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**LIT 2341 Introduction to Literary Analysis**

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**Course Syllabus**

Fall 2015

Section: 501

MW 5:30-6:45PM

Class location: GR 4.208

**Instructor: Rosalyn K. Mack**

Email: rkm110020@utdallas.edu

Office Number: JO 3.704

Office Hours: MW 5-5:30PM

(or by appointment)

**NOTE:** All matters associated with this course are subject to change at the instructor's discretion. Any and all changes will be communicated to students in writing and/or by email and/or on eLearning.

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**Prerequisites:** RHET 1302

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**Course Description**

Literature opens our eyes to the world around us and allows us to see not only how we see the world, but also to understand how others view the world. In this introductory course for literary studies majors, we will focus on specific literary genres in order to examine how authors use the literary form to make sense of their world. Students will learn the analytical skills of close reading, literary interpretation, and how to build a text-based argument in order to uncover meaning found in literary texts. This course is an introduction to literary analysis and will introduce students to the skills necessary for literary scholarship. In this class, students will learn how to analyze literature and interact with the historical and cultural discourses literary texts engage. This course will introduce students to various schools of literary criticism from which they can approach a literary text. Students will demonstrate such critical-thinking skills through interpretive and analytical essays. This course will provide students with the concepts, skills, and strategies needed to succeed in upper-division literature courses.

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**Student Learning Objectives/Outcomes**

Students will become familiar with literary criticism and understand the various ways of engaging literary texts.

Students will be able to formulate an argument based on a literary text.

Students will demonstrate their analytical skills through interpretive and analytical scholarly writing.

Students will be able to gather, interpret, and evaluate source material in their writing using MLA format.

Students will be able to work collaboratively to analyze and respond to literature in a class discussion format.

Students will be able to differentiate the various literary genres and understand the conventions and styles behind such genres.

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**Required Textbooks and Materials**

Mays, Kelly J., ed. *The Norton Introduction to Literature: Portable Eleventh Edition*. New York: W.W. Norton & Company, 2013. Print. ISBN: 978-0393923391.

Gaines, Ernest J. *A Gathering of Old Men*. New York: Vintage Books, 1992. Print. ISBN: 978-0679738909

Morrison, Toni. *A Mercy*. New York: Vintage Books, 2009. Print. ISBN: 978-0307276766.

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### Suggested Course Material

A reliable computer with internet access is required for writing assignments and to stay in communication.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*, reissue. Oxford: Oxford University Press, 2008. ISBN: 978-0-19-920827-2

Thurman, Susan. *The Only Grammar Book You'll Ever Need: A One-Stop Source for Every Writing Assignment*, second edition. Avon, MA: Adams Media, 2003. ISBN: 978-1580628556

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### Reading Assignments

Come to class prepared to discuss the reading(s) assigned for that day. As you are graded on your participation in class, make sure that you already have notes and questions at hand for the reading(s), as this shows your level of engagement with the text and preparation for the class. Look ahead at the reading schedule so that you do not fall behind (this is particularly important when drafts and writing assignments are due—you are still expected to have the reading done regardless of what is due that day). As this is the introductory class for literary studies majors, it is expected that you dedicate your attention to this class. This course is designed to introduce you to the methods, rigor, and demands expected of literary studies majors; if you wish to succeed in the major, you must do the work, including interacting with the assigned reading.

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### Email

All correspondence associated with this class, as with the rest of your UT Dallas classes, must be conducted through your official UT Dallas email account. Assignments and grading will not be discussed through email; students must schedule an appointment to discuss any such issues. **NO WORK WILL BE ACCEPTED VIA EMAIL.**

Email questions and concerns will be answered within 48 hours Monday-Friday only; I do not check email during the weekend.

