

# AP Literature and Composition

## S U M M E R A S S I G N M E N T 2 0 1 8

Dear Future AP Literature and Composition Students,

### Welcome to AP Literature & Composition!

This summer you will read four books in preparation for AP Literature and Composition. I am so happy to see such interest in this course, and look forward to getting to know all of you. We have such an amazing year ahead of us, and we will start our journey towards the AP Test with the following summer reading:

### Required Reading

- *Carry On* by Lisa Fenn (All School Selection)
- *The Kite Runner* by Khaled Hosseini (AP Novel)
- *How to Read Literature Like a Professor* by Thomas C. Foster (2014, Revised Edition)

Your summer assignment will consist of four major parts:

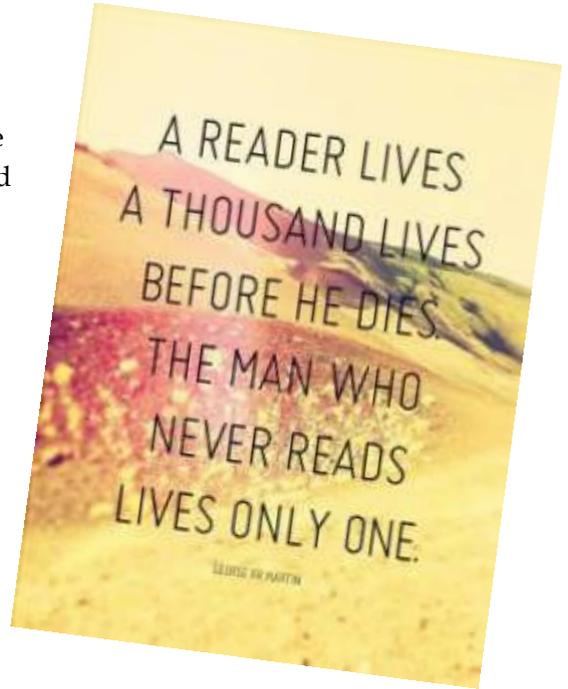
- Part I: Read *Carry On*
- Part II: Complete Notes/Outline Assignment on *How to Read Literature Like a Professor*
- Part III: Annotate *The Kite Runner*
- Part IV: Review Literary Devices

### About AP Literature and Composition

Advanced Placement Literature and Composition is a unique opportunity in that students are afforded the chance to work with other highly motivated and capable students for the purpose of analyzing literature. Through group interaction and discussion, students will gain a deeper appreciation of literature and see, firsthand, the importance of truly listening to diverse opinions. Although you will learn and apply practical strategies for dealing with A.P. style test questions in preparation for the exam in May, you will also experience the “essence” of a college course. In addition to preparing for this test, our main goal will be to prepare you for the challenges that you will face as a college freshman.

On a more personal note, I am truly looking forward to this class becoming a collaborative effort between you and me. Together, we will function as a community of learners. If you are committed to and focused on the work, this class will ultimately become one in which we are all teachers and students. Each of us will have a voice. We have a lot to offer each other and I, for one, can't wait to get started! If you have any major questions please feel free to email me at any time this summer ☺

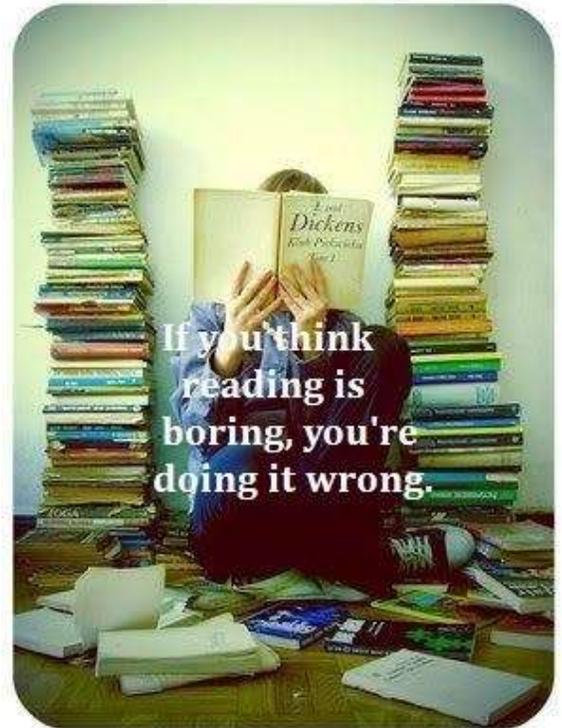
-Mrs. Hirzel (ahirzel@holynamehs.com)



