll get a chance to mingle and socialize too. Please remember that your tutors will be genuinely pleased to see you!

- International exchange programmes allow you to spend a semester or year abroad. Contact Humanities-exchanges@dundee.ac.uk if you want to find out more.

- There are several Literary Salons throughout the year, showcasing the work of creative writers, as well as master-classes and readings, and The Dundee Literary Festival. For more information on these activities consult: http://www.literarydundee.co.uk

- A drama production. In recent years, there have been several extremely successful and enjoyable productions of mediaeval, early modern and contemporary plays mounted by students and staff of the English Programme and beyond. The drama group, known as The JOOT Theatre Company, was recently invited to perform Everyman, the earliest surviving English play, at the Sorbonne in Paris. Generally, JOOT mount one new production each year. Any students interested in participating in this, in any way, should contact Dr. Jodi-Anne George.
WRITTEN WORK: ESSAYS AND EXAMINATIONS

SUBMISSION OF ESSAYS

Essays should be submitted electronically using Turnitin on My Dundee. Your tutor will inform you of your essay deadlines.

Staff do not give extensions: if an essay is late it should be handed in and accompanied (if appropriate) with a completed Mitigating Circumstances Form, a letter of explanation and relevant supporting documentation.

The system of penalties for late work is explained in the Humanities UG Handbook.

PRESENTATION OF ESSAYS

Good presentation of essays means good communication with your reader. It is also an aspect of training in academic discipline. Get into the habit of keeping to standard methods of presentation, which are important for helping your reader understand what you want to say. They will soon become second nature. Always give yourself time to make sure your essay is well-presented (not scrappy and last minute).

FORMAT

Word processing and printing facilities are extensively available through the University’s Information and Communication Services. Although it is acceptable to print on one side of the page only, for environmental reasons it may be preferable to print on both sides of the paper. Leave a wide margin to provide room for short comments. Line spacing should be 1.5 (rather than double or single spacing).

LENGTH

Pay attention to what is specified as the word-length for each piece of writing and strive to produce work which is close to that amount. Footnotes and Bibliography DO NOT count towards the final word count.

TITLES

The titles of books or films should be marked out in italics: e.g. Conrad’s *Nostromo*. If italics are not available (when writing longhand in an examination), then underline the title.
Use quotation marks for titles of short works or poems; e.g. Joyce’s ‘The Dead’, or Keats’s ‘To Autumn’. Don’t use quotation marks along with italics or underlining. So, you would write:

Blake’s ‘The Tyger’ is a poem in his Songs of Innocence and Experience. or
Blake’s ‘The Tyger’ is a poem in his Songs of Innocence and Experience.

**QUOTATIONS and REFERENCING**


All quotations must be accurate: you should check against the original before the essay is handed in. If, to make better sense (or grammar), you have to change or add anything within a quotation that runs on from your own words then it should be put in square brackets [like this].

All quotations should be unambiguously indicated in one of two ways. If under c.60 words, it should simply flow on as part of your current sentence, with beginning and end marked by quotation marks, ‘like this’. Use single quotation marks, and double only for any quotation within the quotation.

If, on the other hand, this sentence (which I shall have to spin out to at least sixty words, in line with what has just been written in the previous sentence) were a quotation (which it is not, as it happens — as if you needed to be told that!), then you should present it like this, with a left margin indented by about half an inch.

When presenting a quotation in this way, leave blank lines immediately above and below so it stands out. NB With this method, quotation marks are unnecessary.

The source of each quotation must be clearly indicated at its end so that your reader can pinpoint them if necessary in the specific edition you’ve used.

**QUOTING FROM A NOVEL**

Lockwood explains that ‘terror made [him] cruel’.7

and place the following at the bottom of the page:


*Once a particular edition of a novel has been specified in this way, it is normally sufficient for all subsequent quotations from it to take the form simply of a page number, in brackets immediately at the end of the quotation.*

**QUOTING FROM A POEM**

When quoting verse, you should place the passage on your page in the form of verse, not as prose chopped up with slashes. Thus,
Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.