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### Fall 2015 Assignments & Academic Calendar

Mon. Aug. 24	Introductions. Discussions. Course syllabus. Class expectations. Introduction to the eLearning course materials. <b>First journal entry:</b> What is your experience with literature? What kind of reader are you? <b>Due: Aug. 26 by 8 a.m.</b>
Wed. Aug. 26	<b>Literature as Experience: The vocabulary of “formal elements”</b> <b>Plot, Narrative, Theme</b> “Writing About Fiction,” p. 33 “Plot,” p. 57-65 “Narration and Point of View,” p. 102-106 Maupassant, “The Jewelry” p. 66 <b>**quiz**</b> Browning, “My Last Duchess” p. 667 <b>**Syllabus Quiz**</b>

Mon. Aug. 31	<b>Literature as Experience: The vocabulary of “formal elements”</b> <b><i>Symbol &amp; Figurative Language</i></b> “Symbol and Figurative Language”, p. 205-210; Hawthorne, “The Birth-Mark” p. 211-225 **quiz** Rich, “Diving into the Wreck,” p. 581 Trudeau, “Doonesbury” p. 59 <i>Handout: Proposal Worksheet</i>
Wed. Sept. 2	<b>Literature as Experience: The vocabulary of “formal elements”</b> <b><i>Symbol/Symbolism</i></b> Poetic meter & scansion, p. 594-598 Shakespeare, “That time of year thou mayst in me behold” p. 564 Pastan, “Marks” p. 565 Burns, “A Red Red Rose” p. 567 <a href="http://www.infoplease.com/spot/pmglossary1.html">http://www.infoplease.com/spot/pmglossary1.html</a>
Mon. Sept. 7	<b>**Labor Day** University Closed **NO CLASS MEETING**</b>
Wed. Sept. 9	<b>Literature as Experience: Representation</b> “Characters” p. 122-130 Satrapi, “Persepolis” p. 21 Gaines, “A Gathering of Old Men” Go to <a href="http://www.norton.com/write">wnorton.com/write</a> and click on the “model student papers” tab. Click “literary analysis” and read the model paper Huff.pdf. <b>**In-Class Exercise: scanning poetry**</b>
Mon. Sept. 14	<b>Peer groups: proposal discussions</b> <u>Paper #1: Draft proposal due</u> “The Writing Process,” 1243-1257 on conventions of essays
Wed. Sept. 16	<b>Literature as Experience: Reader Response</b> <b><i>Dominant, Alternative, Resistant</i></b> “Critical Approaches,” p. 1303-1320 (This reading will take time; plan accordingly.) Donne, “The Flea” p. 504 Marvell, “To His Coy Mistress” p. 505
Mon. Sept. 21	<b>Thesis Workshop</b> <u>Paper #1: Revised Proposal due</u> Bring 8-10 possible thesis statements (based on your proposal) to class. We will discuss/workshop them together.
Wed. Sept. 23	<b>Making Arguments about Authorial Intent: <i>Arguable Claims</i></b> “Setting,” p. 157-161 Gaines, “A Gathering of Old Men” Hemingway, “Hills Like White Elephants” p. 114-118 **quiz**
Mon. Sept. 28	<b>Making Arguments about Authorial Intent: <i>Evidence for Authorial Intent</i></b> <u>Paper #1: First Draft Due</u> “Critical Approaches,” p. 1321-1333 (This reading will take time; plan accordingly.) Kincaid, “Girl” p. 119-121 Continue discussion on multiperspectivity, character, and setting.
Wed. Sep. 30	<b>Making Historical/Cultural Arguments: Literature as Primary Evidence</b> Rowell, “ <u>The Quarters: Ernest Gaines and the Sense of Place</u> ” (eLearning) “Quotation, Citation, and Documentation” p. 1276-1290 **quiz**
Mon. Oct. 5	<b>Making Arguments about Authorial Intent: Form and Content</b>

