



RESEARCH ARTICLE

BIBLIOPLASTIA: LITERATURE CREATION WORKSHOP FOR SPANISH LANGUAGE
SHORT STORIES PRODUCTION WITH UNIVERSITY STUDENTS

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ABSTRACT

Writing production into the educative context is a key element that students must to know and to include inside their academic process, developing it in a proper way throughout their educational formation. Nonetheless, there are several factors that might mislead the development of the skill, such as the lack of guidance when it comes to write or the habit of producing a text starting off their own needs, distorting the task and the scholar's growing. Thus, a workshop for writing creation is proposed and oriented for tales in Spanish, taking up dark fiction literature, driven to UCEVA's Foreign Languages students from sixth semester, on which not only it will be worked the relevance of writing expertise into a pedagogical scenery but also, emphasizing on character creation, idea generation and looking for different components that help to show the narrative text as a talent sample from its creators, all of this under a didactic and ludic scheme that lead participants to enjoy and enhance the art of writing.

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INTRODUCTION

Reading and writing skills are main points into degrees students' preparation, holding a big role into their professional contexts and displaying a very important tasks into their academic process. However, in terms of preparation, both language skills could be threatened by several factors that might reduce their strength and create big lacks of expertise when it comes to producing texts; thus, it is quite necessary to give chances for students to enhance their active language abilities in order to enforce their speeches and their creative talents, being more significant when those talents go together into a university scenario because their relevance is bigger and the preparation procedure has to be more intense. Moreover, the current project goes hand to hand with written language production inside UCEVA's foreign languages degree, taking a group of five young students belonging to sixth semester. So, the main idea was analyzing the way they conceive reading and writing inside and outside their study routines and afterwards, presenting a pedagogical proposal shown as a literature workshop called "Biblioplastia" on which every student will create their own narrative text, being oriented and guided by several tutors and using other popular short stories and ludic material as a directorial tool for creating their own fiction tales; in addition, "Biblioplastia" has been built up

following Flower and Hayes' (1980) and Scarmandalia and Bereiter's (1992) writing structures on which instructor's influence and aid is essential for idea setting and pre production organizing, working all together for expanding language creation to unknown limits.

Theoretical framework

"Biblioplastia" used several conceptions and structures in order to set up the current path it followed throughout the months it was put in practice. Firstly, it was necessary to evaluate the way theoreticians conceived reading and writing, according to the several concepts and structures that can be seen as a person reads or creates a text, thus the first main comparison is set between the reading models, exposed by Smith (1971) and Vierio, Peralbo & García (1997), who exposed different schemes on the way data processing is done by human brain and the techniques or steps that information flows into the mind as people read. On the first part, Smith (1971) takes into account three relevant implications for the use of reading, which are:

- Reading has to be resolved and without mishaps, otherwise the process of understanding will be interrupted. Together, the velocity should not increase to accelerate the fixation exercise, but to compress the dependence of the visual information.

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- The second implication talks about the need for a selective reading, since the brain does not have enough time to cover all the printed information, which can cause an overload because it makes its maximum effort, using what it already knows, analyzing the visual information in a minimal amount in order to verify or transform what you can predict through the text.
- Finally, the reading exercise depends on non-visual information, that which is already in the brain, what is relevant and related to the subject. In summary, Smith's (1971) proposal gives a relevant value to the extra-linguistic content of the text, taking into account non-visual information, long-term memory and previous knowledge within the process of reading comprehension, to understand that the reader not only receives from what is presented to him through the paragraph or book, but that his memories, experiences, reminiscences and other data he already possesses, selects and amplifies the knowledge, in order to link it with what already exists, giving it a sense of transcendence within the information shelves. In this case, Smith's model allows to identify the experience of working with creativity through what the student already knows and has seen, allowing the person to build the idea through familiarity facts and using new concepts and ideas, to complement their creative work.

