



GCSE MARKING SCHEME

SUMMER 2017

**GCSE (NEW)
ENGLISH LITERATURE UNIT 1
HIGHER TIER
3720UA0-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

UNIT 1 – HIGHER TIER

UNIT 1: BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the four criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions.

(extract)	(essay) (poetry)	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) *Assessed in Section A (extract) and Section B (poetry)	Making comparisons (AO3) *Assessed in Section B (poetry)	Social, cultural, and historical contexts (AO4) *Assessed in Section A (essay)
0	0	Nothing written, or what is written is irrelevant to the text or not worthy of credit.			
1	1-4	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: begin to make simple points of comparison when required; give simple unfocused expression of preference.	Candidates: make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>					
2-4	5-9	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: make straightforward connections between texts; select some obvious features of similarity and difference; begin to make comments on some of the different ways writers express meaning.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>					
5-7	10-14	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: compare and make some evaluation of subject, theme, character and the different ways writers achieve effects; begin to explore comparisons of theme and style; explain the relevance and impact of connections and comparisons between texts.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to relate texts to own and others' experience.
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>					
8-10	15-20	Candidates: make increasingly assured selection and incorporation of relevant detail and speculate/offer tentative judgements; evaluate characters/ relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: make a sustained discussion of comparisons between texts; confidently explore writers' different ways of expressing meaning and achieving effects; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe confidently.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts; show awareness of literary tradition; at the highest level, show a clear understanding of social/cultural and historical contexts; details of text to literary background and explain how texts have been/are influential at different times.
<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>					

* Please see grid on the previous page for AO weightings in Section A (extract), (essay), and Section B (poetry).

UNIT ONE HIGHER TIER MARKING SCHEME

SECTION A

Of Mice and Men

0 1

Read the extract on the opposite page. Then answer the following question:

How does John Steinbeck present the character of Crooks here? Refer closely to the extract in your answer. [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- 0 marks** Nothing worthy of credit.
- 1 mark** Brief response, with simple comments about the content of the extract.
- 2-4 marks** Answers will tend towards reorganisation, with some identification of Crooks' humiliation, perhaps.
- 5-7 marks** Some discussion of the pain and humiliation shown in Crooks' behaviour. For 6-7 answers will be typified by more sustained discussion of Crooks' reactions to the men's discussion of the dream farm and the way he talks about Lennie. His flat tone of voice and the air of defeated resignation may be located in the extract through his speech and behaviour. There may be some personal response.
- 8-10 marks** Answers will be assured, evaluative and analytical. Candidates will confidently explore the way Crooks is presented here. Detailed reference to the writer's depiction of the 'layers of protection' in the extract may be in evidence. The pathos evoked by Crooks' behaviour at the end of the extract may also be examined with some focus on style and language.

0 2

How is the relationship between George and Lennie presented in *Of Mice and Men*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple awareness of some aspects of the relationship, such as their unusual friendship.
- 5-9 marks** Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors, such as Lennie's treatment by others as a disabled man. Some relevant events, such as Lennie's fight with Curley or his killing of Curley's wife, may be referred to.
- 10-14 marks** Answers may still be narrative driven, but will show more relevant selection of events to show an understanding of the relationship. The relationship may be described by using events such as the opening scene before they arrive on the ranch, the fight between Lennie and Curley and the way George attempts to protect Lennie. There will be increasingly thorough understanding of how the social, cultural and historical context of 1930s USA affects them, perhaps in reference to the way being migrant workers makes their lives more difficult. For 13-14, answers will be more thorough, with consistent discussion of important features of the relationship with sound links made with contextual factors.
- 15-20 marks** Answers will be cogent and astute, with assured use of relevant detail. There will be a confident exploration of the relationship and the writer's use of it to criticise society at the time. Details of salient events and phases in the relationship and the times. An evaluative approach is expected for 18-20, with a confident exploration of the nuances of the relationship.

Please look for, and reward, valid alternatives.

