



English 101, Tuesdays & Thursdays, 5:10-6:35, GC 160
**Haunted by the Past: Literary Hauntings and the Phantasmic in
 American Trauma Fiction**

Fall 2015

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Office hours: Mondays 11-1 via Skype (fellowships.at.lmu), 6:30-7:30pm
 on Tuesdays, and by appointment.

Course Description

College Reading & Composition I

This course will enable students to write college-level essays in response to reading and analyzing college-level texts. Students will be required to write analytically and read texts that reflect cultural diversity. Students will be required to write a series of research-based essays in which they accurately, clearly and coherently synthesize ideas and information from a variety of sources and points of view. English 101 is the composition course that transfers to four-year colleges and universities. Accordingly, the assignments in reading, writing, and research are rigorous. This course will prepare students to expand their ability to speak, read, and write more fluently and confidently.

Course Theme

This semester, we will explore fictional narratives by African American and Jewish American authors that employ devices of *the phantasmic*—such as hauntings, time travel, embedded narratives, etc.—to connect readers to historical traumas like slavery and genocide. By reading these texts through the lens of the phantasmic, we will see how literary representations can serve as frameworks for the historical realities they seek to articulate and the lessons that they seek to pass down to readers. What is at stake for the troubled characters in each of the texts that we will examine in this class is “the role of ethnic memory: how to remember safely, what to remember, how to recollect group memories no longer handed down whole, how to connect memories of the past meaningfully to the present” (Brogan 131). Thus, in this class, we will unpack the rhetorical agendas of these texts in attempt to discover what it is they want us, the readers, to be haunted by. We will also address the concept of reader empathy and engage in discussions of the affective impact of these works.

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College Course Objectives: In this course, you will learn to:

- Examine ethnically diverse literature from North America and to understand it in historical and cultural context.
- Deepen your understanding of the recurrent themes within and theories of multi-ethnic literature.
- Demonstrate thinking in great depth about a focused field of study.
- Demonstrate and enhance your powers of literary analysis and independent critical thinking.
- Demonstrate and enhance your mastery of research, writing and oral presentation skills.
- Demonstrate, enhance and build confidence in your ability to participate effectively in the discipline.

- Read effectively and critically for gathering information, for meaning, for cultural understanding and enjoyment.
- Write effectively for a variety of audiences, using the conventions of Standard English, a clear focus, appropriate support/evidence and logical organization with few errors (grammar, punctuation, spelling, sentences).
- Collect and organize research data, using credible sources to write a convincing/persuasive document.
- Use appropriate MLA citations/works cited.
- Analyze, synthesize and evaluate information to assess the validity and usefulness of an argument.
- Respectfully engage with other cultures in an effort to understand them.

Course activities include reviewing some brief lectures and supplementary readings; analyzing the readings through a variety of forums, such as discussion boards and in-class response papers; and completing two formal papers, a paper revision, and a final exam.

Required Texts

Prose

It's imperative that you purchase the exact editions listed here so that we're all "on the same page" when we discuss the assigned readings. The books are available in the campus bookstore. Should you decide to purchase your books online, 1) make sure that you obtain the editions listed below, and 2) make sure to opt for speedy shipping. It is your responsibility to obtain your books in a timely manner.

- **Neo-Slave Narratives**
 - *Beloved* by Toni Morrison, ISBN: 1400033411
 - *Kindred* by Octavia Butler, ISBN: 9780807083697
- **Second & Third-Generation Holocaust Narratives**
 - *Everything is Illuminated* by Jonathan Safran Foer, ISBN: 0141008253
 - *The Complete Maus* by Art Spiegelman, ISBN: 0679406417
- Additional readings available as PDFs on our Etudes course site. These readings are listed in the schedule of readings by title and are accompanied by a parenthetical "ET" marker

Film

Each of the following films will be screened in class and will be accompanied by a short introductory lecture, in-class discussion, and response paper assignments. Because these films are sometimes difficult to obtain, **plan to be in class** on screening days.