At the same time, Smith's (1971) posture is a dialogue with the identification of mental capacities responsible for facilitating the reading process, proposed by Sánchez (1998) and summarized in three basic skills: "Interpretation (forming an opinion, (Establishing sequences in the text, summarizing, generalizing and valuing (identifying causal relations, differentiating the true from the false, grasping the meaning of the author's arguments)" (p.158)) In this case, both authors converge by taking into account personal and subjective factors within the comprehension exercise, where the reader does not completely or arbitrarily process what he or she reads, but determines the relevance and importance of the information before including it in the established knowledge. On the other hand, the triad of models presented by Vierio, Peralbo and García (1997), in which three types of processing paths are presented in the reading exercise, being the first one, known as "Bottom up" model, in which the subject begins the information processing activity from a linear posture, so he extracts the different meanings and concepts in a track that goes from the text to the reader. In this way, understanding begins with the components of the paragraph, from a lower level to a higher stage, both in the sentence and in the written material, beginning by identifying and combining the letters, recognizing and combining them as syllables to form and recognize words and therefore sentences, so it is passed from an initial moment, which carries the spelling of a term to recognize the holistic meaning of the text. In this way, the ascending model provides a notable relevance to decoding as a key factor in reading comprehension, taking it as a necessary process to understand the text as a whole. Thus, in this proposal the written product is the main axis on which the reader must deliver a comprehensive exercise that goes from the simplest to the most complex. However, its attached proposal, called "top down" model (Vierio, Peralbo and García, 1997, p.68) grants another order quite different from its predecessor, since it is not considered like an understanding exercise letter by letter, but it is the prior knowledge and other cognitive components that favor understanding. Together, in

this model anticipations are formed that make a connection of the text with those knowledge that the subject already has, giving real importance to the reader and his cognitive reality.

In other words, there is an internal dialogue while reading, in which the person uses his expectations and interests, while contemplating, assimilating, comparing and relating his hypotheses and knowledge with the textual material, generating a meaning where what he knows is connected with the position that the text offers, being a more active and less reductionist figure than the one established in the ascending model. In spite of generating two somewhat contrastive and distant positions regarding the assimilation of information and textual comprehension, Vierio, Peralbo and García (1997) make a dialogue that serves as an agreement between both proposals, speaking of the "interactive process model" which takes references from psycholinguistic methodologies previously established by Smith (1971) and Rudell and Singer (1970). Then, the approach establishes a balance between the previously explained models, generating a simultaneous processing that involves the active attitude of the reader and the use of previous knowledge, therefore, as the person perceives the information coming from the writing, uses different sources of knowledge (Such as awareness, orthographic patterns, related texts that have been read before, meanings, linguistic patterns, etc.) creating an interaction between the cognitive sources and new ones that the textual product provides, which are integrated in the same flow. To follow the theoretical framework of the project, from now on, three text producing models will be discussed: Scardamalia & Bereiter's (1992), Flower & Hayes' (1978) and Candlyn and Hailland's (1999). In this sense, Scardamalia and Bereiter (1992) allow to find the involuntary errors that occur in inexperienced students during the scriptural exercise, where a prose "written by the author is presented" (p.102), which does not represent a dialogue with the reader and does not make a real emphasis in generating a valid position on the part of the subject with respect to what it shapes, that is to say, the information is presented, but never questioned or debated, since it is not possible to find a capacity of analysis quite convincing to confront or support the knowledge exposed during the text, so the data is almost copied and transcribed on the text with no further discussion facts.