	<b>The Italian (Petrarchan) Sonnet</b> <u>Paper #1: Revision Plan due</u> "The Sonnet" p. 645-646 Constable, "My lady's presence makes the roses red" p. 646 Milton, "When I consider how my light is spent" p. 649 Millay, "I, being born a woman and distressed" p. 652 Harwood, "In the Park" p. 655 Collins, "Sonnet" p. 655 Read "Sample Writing: Comparative Essay" p. 657-661
Wed. Oct. 7	<b>Making Arguments about Authorial Intent: Form and Content</b> <b>The English (Shakespearean) Sonnet</b> Shakespeare "My mistress' eyes are nothing like the sun" p. 647 Keats "On Seeing the Elgin Marbles" p. 650 Rosetti "In the Artist's Studio" p. 651 Millay, "Women have loved before as I love now" p. 652 Cullen, "Yet Do I Marvel" p. 670 Read "Elements of the Essay" p. 1233-
Mon. Oct. 12	<b>Traditions of Western Literature: Lyric Poetry</b> <b>Reading &amp; Responding to Poetry</b> p. 450-455, 466-475, 611-627 <u>Paper #1: Final draft due</u> Revisit poetic meter: 594-598; we will complete the scansion exercise in class. Behn, "On Her Loving Two Equally" p. 467; Auden, "Stop all the clocks" p. 539 Browning, "How Do I Love Thee?" p. 650; Mora, "Sonrisas" p. 611 Kinnell, "Blackberry Eating" p. 613; Whitman, "I Hear America Singing" p. 621
Wed. Oct. 14	<b>MIDTERM EXAM</b>
Mon. Oct. 19	<b>Traditions of Western Literature: Lyric Poetry</b> <b>Author vs. Speaker</b> p. 483-500 Kennedy, "In a Prominent Bar..." p. 483; Browning, "Soliloquy of the Spanish Cloister" p. 485 Atwood, "Death of a Young Son by Drowning" p. 488 Parker, "A Certain Lady" p. 492; Brooks, "We Real Cool" p. 497 Whitman, "I celebrate myself, and sing myself" p. 497; Hardy, "The Ruined Maid" p. 457
Wed. Oct. 21	<b>Traditions of Western Literature: Lyric Poetry</b> <b>Theme &amp; Tone</b> p. 527-547 Snodgrass, "Leaving the Motel" p. 528 Kumin, "WoodChucks" **quiz** p. 530 Rich, "Aunt Jennifer's Tigers" p. 531; Piercy, "Barbie Doll" p. 533 Knight, "Hard Rock Returns to Prison" p. 534; Olds, "Last Night" p. 537 Kinnell, "After Making Love We Hear Footsteps" p. 539; Heaney, "Digging" p. 686
Mon. Oct. 26	<b>The Literary Research Essay</b> "The Research Essay" p. 1258-1275 Workshop: Bring 5 possible thesis statements (arguable claims) to class.
Wed. Oct. 28	<b>Traditions of Western Literature: Lyric Poetry</b> <b>Word choice &amp; Precision</b> p. 548-559 <u>Paper #2: Draft Proposal due</u> Cleghorn, "The golf links lie so near the mill" p. 548 Bernstein, "Of Time and the Line" p. 549; de la Mare, "Slim Cunning Hands" p. 551

	Roethke, "My Papa's Waltz" p. 552-553; Complete exercise as journal entry Collins, "Lies" p. 557; Hopkins, "Pied Beauty" p. 558; Lee, "Persimmons" p. 513
Mon. Nov. 2	<b>Traditions of Western Literature: Lyric Poetry</b> <b>Language &amp; Sound</b> p. 586-610 Chasin, "The Word <i>Plum</i> " p. 589; Fearing, "Dirge" p. 590 Williams, "This is just to say" p. 558; Pope, "Sound and Sense" p. 591 **quiz** "There was a young girl from St. Paul" p. 599 Tennyson from "The Charge of the Light Brigade" p. 599 Poe, "The Raven" p. 601
Wed. Nov. 4	<b>Traditions of Western Literature: Drama</b> <b>Reading &amp; Writing about Drama</b> p. 740-765 <u>Paper #2: Revised Proposal with working bibliography due</u> Glaspell, <i>Trifles</i> p. 744 "Sample Research Paper" p. 1291-1302
Mon. Nov. 9	<b>Traditions of Western Literature: Drama</b> <b>Elements of Drama</b> p. 772-783 Wilson, <i>The Piano Lesson</i> p. 845-917
Wed. Nov. 11	<u>Paper #2: First Draft due</u> <b>Peer Review:</b> Bring two (2) copies of paper to class. Review "Paraphrase, Summary, Description" p. 1228-1232
Mon. Nov. 16	<b>Traditions of Western Literature: Narrative Fiction</b> <b>Gothic</b> Poe, "The Cask of Amontillado" p. 108; Gilman, "The Yellow Wallpaper" p. 307 **quiz** <b>Southern Gothic</b> William Faulkner, <i>A Rose for Emily</i> , p. 298 Flannery O'Connor, <i>A Good Man is Hard to Find</i> , p. 404
Wed. Nov. 18	<b>Traditions of Western Literature: Narrative Fiction</b> <u>Paper #2: Revision plan due</u> <b>Realism &amp; Naturalism</b> Crane, "The Open Boat" p. 245; Updike, "A&P" p. 429 **quiz** <b>Magic Realism</b> Garcia Marquez, "A Very Old Man with Enormous Wings" p. 269 Tan, "A Pair of Tickets" p. 179
Mon. Nov. 23	<b>**FALL BREAK** NO CLASS MEETING**</b>
Wed. Nov. 25	<b>**FALL BREAK** NO CLASS MEETING**</b>
Mon. Nov. 30	<b>Traditions of Western Literature: Narrative Forms</b> <b>Modernism: Stream of Consciousness</b> Joyce, "The Dead" (lengthy, plan accordingly; link on eLearning) Woolf, "A Haunted House" (link on eLearning; very, very short)
Wed. Dec. 2	<b>Traditions of Western Literature: Narrative Forms</b> <b>Postmodernism</b> Morrison, <i>A Mercy</i>
Mon. Dec. 7	<b>Traditions of Western Literature: Narrative Forms</b> <u>ESSAY #2 Final Draft due</u> <i>A Mercy</i> (continued)
Wed. Dec. 9	<b>Review: The Historical Literary Tradition and Analyzing Literature</b>