## Something to consider before we get to the assignment...

In today's television/movie saturated society, many of us have become dependent on others to provide us with images and ideas. Because we are used to passively sitting back while someone else feeds us explicit images and plays us dynamic music, reading a book sometimes becomes problematic. How do we know what to see and/or feel while looking at a black & white printed page? Due to lack of practice, many people are losing the capacity to visualize and emotionally respond to the written word. In Advanced Placement Literature and Composition, I'd like you to work on reclaiming and/or expanding that capacity. As you read in this class, your goal is to work on becoming an **ACTIVE READER**—a reader who **actively engages and interacts with the text**. Instead of just reading the words on the page, consider the following:

- Look at the title of the work and try to guess what it may be about. As you read, look for direct references to the title or clues to its origin or meaning.
- As you read try to visualize each scene and character. Fill in the gaps.
- Try to hear the dialogue--the pitch, tone and volume of various voices.
- Become aware of your response to the setting. What dominant impression do you get from the description of the setting? What words or phrases create that impression?
- What are your impressions of the various characters? How do you judge the characters and their behavior? What in the text leads you to this judgment? What experiences in your life may be influencing your judgments?
- What are your responses to the various events in the text? Did you laugh, smile, worry, get scared, get angry, feel a thrill, learn a great deal, feel proud, find a lot to think about? What? What in the text caused these reactions? What in your own experience might be affecting your reactions?
- How does the narrator feel about the characters and events? How do you feel about the narrator? Do you trust his/her point of view? What in the text leads you to feel this way?
- Relate the characters and events to people you know and experiences you've had.
- Ask questions about things that confuse you and formulate possible answers.
- Think about what might have happened if a character had made a different choice or if a certain event hadn't taken place.
- Pay attention to important passages--passages that seem to jump out at you and demand your attention. Also write down any profound revelations that you had as your read.
- Try to see patterns developing. Pay attention to images, phrases, words or figures of speech that are repeated--and try to make some sort of connection.
- Pay attention to how conflicts develop and how they are resolved.
- Relate events, characters, ideas, etc to those in other works you've read.
- Pay attention to the various themes the work addresses. Try to determine the author's point of view on these subjects--and express this in a thematic statement. Is there a connection between the work's theme(s) and its title?
- Ask yourself how the cultural issues of your own time might influence your reading of the text. Think about how cultural issues in the writer's time may have influenced what he/she wrote.