03

'Dreams in *Of Mice and Men* offer the characters nothing but false hope.'
To what extent do you agree with this statement? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple, general narrative, showing a basic awareness of some of the characters and events in the novel.
- 5-9 marks** Answers will be general and narrative with some focus and discussion of the dreams of some characters. There may be some awareness of how the characters' lives reflect wider society in 1930s America and how this affects their dreams and ambitions.
- 10-14 marks** Answers will still be dependent on narrative but with more detailed reference to key events and characters, with some discussion of dreams at different points in the novel. For 13-14, there will be more focused discussion of how the dreams of escape or freedom are affected by the harsh conditions of the Depression or the inequalities of the time. Specific reference will be made to the way particular characters reveal their dreams, such as Curley's wife's dream of a Hollywood lifestyle, or the way that some characters are cynical of dreams, such as Crooks. Candidates may offer different explanations of different dreams and more thorough responses will discuss the concept of the American Dream with some understanding.
- 15-20 marks** Answers will be evaluative and assured, showing a clear appreciation of how Steinbeck shapes our understanding of characters and the influence of contextual factors on them. Answers will reveal a perceptive reading of the novel to show a considered response to the meaning of dreams for the characters in the novel and how specific relationships are affected by them. For 18-20, the analysis will be cogent, with a cohesive thread of ideas which are well-supported by detailed reference to the text.

Please look for, and reward, valid alternatives.

Anita and Me

1 1

Read the extract on the opposite page. Then answer the following question:

How does Meera Syal present Meena here? Refer closely to the extract in your answer.

[10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- | | |
|-------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Brief responses, with simple comments about what happens in the extract. |
| 2-4 marks | Answers will be mostly paraphrasing, with some range of coverage across the extract. For 3-4 there will be more focus on what Meena says and does. |
| 5-7 marks | Candidates will select and highlight detail in order to support their judgements. Closer references will be made, such as Meena's shock and the misery and the pathos evoked by her thoughts and feelings here. Some insight into the way the writer focuses attention on physical detail in order to evoke Meena's inner turmoil may be shown. |
| 8-10 marks | Answers will be assured, analytical, and show a real appreciation of the subtleties of Meena's presentation in the extract. Detailed and evaluative references to the language used to describe the shock of the initial encounter, her wounded silence subsequently and the realisation at the end of the sufferings of her parents. |

1 2

How is the character of Nanima presented in *Anita and Me*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.

[20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- | | |
|--------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Brief and narrative responses. There may be simple awareness of Nanima's role in Meena's life. Some basic awareness of her background may be shown. |
| 5-9 marks | Answers will be predominantly narrative with reference to the main features of Nanima's character, such as her Punjabi background. Reference may be made to the way Nanima helps Meena to reconcile herself to her Indian heritage. |
| 10-14 marks | Answers will still be dependent on narrative but with more apt selection of key relationships and events involving Nanima and some interpretation of their importance. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how contextual factors shape our understanding of her, such as Nanima's childhood in pre-partition India or how Tollington people react to her. |
| 15-20 marks | Answers will be evaluative and assured, showing a clear appreciation of how Syal uses the character of Nanima to highlight Meena's divided loyalties between two cultures. The way Nanima's love for Meena influences her, for example, or her impact on Meena's perceptions of some aspects of racism in Britain at the time will be discussed with perception and insight for 18-20. |

Please look for, and reward, valid alternatives.

1 3

'Meera Syal's *Anita and Me* takes a nostalgic view of life for immigrant families in Britain in the 1960s.' To what extent do you agree with this statement?