	“What is Literature?,” p. 1-10 Course review Bring 5 substantial questions appropriate for final exam
<b>TBA</b>	<b>FINAL EXAM</b>

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## Grading Policy

### Grading Criteria

Homework/Reading Journals	10%
Quizzes	10%
Midterm Exam	15%
*Paper #1	15%
*Paper #2	20%
Final Exam	20%
Participation & Professionalism	10%

<b>Total</b>	<b>100%</b>
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(I will use the +/- system in grading as stipulated by *The University of Texas at Dallas Undergraduate Catalogue*)

\*Each paper is worth 100 points. The points for Paper #1 and #2 break down as follows:

- Proposal: required element, not graded
- Revised Proposal: 20 points
- First Draft: 30 points
- Revision Plan: required element, not graded
- Final Draft: 50 points

The first draft of the proposal, as well as a revision plan for each paper, are ungraded; however, failure to submit either of these items will result in a 10% drop in your final grade on the entire paper.

If you are dissatisfied with your grade on the final draft of either paper, you may submit a revised final draft on or before midnight, Friday, Dec 11 via eLearning. Revised final drafts must include substantive revision (not just copyediting) in order to be re-graded. Revised final drafts can increase your paper score up to (but no more than) ten (10) points, or one letter grade.

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## Assignment Descriptions

### Paper #1: Making Arguments about Authorial Intention

Due Dates: Revised Proposal 9/14; First Draft 9/21; Final Draft 10/12.

Length: 1250-1500 words, or approximately 5 pages (not including Works Cited) in MLA format, 11 or 12-point font

Sources: This paper does not require research; you will make your argument based on the primary text. You should include a “Works Cited” page and use correct MLA format for in-text (parenthetical) citations.

For this paper, you will make an argument about authorial intention in literary text in our textbook. (Other texts may be allowed, subject to professor’s approval.) Please choose a text you have not written on before. You will select and refine a topic in your proposal, choosing an argument that is appropriate

in scope and about which reasonable people could disagree. You will make an argument based on your own ideas, and each of your assertions will be supported by specific lines and examples from the text. You will propose a paper topic, revise your proposal, produce a first draft, make a revision plan for your final paper, and then submit a final draft.

## **Paper #2: Literary Analysis Research Essay**

Due Date: Revised Proposal 11/4; First Draft 11/11; Final Draft 12/7.

Length: 2000-2500 words, or 8-10 pages (not including Works Cited) in MLA format, 11- or 12-point font, double-spaced

Sources: at least five (5) scholarly sources, minimum of two articles and two books, in addition to the primary text. Additional sources (beyond the 5 required scholarly sources) may be in any format, and may be a mix of scholarly and popular sources.

You must include a "Works Cited" page and use correct MLA format for in-text (parenthetical) citations.