On the contrary, when Scardamalia and Bereiter (1992) speak of the opposite model, called "transforming knowledge" (p. 97), on which problem solving is brought to the fore, which recalls and retakes Flower and Hayes (1980) within their proposal, since conceiving writing as a process of knowledge problem setting, where the rhetorical organization is relevant and involves a more elaborate construction, thus one can see the influence of these authors compared to the current methodology. Therefore, in this case, the work of written production is a task of higher cognitive errands, aimed at problem solving where two problematizing spaces must have a role: the content space, referred to the situations concerning knowledge on which the author and his beliefs lie, and the rhetorical space, where the situations linked to the achievement of intended intentions and purposes come into play. In short, writing becomes a conscious work of representation and transformation of meanings, but not transcribing them, where the needs of the reader are taken into account. The second proposal to analyze within text production is Flower & Hayes' (1980), who shows a sequence that measures the textual process in stages (planning, translation, checking), which

allows to understand the work as a moderate and previously planned path, which dialogues directly with the pedagogical proposal of "Biblioplastia" situating the author within a conscious and measured exercise, not immediate or accelerated. In addition, this production model allows us to approach the writer to different planning moments, achieving a scheme of the scriptural work and giving him adequate time and moments so each work is done within an established period, allowing to concentrate individually and in an organized way.

Also in Flower and Hayes (1980), each stage involves several tasks. At the time of the planning, the authors form an internal representation of the knowledge and information that they will use in their writing, which frame other sub processes. One of them is the conception of ideas, where important data and information are recovered, and then a moment of organization is prepared, on which these concepts are ordered, and are complemented by new conceptualizations. In addition, at this level, a number of decisions should be made concerning the presentation and union of the textual product, to achieve an objective setting, which establishes intentions and purposes, which are constantly taken up and evaluated. At the time of the translation, Flower and Hayes (1980) assert that this stage should be called this way, since the ideas are converted into an understandable language, omitting the writing term or the composition. This moment entails the handling of lexical and generic requirements, representing a greater burden for the writer, since his attention must be focused on spelling, good grammatical use and other aspects of style that can hinder the planning of the written product. However, at the review stage, there are two essential sub processes that occur spontaneously in the overall course: the actual review of what has been written for the purpose of correcting and / or re-thinking, and evaluation, where the overall process is rethought and analyzed in order to formulate new ideas, all of this with the aid of a tutor who has to follow the entire process and give tools to enhance creativity.

Then, Candlin and Hyland's model, (1999), the most recent of the three in the aspect of textual production and that takes as reference the previous models. Within this theory, it is considered the creative and productive work of a writing as a social work, linked to everyday use, relationships and other eventualities that occur in the classroom and in the context of a general way. It also prevails that the text is not a product, but a communicative work based and constructed under parameters and cognitive, social, pragmatic and linguistic components that dialogue around in a same moment.

Thus, Candlin and Hyland (1999) conceive textual production as a set of activities, which according to Alvarez and Ramírez (2006), can be classified in:

- Expression: Where the ideological organization that constructs the text and the genre chosen by the author, converge to express their ideas.
- Interpretation: Related to the way in which the social, cultural and cognitive elements are represented in the text, expressed through the writing intentionality and the impact that is wanted to cause in the reader. In addition, it takes into account the social scene as an entity that defines valid and dialogic meanings and genres.

- Explanation: Linked to rhetorical uses depending on the type of text created and its structure which is adaptable to the context, subject, audience and intentions.
- Relation: This element is related to the correspondence between the theoretical and practical knowledge that the writer establishes during the process, leaving in evidence what he knows and learned along with what knowledge contributes to finish the objectives.

MATERIALS AND METHODS

The nature of the current project is the qualitative research, oriented to create a social bond with the participants. Summing up, five students from the period 2016-2, belonging to 6th Foreign Languages Degree semester from UCEVA were taken as the population to analyze. They had to go through three stages to accomplish the whole path: Diagnosis (June 2016), Implementation (August- September 2016), Checking (October 2016). On the first run, they had to create a short story using a random list of words they had to include on the texts, being this first task the primary written product used as a reference pre-Biblioplastia. Afterwards, since August 3rd to September 21st, they attended to seven Biblioplastia sessions, each Wednesday from 4:00 to 6:00 pm at Industrial Engineer Faculty on classroom C-104, making different activities on each meeting. Moreover, each session had several topics and activities that helped to understand the texts to read, explaining a whole variety of concepts and references in order to build up a steady idea for the short tale they had to write at the end of the workshop. For that reason, each Wednesday a series of different authors were on the limelight of the readers, so here there are the stories read through the development of Biblioplastia:

- I: El caso del Granton Star (I. Welsh) – Algo muy grave va a ocurrir en este pueblo (Gabriel García Márquez)
- II: El preceptor filósofo (M. de Sade)- La orgía (G. Espinosa) – Tripas (C. Palahniuk)
- III: Vida matrimonial (Q. Monzó)- Aceite de perro (A. Bierce) – El almohadón de plumas (H. Quiroga)
- IV: Camiones (S. King) – La máquina de sonido (R. Dahl)
- V: Animales hasta en la sopa (C. Bukowski) – ¡Quieto, Satán! (C. Barker)
- VI: "Instrucciones-ejemplos sobre la forma de tener miedo" (J. Cortázar) – La hora cero (R. Bradbury) – El holocausto del mundo (N. Hawthorne)

Then, during the last session, each student had to create the final story, after have worked on narrative schemes and theories through the past encounters. For that reason, they receive a previous- writing format during the 6th workshop in order to organize ideas and set up the potential plot and during the 7th meeting, they create the final tale, having as result, two works from each participant, as we can read on the following chart:

Student number	Gender	Name of the tale
1	Male	"Realidad futurista" / "Único"
2	Female	"Pacho" / "No más ruido"
3	Male	"Ego porf ci perum" / "Manías ajenas"
4	Female	"La niña psicópata que me hizo suya" / "Mr. Kook el amigo de Rose"
5	Male	"Onimac eternu"

Data presentations, analysis and results

In order to carry out the current work, it was used the sequential implementation of the steps evidenced in the following scheme that allowed to fulfill fully with each one of the purposes of the same one.

Nombre completo/Código: _____ Fecha: _____
 Completar cada pregunta, marcando una de las opciones que se encuentran en el enunciado. Posteriormente, justificar su respuesta usando el espacio correspondiente. Por favor, sea sincero (se garantiza la total confidencialidad), lea cada pregunta con calma y sea claro en sus respuestas.

1. ¿Cuántos libros leíste en los últimos ocho meses, por iniciativa propia?

- a- Ninguno
- b- De 1 a 3 libros
- c- De 3 a 5 libros
- d- De 5 a 10 libros

Justificación: _____

2. ¿Por qué crees que leer durante el proceso formativo universitario es importante?

- a- Es una herramienta para la formación académica, la competencia escrita y la apertura laboral.
- b- Me ayuda a comprender mejor el mundo y me divierte.
- 61
- c- Es una obligación académica y un deber dentro del contexto universitario.
- d- Hace parte de mi rutina y es un hábito necesario para mí.

Justificación: _____

The second exercise that makes up the diagnostic phase is the formulation of an alternative end from a base story. In this case the story "Matrimonial life" by Quim Monzó was used, whose outcome was omitted in order for each student to propose and follow the plot until its culmination. To present the results, 5 students were selected from the study population. Starting from the previous thing it was possible to see that the students are not unaware of the reading, most of them practice it frequently and none of them presented answers of abstention or abandonment of the practice itself. In addition, it is important to emphasize that everyone recognizes the need to have this habit in their academic and work life, demonstrating also the relevance that accompanies in the pedagogical sense, the great amount of knowledge and experience that has the constant reading and how profitable it is for them, even more considering that they are in a training to be teachers. However, there are shortcomings evidenced from the answers obtained. In the first place, it could be found a conception of reading as an obligation, as an imperative action that will bring a positive or negative rating if it is done or not, in addition to being linked to having to work with material unattractive to students.