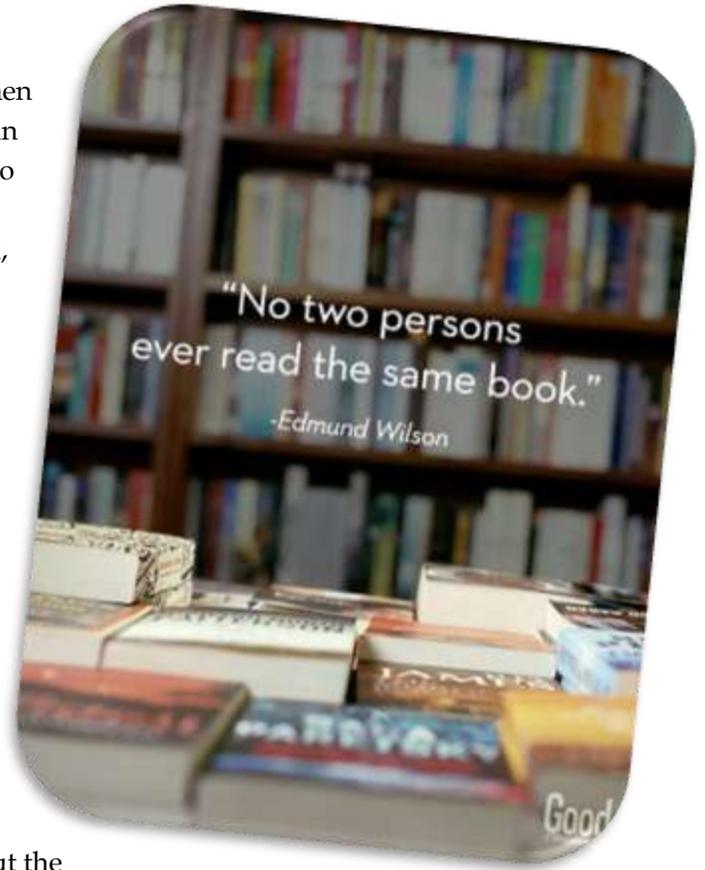
## Why Can't I Just Read It?

Instead of just reading the words of a piece of literature, you should be aware of what happens to you as you read them. Then consider why you think or feel as you do--What in the text or in your experience caused your reaction? As a reader you bring to a text certain ideas you have developed from your own experiences, from other books/essays and articles you've read, from things other people have told you and from things you've seen and heard on television, films, etc. This "excess baggage" can be both beneficial and obtrusive. Recognizing that each of us has particular ideologies or prejudices that contribute to our emotional and intellectual responses to any given text is the first step toward understanding your own personal response.

## So...I Can Interpret It However I Want?

Not exactly. The example I always give is that there is no way that *The Great Gatsby* is really about vampires just because you want it to be. \*\*\*Please don't spend all your energy this summer trying to prove the Gatsby-Vampire theory just to prove me wrong – you have summer reading to do.\*\*\* *The Great Gatsby* has a lot of different interpretations, but the interpretations must be supported. Now, I assume you won't be trying to turn in essays about vampires (unless you read Stoker's *Dracula*), but even the students with the best intentions can forget about finding textual proof to back up their assertions.

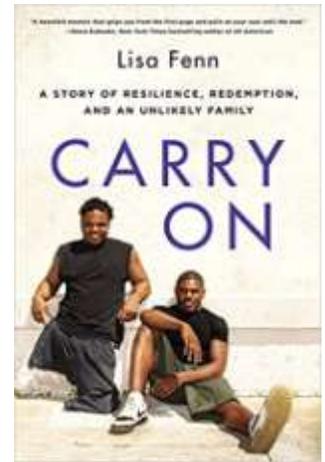
While you are actively reading, it is important for you to identify which of your responses can be supported by information/details from the text and which ones cannot. You need to see that you may have a point of view about a certain subject or personal reaction to a certain character that comes from an outside experience unrelated to the text – and that may lead you to an erroneous interpretation of the characters and events. It is possible to misunderstand the author's intent and to totally misread a text if you are not careful. **Although a text can be interpreted in a variety of ways, it cannot mean anything you want it to mean.** You must be able to support your interpretation with evidence from the text. Thus, as you read, work on becoming aware of how you are responding and on figuring out why you are responding that way. Become aware of your thinking processes (metacognition).