[20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing worthy of credit.
- 1-4 marks** There may be simple awareness of Meena's Indian background and a general awareness of her family life at times in Tollington.
- 5-9 marks** Answers will be dependent on simple, general narrative, with some awareness of events and characters which could be described as nostalgic. There may be some generality rather than focus on specific events.
- 10-14 marks** Answers may still be narrative driven, but will show more selection of events that show how British Indian life could be described as nostalgic, such as Syal's use of humour to describe Anita and her family or the other working class families of Tollington. For 13-14, there will be a thorough discussion of factors which highlight the nostalgic warmth and humour of British Asians' life, as well as specific discussion of events which illustrate these.
- 15-20 marks** Answers will be perceptive and evaluative, with assured use of relevant detail to explore Meena's upbringing in Britain in the 1960s, her changing attitudes towards her family's Punjabi heritage, the warmth and humour of various characters and events in the novel. There may be some discussion of why this kind of portrayal could be considered nostalgic, perhaps in the light of darker episodes which show the racism and prejudice of the times.

Please look for, and reward, valid alternatives.

To Kill a Mockingbird

2 | 1

Read the extract on the opposite page. Then answer the following question:

How is the character of Mrs Dubose presented here? Refer closely to the extract in your answer. [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

0 marks	Nothing worthy of credit.
1 mark	Brief responses, and simple comments on what Alexandra says and does in the extract.
2-4 marks	Answers will be dependent on paraphrase to a certain extent. Some awareness of the impact of Mrs Dubose's insults may be shown, though not always supported with apt detail from the extract.
5-7 marks	Candidates will select and highlight detail in order to support their views on Mrs Dubose here. Candidates may note the increasing venom of her insults and will comment on how this creates impact on the children and the reader. For 6-7, discussion of the extract will be thorough, with some thoughtful commentary on Mrs Dubose's nastiness and pointedly insulting treatment of both children as well as their father.
8-10 marks	Answers will be assured, analytical, and show real appreciation of Harper Lee's technique in using Mrs Dubose to evoke an emotionally charged tension in the extract. The nature and delivery of her insults may be discussed with insight and detailed reference to language and its effects in different parts of the extract.

2 | 2

Atticus and his sister Alexandra have very different views and values. How does Harper Lee present the differences between them throughout the novel? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Simple awareness of Atticus and Alexandra as siblings in America in the 1930s.
5-9 marks	Answers will be dependent on simple, general description of each character, perhaps with some reference to key differences such as their attitudes to racial prejudice.
10-14 marks	Answers may still be narrative driven, but will show more selection of events and descriptions which depict the views of each character which reveal differences, such as their parenting styles, their attitudes to Calpurnia or their reactions to the trial. For 13-14, answers will refer more thoroughly to the ways in which Lee uses each character as a foil to highlight the other, particularly in relation to racial prejudice.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of the social mores and habitual ways of thinking seen in Maycomb and which are represented at the beginning of the novel by Alexandra. Specific events which show the differences in their attitudes, and perhaps some appreciation of how their views begin to get closer, will be explored. Lee's purpose in creating these opposing characters will be discussed for 18-20.

Please look for, and reward, valid alternatives.

2 3

'To Kill a Mockingbird is a novel of hope, despite the horror it portrays.' To what extent do you agree with this statement? Remember to support your answer with reference to the novel and its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Responses will be brief and narrative. There may be simple description of what happens in the novel which might evoke hope.
- 5-9 marks** Answers may be narrative with some general opinions about which characters or events may suggest hope, or horror. For 8-9, there will be some discussion of these features, perhaps with some focus on the trial of Tom Robinson.
- 10-14 marks** Answers will still be dependent on narrative but with more apt selection of key areas, such as the impact of the trial on otherwise racist characters such as Alexandra or the way in which Boo Radley is treated at the end of the novel. For 13-14, discussions will be more thorough and thoughtful, showing how the novel shows both the snobbery and ingrained racism of Maycomb and the potential for hope which is seen at the end in several characters and the way they change.
- 15-20 marks** Answers will be evaluative and assured, showing a clear appreciation of how Harper Lee provides a critique of 1930s American society, racism and prejudice and perhaps highlights changes in society which signal a potential for change. For 18-20, there will be some originality and analysis of the writer's techniques and language and references will be wide-ranging and detailed.