(ll. 1-3)

not

‘Among twenty snowy mountains,/the only moving thing/was the eye of the blackbird.’

As with prose, leave a blank line both before and after and indent the left margin an inch or so, so your quotation stands out properly.

When annotating a verse quotation, another crucial thing is to provide line numbers, again in brackets immediately at the end.

For footnotes, full bibliographical details need be given the first time:


(Note that long poems originally published separately have titles in italics)


QUOTING FROM A PLAY
Your edition should be specified when first quoted from. The standard way of informing your reader of where the quotation comes from within the play is by Act-Scene-Line details, as for example The Merchant of Venice, II. 3. 10.

For plays divided into act, scene and lines (such as Shakespeare), on first citation a full reference should be given in a footnote, e.g.:

[To indicate act 1, scene 2, lines 3 to 6 inclusive.]

Thereafter, quotations should be followed by their location in parentheses - e.g. (2.3.25-35) - in the body of your text, not in a note. Page numbers are not necessary.

For plays divided only into acts and scenes (but not lines), after the initial full reference follow the quotation in your text with ‘1.2′ [to indicate act 1, scene 2], as well as the page number, in parentheses: (1.2, p. 43).

For those with acts but not scenes, or scenes but not acts, give ‘Act 1’ or ‘Scene 3’, followed by the page number, again in parentheses: (Act 1, p. 3).

For plays with no divisions at all, just give the page number in parentheses: (p. 43).
SOME ADVICE ABOUT WORKING ON YOUR ESSAYS

Don’t think about essays as just tasks you have to perform to gain marks. Essays are mini-research projects which provide some of the most important educational benefits and transferable skills. Your essays should be the best work you do.

Essays which do not demonstrate a thorough knowledge of the primary texts and use appropriate secondary material will be graded unsatisfactory.

Before you begin to write a first draft, spend some time researching, reading and thinking. Your tutor will be happy to offer guidance and advice, but don’t leave that till the last minute, and don’t ask them to read long drafts just before submission date.

HERE ARE SOME HELPFUL POINTERS

- Whether you are using a passage from a novel or the words of a critic from a library book, your essay should contain both quotations and discussions of them, making clear how they are relevant to your argument.
- Do not tell the plot. Instead, tell us what you think a passage means, or how you read it and why. Always aim for opinions, thoughts and ideas; not statements of fact.
- Start the essay by making an interesting point. Do not begin by telling us who wrote the book you are discussing, or when it was published, because we know that already.
- Make an essay plan. It will help you to understand how to move from one point to the next, and how to give your essay structure and coherence. List the points you want to make, and choose the passages you will use from primary and secondary reading to illustrate each point.
- Answer the question you have been given, not the one you wish you were given. Think carefully about what the question is asking you to do so you can respond appropriately.
- Do your research. That means visiting the library, and using online library resources. It does not mean Sparknotes or Wikipedia.
- Aim to make full use of the library’s extensive electronic resources, such as LION (Literature Online) and JSTOR. If you don't know how, ask a librarian.
- Expect high demand for popular books, so plan early, and return books the moment you’re finished so that others can access them too.
- Make good notes from your reading, distinguishing clearly between ideas and formulations which are your own and any found in critical sources. Never confuse them, because the result might be inadvertent plagiarism.
Don’t forget to use your spell-checker. Also make sure you’ve used 1.5 line-spacing, and that the font you’ve chose is not smaller than Times 12 or similar.

Book and play titles are in *italics*, while poems, articles and short stories need ‘quotation marks.’

After the essay has been marked, go over comments, whether written or oral, to derive the benefit from them. If necessary, have a discussion with your tutor about them. It might seem painful at times, but paying proper heed to both positive and critical feedback before writing the next essay is the best and surest way of developing your powers of argument and critical analysis, so that you can progress and reach your full educational potential.