## SUMMER ASSIGNMENT PART 1: READ CARRY ON

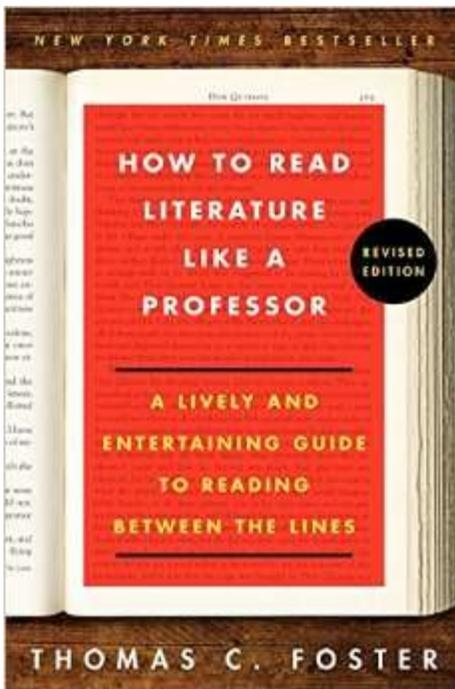
This young adult novel will be read by all students at Holy Name this year. There will be upperclassmen activities throughout the school year based around Lisa Fenn's *Carry On*. Please read this compelling story thoroughly and be prepared for **an objective test on this novel in the first two weeks of school**. This objective test as well as the other assignments will be factored into your **Summer Reading Grade (20% of Quarter 1)**.

It is a good idea to take some notes on character, plot, compelling quotes, as well as your personal reaction to the story to ensure that you perform well on the test and can actively engage in school-wide activities.



## SUMMER ASSIGNMENT PART 2: HOW TO READ

### LITERATURE LIKE A PROFESSOR OUTLINE/NOTES



*How to Read Literature like a Professor* is a reference book to help you understand the major tropes and patterns found within literature. Mixing quick wit and sharp intellectual insights, this reference book discusses different ways to analyze and break apart a text in order to truly illuminate all the layers within complex works of literature.

This guide should be read **BEFORE** you tackle the AP-level novel (*The Kite Runner*). I highly suggest spreading the reading of this out, taking a few chapters at a time, to truly let Foster's advice to sink in.

**The Assignment:** Using the *How to Read Literature like a Professor* Outline/Notes Assignment Handout (given out separately), please take good notes on each chapter of this guide. These notes will be used throughout the year. **These notes MUST be HANDWRITTEN and will be turned in on the first day of school for a grade.**

**Directions:** Fill out the Outline/Notes Assignment Handout

- Under "Explanation" write notes about how/what this chapter is teaching you about how to analyze literature.
- Use **MLA in-text citations** in the "Explanation" portion to indicate the page where the information is found → (Foster 35)
- For "Example," write down a book or movie that you are familiar with and what part applies to this analysis.
- You may add **additional sheets** of paper if necessary.
- **You must HANDWRITE this outline.**

• • •  
Please purchase or borrow  
the 2014, Revised Edition  
of *How to Read Literature  
like a Professor*.  
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## SUMMER ASSIGNMENT PART 3: ANNOTATION