For this paper, you will present an argument about a literary text we have covered this semester. Please choose a text you have not written on before. Your claim should be based in scholarly research. As you did in the first paper, you will select and refine a topic in your proposal, choosing an argument that is appropriate in scope and about which reasonable people could disagree. You will perform preliminary research, and then submit a revised proposal, which will include your working bibliography. This paper should not be a collection of quotations from outside sources; rather, you should present your own ideas, thoughts, and assertions, supported by what you find in your research. Be a voice, not an echo! Your paper should be coherent, cohesive, and clear.

## **ALL PAPERS:**

As a literary studies major, it is assumed that you can write in a clear, coherent manner (this includes knowing proper mechanical and grammatical forms as well as knowing how to shape and support an argument). If you know that you are weak in some of those areas, please visit the Writing Center for help. I will not line edit your essays for you, and will return without reading any papers that contain substandard spelling and grammar. You can also find help at <http://wnnorton.com/write>.

**\*\*All written work, assignments, and quizzes are due by 8 a.m. on the date assigned on the syllabus, unless otherwise indicated.\*\***

Written work will be due via TurnItIn on eLearning. Late work or missed work (missed quizzes, homework assignments, journals, etc.) is not accepted regardless of the circumstance. If you are absent on the day that a written assignment is due, the work is still due, and it is your obligation to make sure you turn the assignment in (be it a draft, outline, final draft, etc.). Missed quizzes and missed exams will not be made up.

**\*\*FAILURE TO SUBMIT A FINAL DRAFT FOR EITHER OF THE TWO ESSAYS WILL RESULT IN A FAILING GRADE FOR THE COURSE.\*\***

## Essays

The essays we write for this class will focus on your writing process and your ability to articulate your critical thinking skills in your writing. Meeting the basic assignment requirements for a writing assignment (whether journal or essay) will constitute a default "B" score, while demonstrating impressive writing skills and creative original thinking will constitute an "A." Essays that do not meet the

minimum requirements (length, format, etc.) will be considered incomplete or missed work, and therefore will not be accepted.

### Quizzes

Anytime you see **\*\*quiz\*\*** on the syllabus, you should go to eLearning to take the reading comprehension quiz for that reading. Quizzes will automatically close at the beginning of class on the day they are due. There are no makeups on quizzes. I will drop your lowest quiz grade. I may add quizzes that do not appear on this syllabus or give impromptu quizzes in class, at my discretion.

### Journal

The journal is to help you formulate ideas and work your way through the course; it is a way to track your progress and can function as a self-evaluative tool while also providing you with a safe space where you can interact with a text. Journal entries should focus on the texts covered that week. You will submit a 300-450 word journal via eLearning by 8 a.m. on the day indicated. Late journal entries will not be accepted. I will drop your lowest journal grade. I may add journals that do not appear on the syllabus.

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## **COURSE POLICIES**

### **Attendance**

Because each class period consists of a mixture of class discussion, group work and quizzes, your thoughtful, attentive, and active participation is essential (and will form a portion of your grade). If you sleep, engage in non-class-related activities, or interfere with your classmates' ability to learn you will be counted absent for that day. Be on time - class starts promptly. Leaving early will count as an absence.

**Each student is allowed three (3) missed classes, no questions asked.** Save them for when you really need them. If a student misses four (4) classes, their final course grade will be lowered by one full letter grade. Students who miss six (6) or more classes will receive an "F" for the course. If you miss a class period, it is your responsibility to learn what you missed and retrieve any materials you may need. Make friends with classmates and share notes; do not email your instructor asking if you "missed anything important" on the day you missed class. If you are absent on a day that an assignment is due, it is still due.

**You are responsible for making sure that I have a record of your attendance. You must make sure you sign the roll sheet if you arrive late and after I have taken roll. You are responsible for keeping track of your own attendance. Please do not ask me how many "skips" you have used.**

Absences will only be excused if you have a doctor's note, a note from a UTD group coach or sponsor, or an obituary notice from a family member.

Please make sure you arrive to class on time. Continually arriving to class late will affect your participation grade. **Two tardies will result in one excused absence for the course; you will be presumed absent if you arrive more than 20 minutes late to class.** Leaving class before the class is finished will also count as an absence.