### SPELLING AND GENERAL PRESENTATION

As a student of English and/or Film Studies, it is your particular responsibility (for obvious reasons) to produce written work of the highest standards in spelling, grammar and punctuation, in accordance with the required academic forms and methods described in this Handbook.

Your essays will be penalised if you persistently neglect them or fail to supply a bibliography. Your tutor will clearly indicate when and how your work falls short, but will also be pleased to offer appropriate help or advice.

**However, if your work remains unsatisfactory, marks will be deducted from each subsequent essay which shows no improvement.**

Students whose difficulties of spelling, etc arise from a cause more deep-seated than carelessness should explain their problem to their tutor or the Disability Support Officer.

### OVERLAP IN EXAMINATION ANSWERS

You should take care to avoid overlap of material in different answers in the same module and in subsequent ones. This means that you should never repeat the same analysis twice. It also usually means you should not write on the same text/film or the same author more than once, unless the instructions on your essay list or examination paper specifically allow you to do so. Most of your modules will require you to always write on different texts/films and different authors in all your answers. Most of the examination papers you encounter will contain, in the rubric, some such phrase as ‘do not use the same material twice’. Let’s consider what you can and cannot do in this matter.
Clearly, anything which could be described as an extensive repetition must be avoided, but you would also be well advised to avoid repeating any single clear point about an author or work. You need not take this to mean that you cannot even mention the name of an author discussed in another question: it is sometimes necessary to do so even while constructing an answer about a quite different author. Avoid, though, saying the same (or similar) thing about the author in a second answer, if only to play safe. ‘Material’ might be defined as any passage, however short, expressing an idea or point of view about a writer or film-maker and their body of work.

Another situation arises when a student has studied an author, film-maker or work in a previous module and would like to answer on this author, film-makers or work again in another. Usually in cases where the same author, film-makers or work is discussed again on a different module, the student is expected to answer on that text or author only once in his or her assessment for all modules and to choose the one in which to use that material. There may be some very rare exceptions which will be clarified precisely by your tutor as required. If in doubt ask them for advice, so you don’t place yourself in the position of being in danger of repeating yourself.

The principle of ‘don’t use the same material twice’ applies right across all the elements within an exam diet: a point can be made only once in any of your papers or assessed essays.

NB. There are separate rules governing re-sits.

RE-SIT ARRANGEMENTS

For our re-sit policy, consult the Humanities handbook.
http://www.dundee.ac.uk/humanities/current/

In all instances where work is late, or is not submitted, evidence must be provided in written form in order to be considered under the rules relating to mitigating circumstances.

NON-DISCRIMINATORY LANGUAGE

It has become standard practice in all official publications (government, business, legal, etc) to use non-discriminatory language. It means avoiding expressions with
prejudicial connotations with regard to the race, age, disability, gender, sexuality, or religious belief of specific social groups. We expect you to be aware of this issue and to make every effort to avoid discriminatory language in your work.

Note, however, that when quoting a published source you should still reproduce the sentence or passage exactly; don’t attempt to correct it.

Here are some examples of how to do it:

<table>
<thead>
<tr>
<th>Avoid:</th>
<th>Use instead:</th>
<th>Comment:</th>
</tr>
</thead>
<tbody>
<tr>
<td>man, mankind</td>
<td>people, humanity, human beings, humankind, human species</td>
<td>Here, a variety of terms may be substituted.</td>
</tr>
<tr>
<td>The use of experiments in psychology presupposes the mechanistic nature of man</td>
<td>... the mechanistic nature of the human being.</td>
<td>Phrase substituted.</td>
</tr>
<tr>
<td>Subjects were 16 girls and 16 boys. Each child was to place a car on his board ...</td>
<td>Each child was to place a car on his or her board ...</td>
<td>Changed his to his or her. Use this device sparingly, to avoid monotonous repetition.</td>
</tr>
<tr>
<td>Research scientists often neglect their wives and children.</td>
<td>Research scientists often neglect their families</td>
<td>Alternative wording acknowledges that women as well as men are research scientists.</td>
</tr>
<tr>
<td>the reader ... he ...</td>
<td>readers ... they</td>
<td>Be specific or change to plural if discussing women as well as men.</td>
</tr>
</tbody>
</table>