### Annotation Assignment:

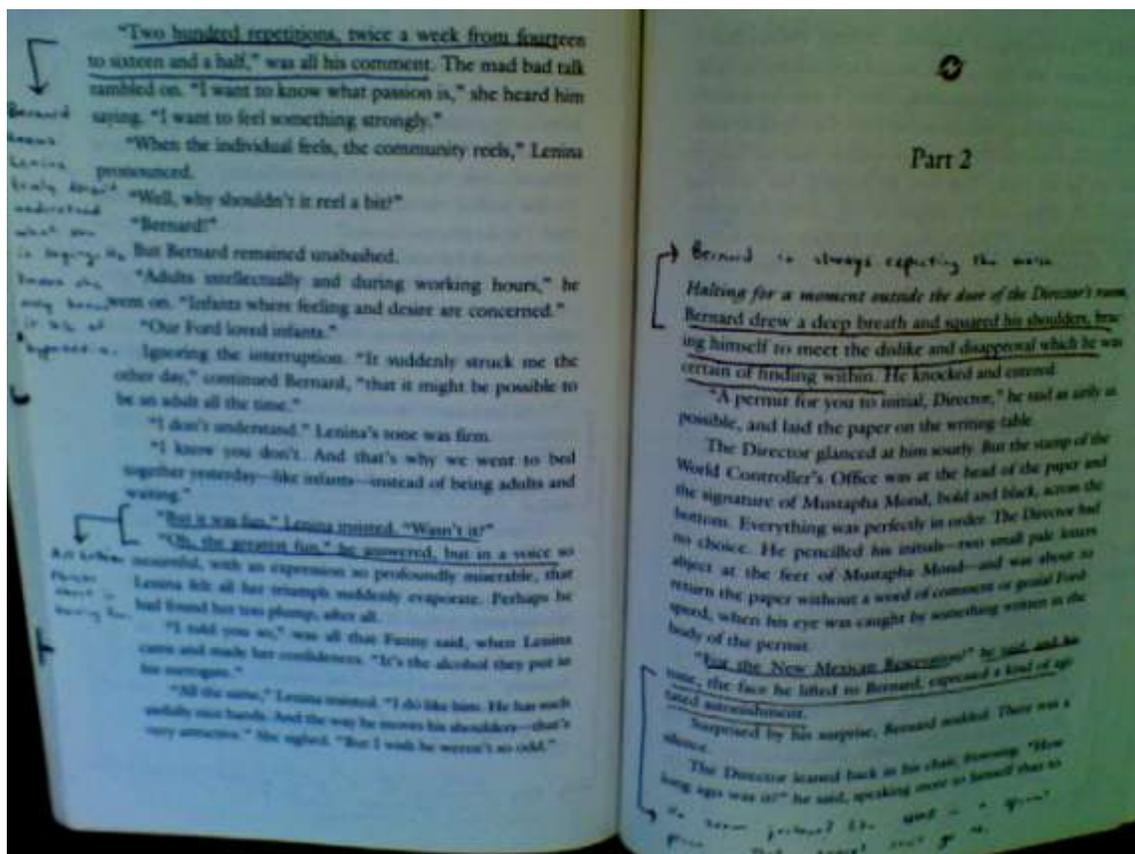
After you have read and taken notes on *How to Read Literature like a Professor*, please read the attached selection, "How to Mark a Book" by Mortimer J. Adler, PhD. For *The Kite Runner*, you will be expected to annotate the book with your insights. This can be done directly in the book if you buy it (recommended) OR using post-it notes if you are borrowing the book. **This annotation will be checked on the first day of school** and will be used in conversations throughout quarter 1. I will check each book (so have them with you) and you will be graded on the quality and quantity of your active reading. **These novels will also be used for various assignments throughout the first weeks of school including our first timed AP essay.**

### So, What Is Annotation?

One way to push yourself to read actively and record this active reading is through something known as **annotation**. Annotation is writing down the conversation that all good readers have in their heads when they read. This is usually done in the margins of the text.

Annotation requires interaction with a book beyond a superficial reading. It involves the asking (and sometimes answering) of thoughtful and provocative questions raised as you read a work. Annotation includes some form of marking such as highlighting, noting passages, references to other sections of the work, tabbing, but is always accompanied by guiding questions that you encounter on their way to closer, deeper reading. What distinguishes annotation from mere note-taking is the inclusion of your responses to the text, whether those responses are questions posed to the characters or author or statements about your response or reaction to the text.

Below is an example of an "A+" annotation, not only is the text marked up, but the student wrote significant notes in the margins detailing insight, asking questions, making connections. A+ books will be this marked up like this on just about every page.



**How to Mark a Book**  
**By Mortimer J. Adler, Ph.D.**  
**From *The Saturday Review of Literature*, July 6, 1941**

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type -- a respect for the physical thing -- the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best sellers -- unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books -- a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many -- every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book "can" be separate from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores -- marks them up again and again each time he returns to study them--is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, *Gone with the Wind*, doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls 'caviar factories' on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Vertical lines at the margin:** to emphasize a statement already underlined.
- **Star, asterisk, or other doo-dad at the margin:** to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- **Numbers in the margin:** to indicate the sequence of points the author makes in developing a single argument.
- **Numbers of other pages in the margin:** to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- **Circling or highlighting of key words or phrases.**
- **Writing in the margin, or at the top or bottom of the page, for the sake of:** recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are to me the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book -- so that the edges of the sheets won't protrude? Make your index, outlines and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you -- how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your *Plutarch's Lives*, *Shakespeare*, or *The Federalist Papers*, tell him gently but firmly, to buy a copy. You will lend him your car or your coat -- but your books are as much a part of you as your head or your heart.