Please look for, and reward, valid alternatives.

I Know Why The Caged Bird Sings.

3 1

Read the extract on the opposite page. Then answer the following question:

How does Maya Angelou create mood and atmosphere here? Refer closely to the extract in your answer. [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- 0 marks** Nothing worthy of credit.
- 1 mark** Answers will be simple and general. There will be simple comments on what happens in the extract.
- 2-4 marks** Answers will be dependent on paraphrase, with some reflection of Maya's sense of outrage at the actions of the 'boys'.
- 5-7 marks** Candidates will select and highlight detail in order to support their judgements. Maya's eloquent description of her angry reaction may be noted as well as the sense of tension and fear in the family. For 6-7, discussion of the extract will be more thorough, with some support given for a thoughtful commentary, perhaps probing how the sense of outrage and injustice underpins the narration.
- 8-10 marks** Answers will be assured, analytical, and show real appreciation of how the tense, angry atmosphere is created with detailed references to the way language and imagery are used to evoke a response from the reader. Detailed references will be made and interpreted with insight across the extract as a whole.

3 2

How is Maya's relationship with her brother, Bailey Junior, presented in *I Know Why The Caged Bird Sings*? Remember to support your answer with reference to the book and to comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple awareness of Maya Angelou's relationship with her brother.
- 5-9 marks** Answers will be dependent on simple, general narrative, with some discussion of segregation and racial prejudice, perhaps, and some events in Stamps as the children are growing up.
- 10-14 marks** Answers may still be narrative driven, but will show more selection of specific events to show an understanding of the relationship between Maya and her brother at different points in the book. Some of the details of their relationship with their grandmother as well as their parents may be discussed more thoroughly for 13-14. A clear grasp of the prevailing racial prejudice of the time and its effect on their behaviour may be discussed, with specific detail to support.
- 15-20 marks** Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of the changing relationship between Maya and her brother, using apt references across the novel, such as their closeness and how it changes as they grow up. The impact of each parent, particularly their mother, on each character will be considered with insight. For 18-20, some probing of the relationship and how it is portrayed, with reference to contextual factors, will be given.

Please look for, and reward, valid alternatives.

3 3

'Most of the female characters in *I Know Why The Caged Bird Sings* could be described as 'survivors'.' To what extent do you agree with this statement? Remember to support your answer with reference to the book and to comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple awareness of life in 1930s America and general comments about Maya or other female characters.
- 5-9 marks** Answers will be dependent on simple, general narrative, with some focus on female characters though these may be under-developed and not specific. There will likely be some attempt to give examples of events which show female characters as survivors.
- 10-14 marks** Answers may still be narrative driven, but will show more selection of events and characters to show an understanding of some of the contextual factors in the novel. Reference will be made to specific characters and incidents which show some of the ways in which they could be considered survivors. For 13-14, answers will refer more thoroughly to a range of specific incidents and there may be some thoughtful commentary on how these reflect the society of the time.
- 15-20 marks** Answers will be insightful and perceptive, possibly with some overview. There should be a clear appreciation of how female characters' experience may affect the reader and how characterisation and language is used to evoke a sense that they are survivors.

Please look for, and reward, valid alternatives.

Chanda's Secrets

4 1

Read the extract on the opposite page. Then answer the following question:

Look closely at the way Chanda speaks and behaves here. What does it reveal about her character?

[10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- | | |
|-------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Answers will be brief, simple and general. |
| 2-4 marks | Answers will be dependent on paraphrase or unselective references to some extent, perhaps with some general awareness of the growing sadness Chanda feels. |
| 5-7 marks | Candidates will select and highlight detail in order to support their judgements. For example, some details to create a picture of Chanda's disappointment and her growing awareness of the impact of her mother's illness may be given. For 6-7, coverage of the extract will be more thorough with some thoughtful commentary on Chanda's internal thoughts and how her fears are revealed through them. |
| 8-10 marks | Answers will be assured, analytical, and show real appreciation of Stratton's creation of reader empathy for Chanda. The use of Chanda's inner thoughts and observations in an attempt to reveal not only her pain but also her resilience and determination may be considered in some detail. |

4 2

How is the relationship between Chanda and Esther presented in *Chanda's Secrets*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.