- *The Piano Lesson*
- *The Devil's Arithmetic*

Technology

All assignments and readings not listed above will be accessible through our course site (Etudes). To successfully complete this course, you will need access to:

- A computer
- A reliable internet connection
- Etudes
- WLAC email
- Microsoft Word
- A printer

How to Succeed in English 101

- **Always be prepared.** You are in control of your education and learning process, which means that in addition to attending class, you need to learn how to *learn on your own*. Although I will be imparting new information in class, the work you do outside of class will directly reflect on the discussions that occur in the classroom. If you fail to come to class prepared—which means not having completed all reading and/or writing assignments—you will be doing yourself a disservice. It is my hope that this course will challenge you to think critically not only about the texts we read, but also about the narratives we construct as a culture and as a nation.
- **Annotate!** In other words, you should be an *active reader*, taking the time to highlight and write in your books. You will be required to read a substantial amount of material before each class, so get into the habit of highlighting important passages, jotting down your thoughts in the margins, or even taking the time to define and/or note words you don't understand; these practices will help you remember and understand the text. In fact, locating crucial words and key passages is an important part of analyzing a text.
- **Devote the necessary amount of time to preparing for each class session.** In addition to regarding this course as a means of expanding your intellectual capabilities, you should also think of it as a way to exercise the coveted skill of time management. As I note above, this course has a substantial reading load. I don't anticipate that all of you are speed readers, but I do expect that you will budget your time outside of class wisely, giving yourself ample time to complete—and comprehend—the course texts. Don't expect to succeed by skimming or turning to online resources for plot summaries.
- **Participate in class discussions.** Although I will lecture occasionally to introduce new texts and key concepts, this is largely a discussion-based course. We are building a discourse community, which means that your informed participation is not only vital to your individual success, but also to the success of the course as a whole. The more you engage, and the more fun you have sharing and debating ideas, the more you will get out of the class.
- **Be able to navigate Etudes.** The syllabus, instructions for formal writing assignments, some required readings, supplementary materials, and writing resources will all be posted to our course Etudes site. You are responsible for learning how to navigate the Etudes site on your own. User guides and how-to videos are located here: <http://www.wlac.edu/online/login.asp>.
- **Don't allow digital devices to distract you.** As a professor, I rely on technology to enrich lectures and discussions, and occasionally, I will ask you to do the same (e.g. if you ask me what a word means, my response will generally be to look it up on your phone and share the definition with the class—you learn more by doing than by passively receiving). I also understand that some of you will opt to purchase digital versions of our text (which I discourage, but I get that books are expensive). However, texting, emailing, or instant-messaging during class is rude and disruptive, and I will not tolerate it. Don't do it. If it becomes a persistent problem, I reserve the right to lower the offending individual's participation grade. If it becomes a class-wide epidemic, I will ban electronic devices from my classroom for everyone.
- **If you need help, just ask.** I institute strict policies and implement a rigorous reading and writing schedule for your benefit. My standards are high. However, my goal as an educator is to help you meet those standards by providing guidance and directing you to other resources on campus that can help you succeed. If you need help, contact me during my virtual office hours, email me, or schedule an appointment. There are also multiple services on campus that can help you navigate the challenges of reading and writing. Composition courses are not easy, and this one is no exception. To further your

success in this course, I encourage you to visit the Student Success Center (C Building), where you can enroll in Writing Center and Reading Center tutoring as well as Learning Skills. In addition, free non-credit courses are available. If you are interested in these, sign up in Non-Credit (3rd floor of ST Building).

- **If you have any learning or physical disabilities**, please contact the Disabled Student Programs and Services Office in HLRC 121 at (310) 287-4450. The DSPS will then contact your instructors to notify them of needed accommodations, such as additional testing time, note taker, etc. Do not be embarrassed to seek help. Disabilities are not a reflection of who you are, but of how your brain works. Understanding how you learn is to the first step to success.