Turning to another analysis, it was now dealt with the examination of the stories belonging to the implementation of the Biblioplasty work made by the five students interviewed. For this work, the following categories of analysis were chosen:

1. Discursive level: In this case, we measured the syntactic and lexical relationships that are presented in the diagnostic text and in the result of the Scriptural process of Biblioplasty that evaluates the morphosyntactic and graphic aspects of the product, having as evaluative axes the following points:

- Increase or decrease of the number of letters in the construction of words. - Alteration of the order of the letters in

the words. - Inconsistency of tenses in the same paragraph. - Misuse of the gerund. - Wrong link between verb and preposition. - Redundancy or recurrent use of expressions and / or connectors. - Use of vulgar or non-existent expressions. - Gender and / or number contrary. - Graphemes malformation.

2. Semantic level: Within this element, it was evaluated how the meanings are coherent and have cohesion within the scriptural exercise, from the following points:

- Correlation of previously exposed elements within the written product. - Ideal meanings of signs and concepts within statements.

3. Spelling level:

- Use of the punctuation marks (Coma, period, semicolon, full stop) - Accentuation and use of tildes. - Separation or fusion of words and / or syllables. - Write capitalization in proper nouns. - Errors in the construction of a term.

From the previous exercises, it was found that the texts respond to a dynamic of creation planned and structured by a common goal: the production of a story in Spanish, obeying a series of guidelines that offered the possibility of finding shortcomings and advantages to each posture and participant. However, it should also be noted that although the primary objective of the research is not to investigate or go deeper into students' written shortcomings, it did help to demonstrate that some of those involved in the work had notorious spelling and discursive type flaws that must be dealt with and corrected immediately. Nevertheless, it was also found talents that deserve more attention and who can develop optimum results if they continue to work on their written skills. Moreover, it was possible to see a need to include more open methodologies and possibilities within the curriculum framework of the program so students can have more time to read what they like and participate in activities without any excuse.

RESULTS

It was evident a structuring that was in agreement with the initial authors of the theoretical part given, it was possible to find that there are several approaches and reliable examples of the theoretical proposals previously exposed in relation to the work done by the participants in Biblioplasty. Initially, it can be pointed out that the three conjunctural models directly linked to written production are notorious in the development of the pedagogical proposal and all three contributed to literary creation within each session; where the first approach came with the formulation of Flower and Hayes (1980). At this point, a task was evidenced (the construction of a narrative text that was a story) and that in turn, it was detailed by consecutive stages required by the authors being three in total: the planning, generation and organization of ideas and goals moving to written creation and then reading and reviewing of each product, presenting a triad of cognitive processes reflected in Biblioplasty. Secondly, the model of Scarmadalia and Bereiter (1992) is also visible within the pedagogical construction of the project as students went from "telling knowledge" to "transforming" everything they knew and learned during the process. In this way it can be understood that the intrinsic pedagogical evolution of Biblioplasty followed the main aspects of the three writing models to achieve its specific objectives, bringing to light the importance of planning and organization to reach for a moment of production clearer and more accessible for each participant. Likewise, it was feasible to see how Biblioplasty motivated

and encouraged each participant to write through the constant exposure of various writers, with stories of all caliber that touched various topics which were thought to impact every participant's mind following the precept of Kafka (1952) of reading and sharing texts that are nerve-wracking and that generate a real effect in the thought of each person.

Recommendation

Besides, it is recommended the use of reading material should be measured according to schedules, the time may not reach to delay the other activities. The inclusion of guided reading spaces and more ambitious writing projects should be taken into account within the program's curriculum and the student's opinion should be taken into account when dealing with a text, connecting the subject with his interest and not forcing him to read only to obtain a grade.

Conclusion

It is considered that Biblioplastia promoted the creation of short stories in the Spanish language through orientation and motivation with texts of rare themes, with shocking thematic that may scratch the proscribed, not only to reflect on the very nature of the human being, but to understand how important it is for each student to be able to produce his speech and express his ideas through writing and literature.

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