[20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- | | |
|--------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Simple awareness of the characters and their friendship. Knowledge of the novel will be very general and reference to the social, cultural and historical context rudimentary. |
| 5-9 marks | Answers will be mostly narrative, addressing some events which chart the relationship between Chanda and Esther. There will be some general reference to relevant areas of the text but limited supporting detail. |
| 10-14 marks | Answers may still be narrative driven, but will show more selection of relevant events and characters. There will be some understanding of the factors which affect their relationship, such as the social pressures caused by AIDS and by Esther's prostitution. For 13-14, answers will refer more thoroughly to specific events and relationships in the novel. |
| 15-20 marks | Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of the way the relationship between Chanda and Esther changes and how the society at the time is portrayed, particularly the effect of AIDS and the way the community reacts to it with shame. At the top of this band, there will be a perceptive commentary with particular focus on how language is used at specific points in their relationship. |

Please look for, and reward, valid alternatives.

4 3

How does Alan Stratton present the theme of lies and secrets in the novel? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	There may be a simple awareness of many of the characters as victims of AIDS and the secrecy surrounding it.
5-9 marks	There will be fairly general, narrative responses with limited specific reference to what happens to characters who are affected by secrets and lies.
10-14 marks	There should be more focused selection of relevant events and relationships to show understanding of what happens to some of the characters and their reactions to secrets and lies. For 13-14, answers will refer more thoroughly to the nature and cause of some of the secrets and lies in the novel, as well as the impact of them on characters' lives.
15-20 marks	Answers will be evaluative and astute, with assured use of relevant detail about how characters are affected by secrets and lies and the contextual factors which create the atmosphere where such secrets and lies are necessary. Some justification of their judgements will be given. For 18-20, candidates will provide a perceptive analysis of Stratton's use of characters to comment on how AIDS creates the need for secrets and lies and some of them are eventually overcome to some degree.

Please look for, and reward, valid alternatives.

SECTION B

Both poets write about groups of school pupils.

5 1 *Assembly/The Nighthawks*

Write about the poems and their effect on you. Show how they are similar and how they are different. [20]

This question covers assessment objectives A01 (25%), A02 (25%) and A03 (50%)

- | | |
|--------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Mostly simple, general comments on the poems. The response will probably be brief, with simple, basic points of comparison about content, such as both poets' description of young people in groups. |
| 5-9 marks | There may be awareness of some of the ideas in the poems, such as the sense of tension in the first poem and the companionship between young people in the second. Some awareness of details which show some understanding of how young people behave may be given for both poems. |
| 10-14 marks | Focused use of the details in the poems and thoughtful discussion of the way the poets describe the behaviour of groups of young people together. There may be some grasp of the suppressed humour depicted in the first poem. Candidates may note the use of personification repeatedly in the first poem to show how the young people all react in a similar way to the events. There may be some appreciation of the same conspiratorial mood in the second. |
| 15-20 marks | An assured analysis of both poems and perceptive probing of subtext. The sense of pupils in assembly behaving as one being in the first poem may be considered, with some comparison with the second poem's sense of pleasure in each others' company, without adults. There will be a clear appreciation of how both poets use language to achieve specific effects, such as the use of personification in the first poem to create a tense, almost explosive mood. The ease and comfort in each others' company conveyed in the second poem may be linked with the first in the way adults are seen as intrusive, foolish or unnecessary by each poet. Confident links and comparisons will be made, with subtlety and range, and an awareness of ambiguity and possible interpretations, for 18-20. |

Please note that the Foundation Tier poems are entitled Blue Bottle and River Torridge. If a candidate has answered on these poems please use the 'wrong question' tool on e-marker. Refer to the e-marker training material for more information.