If you have any queries concerning this, don’t hesitate to ask your tutor or any other member of staff about it.
The following descriptions will help you to understand the levels of work for each band in English:

**The A band (i.e. A1, A2, A3, A4, A5) Excellent**
The work shows excellent knowledge of prescribed or recommended texts. It is well organised and shows critical insight in its handling of the topic. It contains discussion which provides evidence of perceptive close reading of texts, and shows knowledge and understanding of the conceptual vocabulary used to analyse texts. There is also likely to be evidence of wider reading, including reading of critical or theoretical sources. The work maintains an excellent standard in its command of style and expression as well as in other aspects of its presentation. Work at this level indicates a fine response to the aims of the course.

**The B band (i.e. B1, B2, B3) Very Good**
The work is well organised and shows very good knowledge of prescribed or recommended texts. The argument is relevant to the topic. Analysis of texts provides evidence of well-developed skills in close reading and shows knowledge and understanding of the conceptual vocabulary used to analyse texts. There is also likely to be evidence of wider reading, including reading of critical or theoretical sources. The work is articulate in style and expression. The level of presentation is generally good. The work shows a confident response to the aims of the course.

**The C band (i.e. C1, C2, C3) Good**
The work shows good knowledge of prescribed or recommended texts. It makes a serious attempt at close reading and shows some understanding of the conceptual vocabulary used to analyse texts. Argument is well supported by some reading of critical or theoretical sources and direct reference to prescribed or recommended texts. The work as a whole achieves quite a good standard of presentation.

**The D band (i.e. D1, D2, D3) Satisfactory**
The work shows sufficient knowledge of prescribed or recommended texts, employs some critical terms and has some awareness of critical or theoretical sources. The standard of written presentation is competent.

**MF Marginal Fail**
The work does not provide evidence of sufficient knowledge of the conceptual vocabulary, the knowledge and appreciation of texts or awareness of critical or theoretical sources. Reading and writing skills need to be developed further in order to show an adequate response to the aims of the course.

**CF Clear Fail**
The work falls well short of satisfying the requirements of the course. Among the possible reasons for this are (1) misunderstanding of the requirements of the course; (2) lack of preparation; (3) failure to achieve an acceptable standard of written presentation.

**BF Bad Fail**
The work does not begin to satisfy the basic requirements of the course.
INFORMATION TECHNOLOGY

The Web and VLE/MyDundee

English supports courses via Blackboard, the University's Virtual Learning Environment (VLE, MyDundee). Your tutor will explain the kind of Blackboard support for your module and what is expected of you. Many lecturers post lecture-related material on MyDundee. Some post supplementary material, or reading lists. Some post abbreviated lecture notes; some, full notes. This reflects a healthy diversity of teaching practices. Consequently, students cannot rely on finding notes for missed lectures, nor are web notes a substitute for attending lecture themselves. Finally, remember that the copyright in any notes belongs to the lecturer; they are to be used for private study only. If you quote from them, they must be fully acknowledged in the usual way, as explained above.

The Library offers the Reading List facility, which enables you to look up required reading for the modules you are taking. http://readinglists.dundee.ac.uk/index.html

The English Website offers a great deal of information about your course and the Programme. http://www.dundee.ac.uk/english/

Use of e-mail

English staff will be regularly in touch by e-mail and you may e-mail members of staff. Please note the following:

- You are expected to read your e-mail frequently. It is your responsibility if you miss important information.
- The University sends e-mail messages only to your official university e-mail address and not to private accounts such as Hotmail.
- When you e-mail staff, you should do so only from your University account. You can access the University webmail system anywhere in the world.
- E-mail attachments are not an acceptable means of submitting written work.