Class Policies

➤ Attendance:

- **Regular attendance and prompt arrival to class is mandatory.** We are creating a community of scholars, readers, and writers. Sporadic attendance signals, among other things, that you don't take your membership in this community seriously. If you are consistently late to class, your grade will be affected. Note that the WLAC website indicates that No-Shows on the first day of class can be dropped from the course.
- **My policy on absences is firm.** When conflicts or absences can be anticipated, such as for college-sponsored activities and religious observances, you should inform me of the situation as far in advance as possible. Because this class only meets twice per week, missing more than two classes will be detrimental to your grade because you cannot make up in-class assignments, quizzes, or peer review sessions. If you miss more than three classes, I reserve the right to drop you from the class.
- **Adds/Drops:** You are responsible for monitoring and being aware of add/drop dates, your attendance, participation, and status in the course. If for some reason you need to withdraw from the class, you must handle this through the registrar and be conscious of the deadlines and of the consequences for not meeting these deadlines in a timely fashion. You can access the academic calendar here: <http://www.wlac.edu/academic/academic-calendar.aspx>.
- **Assignments and Notes.** If you miss a class, **do not ask me for missed work during the following class or via email.** Instead, it is up to you to ask your classmates for a review of what you missed. During the second week of class, I will ask you to locate two "homework partners" and exchange contact information with them. That way, if you miss a class, you can check with one of your homework partners for the day's notes before contacting me for specifics.

➤ Participation:

- **Attendance is not the same as participation.** Perfect attendance will not earn you an "A" for participation; rather, you must actually participate by voicing your ideas and engaging with the rest of the class during small and large group discussions. If you have difficulty speaking in front of large groups, see me as soon as possible so that we can arrange an alternative method of participation. Otherwise, only those who participate consistently and substantially in class will earn an "A."
- **Be courteous.** I don't expect everyone to have the same reactions to the literary texts we will read; in fact, it makes a class much more interesting and lively if there are serious intellectual debates. I do expect, however, that everyone's questions, comments, and views will be treated

respectfully during our discussions. You may expect consideration and respect from me in return.

- **Online readings.** There will be a few readings posted to our **Etudes** site. On the days that you are assigned to read an online text, you **must** be able to access those texts during class, whether by bringing a printed copy or by accessing them via a digital device (e.g. a laptop, smart phone, etc.).

➤ **Assignment Guidelines:**

- I will always give explicit submission instructions for each individual assignment. The majority of assignments will be submitted online through email; in most cases, these must be submitted **before class** on the day that they are due. A few assignments, such as homework and drafts for peer review, will need to be printed out, stapled, and submitted at the start of class. Assignments submitted after class on the day they are due will be penalized one-half a letter grade. Rest assured that each assignment sheet will list due dates/times and submission methods.
- Late assignments will be penalized **one letter grade per day they are late**, up to four days. I will not accept late assignments after four days unless you have arranged for an extension with me in advance. If you must request an **extension**, you have to do so in writing **at least one week** in advance of the due date.
- **Note that all formal writing assignments must adhere to MLA format** (this includes in-text citations and Works Cited). Guidelines for MLA format can be found here: <http://owl.english.purdue.edu/owl/resource/747/01/>. All documents should be typed and double-spaced using Times New Roman font, size 12. Please use one-inch margins, a proper heading (see OWL guide), and never right justify or adjust font or size to fulfill length requirements. Note that failure to follow MLA guidelines will likely result in a grade reduction.
- **I will not review full drafts of your papers unless such review is stipulated in the relevant assignment sheet (e.g. when you submit your second drafts to me for review).** However, I am happy to meet or correspond with you to discuss your paper in progress and to aid in the development of your thesis statement. Be sure to manage your time wisely so that you can take advantage of the resources available to you on campus.
- **Computer/technology excuses will not be accepted.** Computers crash, printers break, and backpacks get mysteriously stolen the night before an assignment is due. Back up your work (I do so using both online and physical backup systems. Try Dropbox: <https://www.dropbox.com/>).
- **Academic Dishonesty:** I follow the LACCD student code of conduct as it relates to student dishonesty (Board Rule 9803.28): "Violations of academic integrity of any type by a student provides grounds for disciplinary action by the instructor or college. Violations of academic integrity include, but are not limited to, the following actions: cheating on an exam, plagiarism, working together on an assignment, paper, or project when the instructor has specifically stated students should not do so, submitting the same term paper to more than one instructor, or allowing another individual to assume one's identity for the purpose of enhancing one's grade. For more on the college's policies regarding Student Conduct, see http://www.wlac.edu/academics/pdf/WLAC_Catalog_Policies.pdf.