# SUMMER ASSIGNMENT PART 4: LITERARY DEVICES

## Literary Devices Assignment:

Please know and be able to apply the following literary devices by the first day of class. **You will take multiple application tests on this material within the first weeks of school** as well as use these devices in our discussions throughout the year.

Since this is a college class, I expect you to have a solid understanding of literary and poetic devices. In order to pull apart literature, you must know the tools authors use to tell their stories. All of these devices should be review for you from your previous English classes. You will need to know the definitions and be able to apply the material when you get to the first day of class. We will learn more throughout the year, but these are the things I expect you to understand and use right off the bat.

## Literary Devices

### Sound Devices:

**Alliteration:** Repetition of initial sounds; this is usually consonant sounds, but in rare cases it can be vowel sounds.

Example: Terrible truths and lullaby lies

**Assonance:** Repetition of vowel sounds

Example: The molten golden tones

**Consonance:** Repetition of consonant sounds, but not vowel sounds

Example: Gloomy women, tilt, salt

**Rhyme:** A pattern of words that contain similar sounds at the end of words

Example: life for me is wild and free

**End Rhyme:** rhyming that occurs at the end of a line of poetry

Example:       It cannot be  
                  It is a tree!

**Internal Rhyme:** rhyming that occurs within a line of poetry

Example: This line is super fine

**Rhythm:** the pattern of sounds made by varying the stressed and unstressed syllables in a poem; a sound pattern (a beat) using one or more kinds of meter. There are five major types:

1. **Iambic** (made up of units of : one stressed syllable and one unstressed syllable, or "u /")
2. **Trochaic** (made up of units of: one unstressed stressed and one stressed syllable, or "/ u")
3. **Spondaic** (made up of units of: two unstressed syllables, or "/ /")
4. **Anapestic** (made up of units of: two stressed syllables and one unstressed, or "u u /")
5. **Dactylic** (made up of units of: one unstressed syllable and two stressed syllables, or "/ / u")

**Meter:** refers to the number of feet of a specific kind in a line of poetry the recurrence of a pattern of stressed and unstressed syllables

Example: No dye has touched the hair upon my head (iambic pentameter)

**Foot:** the measurement for one unit of meter (usually two-three syllables)

Example: No dye (one foot of iambic)

**Onomatopoeia:** words that sound like the thing to which they refer

Example: Moo!

**Repetition:** the intentional repeating of words, phrases, lines, or stanzas

Example: The singing and the ringing of the bells, bells, bells, bells, bells, bells, bells

**Figurative Language:** Whenever you are describing something and comparing it to something else, you use figurative language.

**Hyperbole:** extreme exaggeration used for effect

Example: I'm so hungry I could eat a horse!

**Understatement:** an expression of less strength than would be expected

Example: "I have to have this operation. It isn't very serious. I have this tiny little tumor on the brain."

**Personification:** giving human qualities to non-human things

Example: The sky cried.

**Metaphor:** a direct comparison between two unlike things

Example: Love is a red, red rose.

**Simile:** a direct comparison between two unlike things using "like" or "as"

Example: Notes dance across the page like stars twinkle in the night sky.

**Allusion:** A reference to, or a representation of, people, places, events, literary work, myths, or works of art, either directly or by implication. Most common

Example: Like Zeus, he thundered in the sky.

**Imagery:** descriptive language that evokes the five senses

Example: lips like cool sweet tea

**Symbol:** something that stands for something else

Example: the green light in *The Great Gatsby* symbolizes Gatsby's longing and unfulfilled dreams

**Idiom:** groups of words whose meaning is different from the ordinary meaning of the words. The context can help you understand what an idiom means.