### **Punctuality**

Persistent tardiness to class is disrespectful to both your instructor and your peers. Continually arriving late to class will affect your participation grade in the course. Three (3) tardies will result in one unexcused absence for the course. **You are tardy if you arrive more than five minutes late.** If you miss a



quiz or other graded activity at the beginning of class due to tardiness, you may not make it up. I will consider you absent if you miss more than 20 minutes of class, whether at the beginning or the end of class time.

### **Class Participation and Professionalism**

Your success in this course is a function of your level of engagement. I am interested in the quality of your remarks rather than the quantity. Please use your analysis of the readings and prior research and/or study when responding orally in class, and **please be prepared to back up any points you make with textual evidence.**

Participation in this course does not include doing work unrelated to this course during class, sleeping in class, or using computers or phones for activities not directed by the instructor. This class focuses on teaching you how to succeed in your major. I expect a high degree of professionalism. You should demonstrate respect for your professor and your colleagues at all times. This includes completing all readings and assignments on time. Students are expected to be attentive during class and to participate actively in group activities. Students are expected to listen respectfully to faculty and to other students who are speaking. Racism, sexism, homophobia, classism, ageism, and other forms of bigotry are inappropriate to express in class. Classes may discuss issues that require sensitivity and maturity. Disruptive students will be asked to leave and may be subject to disciplinary action.

Please introduce yourself to your colleagues. As literature majors, you are beginning a journey together. If you miss class, contact one of your colleagues to ask what you missed. Please do not email the professor asking whether the class “did anything important” on the day you were absent.

### **Late Work**

All drafts, including final, must be submitted when and as required in order to successfully complete this course. There is no make-up work for quizzes or in-class assignments. If you are absent, you will receive a zero for any in-class quiz or work you miss. I will drop your lowest quiz grade.

**\*\*Papers are due at 8 a.m. on their due dates via upload to eLearning. All drafts, including final, must be submitted on time in order to successfully complete this course. LATE WORK WILL NOT BE ACCEPTED.\*\***

**Failure to submit a final draft for either of the two major papers will result in a failing grade for the course.**

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### **Personal Communication Devices**

Students may bring a mobile phone or laptop to class to use for notetaking or to access courses materials. However, during the main portion of class, or during any discussions or lecture, you will be expected to focus and be fully present and participating.

Our class period is only 75 minutes long. You should be able to refrain from talking or texting on your phone during class. If you text or are otherwise distracted by your devices during class, you will be counted absent or asked to leave. Tweeting, Facebooking, emailing, instant messaging, etcetera, etcetera, etcetera is likewise prohibited during class unless it is part of a class exercise or specifically approved by the instructor. You will receive only one warning about such behavior.

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## Academic Integrity

Students are expected to maintain a high level of responsibility and academic honesty. **It is critically important you produce original written work and document all sources accurately using MLA format.**

**I will repeat myself: This is the introductory class for literary studies majors; if you expect to succeed in the major, you must do the work.**

**Writing is thinking. If you aren't doing your own work, you aren't learning.**

If you need help with citations, please contact your instructor or the Writing Center.

Please consult the following web sites addressing academic integrity as well as what constitutes cheating at UTD:

Judicial Affairs Academic Integrity Policy:

<http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-AcademicIntegrity.html>

<http://www.utdallas.edu/judicialaffairs/UTDJudicialAffairs-Basicexamples.html>

Ask your instructor should you become concerned that you are possibly committing an act of scholastic dishonesty. UTD will hold you accountable regardless of whether or not you intended to plagiarize your paper.

Students suspected of plagiarism or any other act of scholastic dishonesty are subject to disciplinary proceedings. Should the Judicial Affairs Officer find a student responsible, then he or she will typically receive a **"0"** on the assignment in question.

## University Policies

Please review the university policies at <http://go.utdallas.edu/syllabus-policies>.

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## Comet Creed

*This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:*

*"As a Comet, I pledge honesty, integrity, and service in all that I do."*

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***The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.***

I have read the policies for Rosalyn Mack's LIT 2341.501 course and understand them. I agree to comply with the policies for the Fall 2015 semester. I realize that failure to comply with these policies will result in a reduced grade for the course.

Name (print): \_\_\_\_\_ Date: \_\_\_\_\_

Signature: \_\_\_\_\_

UTD e-mail address: \_\_\_\_\_