Example: "Put a lid on it."

**Irony:** the reversal of expectations

1. **Situational Irony:** a discrepancy between the expected result and actual results in a certain situation.
2. **Dramatic Irony:** the incongruity created when the (tragic) significance of a character's speech or actions is revealed to the audience but unknown to the character concerned;
3. **Verbal Irony:** a figure of speech in which the intended meaning is the opposite of that expressed by the words used

## Other Literary Devices/Definitions:

**Diction:** author's word choice

**Tone:** narrator's (sometimes author's) attitude toward the text or audience

**Mood:** reader's emotional response to the text

**Style:** the way the author uses words to describe events, objects and ideas.; how the author uses sentence structure, pace, diction, vocabulary, figurative language, dialogue, POV, character development, tone, structure, allusion etc. in a text

**Syntax:** the arrangement of words to form phrases, clauses, and sentences

**Foreshadowing:** the author's deliberate addition of hints of what is to come in the action of the work.

**Connotation:** the figurative meaning associated with words

**Denotation:** the dictionary definition of a word

## Elements of Fiction:

**Plot:** The action in a work of fiction

1. **Exposition:** The introduction in a work of fiction. This usually introduces the main characters, setting, mood, and tone of a work of fiction.
2. **Inciting Incident:** the event which introduces the reader to the central conflict in a work of fiction.
3. **Rising Action:** events that develop the central conflict in a work of fiction
4. **Climax:** the turning point in the plot; usually the most exciting, intense moment of the story (either emotionally or in action)
5. **Falling Action:** events that are a result of the climax
6. **Resolution:** the end result of the major conflict
7. **Denouement:** this ties up any loose ends of the plot and is the final portion of the work of fiction.

**Point of View:** the perspective from which a literary work is told

1. **First Person:** when the narrator tells the story from his/her perspective using pronouns such as I, me, my, mine, we, us, our, ours.
2. **Second Person:** when the narrator speaks directly to the reader/audience using pronouns such as you, your, and yours.
3. **Third Person Omniscient:** the narrator is not part of the story, but is all-knowing and able to share the thoughts and feelings of all characters.
4. **Third Person Limited:** the narrator is not part of the story and able to tell about other characters in the story, but only able to share the thoughts and feelings of one character.
5. **Third Person Objective:** employs a narrator who tells a story without describing any character's thoughts, opinions, or feelings

**Conflict:** a struggle between opposing forces in a work. They can be between the character and outside forces (external) or between within the character's own mind (internal). There are five major types:

1. **Person vs. Man:** type of internal conflict between two characters
2. **Person vs. Nature:** type of external conflict between a character and the elements
3. **Person vs. Society:** type of external conflict between a character and societal pressures/events
4. **Person vs. Fate/God:** type of external conflict between the character and a higher power
5. **Person vs. Self:** internal conflict where the character is at odds with him/herself

**Character:** an imaginary person/animal that inhabits a fictional story.

1. **Protagonist:** the main character in a work of fiction
2. **Antagonist:** the main character that goes against or creates conflict with the main character
3. **Round Character:** a multiple-dimensional, true-to-life character which possesses many character traits
4. **Flat Character:** an often stereotyped, shallow, or symbolic character that possesses only one or two character traits
5. **Dynamic Character:** a character that significantly changes throughout a work of fiction
6. **Static Character:** a character that does not change throughout a work of fiction

**Setting:** the time (chronological) and place (geological) that a work of fiction takes place; in a broader sense, this can also include the socio-economical, psychological, or political state of a character or era.

**Theme:** the major idea(s) that the author is trying to communicate to the reader.

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Good luck and happy reading! Feel free to email me over the summer if you have ANY questions or concerns.

~Mrs. Hirzel

[ahirzel@](mailto:ahirzel@holynamehs.com)

[holynamehs.com](http://holynamehs.com)