- **Assignment Overview:** Please note that the assignment sheets are available on our course site. Due dates are listed on the course calendar. Also, note that instructions on the assignment sheet override any specifics listed here.

- ✚ **Reading Responses (15%).** Most weeks, you will be required to post an informal response to the readings assigned for that day (or week, if you're ahead in the reading) on our online Etudes discussion board. These responses are meant to be spontaneous and informal; therefore, you will not be expected to produce polished writing. Instead, they should allow you to explore your initial reactions to the readings openly, creatively and without fear or anxiety. The purpose of the responses is to consistently practice using writing as a tool to develop your thoughts. Keep in mind that writing is like any sport or skill: you must practice regularly in order to improve. Your responses should be approximately one typed page and are due ***no later than 9:30 am* each Tuesday** before class begins (the days you will have to submit a writing response will be indicated on the course calendar). There are **a total of 10 reading responses for the semester**; dates are listed in blue on the course calendar. To see a sample reading response, logon to our Etudes page and click on the following: “Resources” → “Reading & Writing Resources” → “Sample Writing: Response Paper”

- ✚ **Private Eye Presentations (10%).** Every time we read, we play the role of “detectives,” whether that means trying to fit pieces of the plot together (e.g. *Jazz*), attempting to figure out characters and their motivations (e.g. Beloved in *Beloved* or Dana in *Kindred*), or simply finding quotations that support our critical analyses of texts (as we do every day in class). For this assignment, you will work as part of a group to play the role of “private eyes” who will help the class understand a specific segment of the text assigned for that day. **For the week your group is scheduled to present, you will submit a 1-2 page presentation outline or script to me in hard copy on the day that you present.**

- ✚ **Developed essays.** You will need to write three formal essays, produced in stages (prewriting, planning and/or researching, preliminary drafts, and revisions). I will give you a grade on the second draft of each essay, but you will still have the opportunity to revise further to earn a potentially higher grade on the portfolio version. If you do not participate in all required stages of the writing process, your final portfolio grade will be lowered. Specific assignments will be provided as they are due throughout the semester. The essay assignments are listed as follows:
 - **Close Reading:** A short analysis (1-2 pgs) involving careful step-by-step explication of a passage of your choosing from *Beloved*.
 - **Analysis Essay:** A sustained analysis (5-6 pgs) of a single literary/thematic element in any of the novels or films we have reviewed up to this point.
 - **Comparative Essay:** A sustained, comparative analysis (5-6 pgs) of a single literary element of any two novels and/or films that we have reviewed over the course of the semester. Students must reference at least **2 critical sources**.

Please note that the second draft of each essay will need to be emailed to me at setkasn@wlac.edu as a Word document (.doc or .docx) by 5pm on the dates listed in the course calendar. Please make sure that the email subject line includes the course number, your name, and the assignment being submitted. For example, if I was submitting the Close Reading, my email subject line would look like this: “English 101, Stella Setka, Close Reading.”

- ✚ **Writing portfolio (45%).** Throughout the course, you will be required to keep your materials in a working portfolio that allows you to continue thinking about, revising, and polishing your work as your writing skills continue to develop. The use of a portfolio places emphasis upon your development as a writer throughout the semester. In this way, the polished work that you submit in your end-of-semester portfolio will represent your best writing and allow you to see your

development holistically. More details TBA. You cannot pass the course without turning in your writing portfolio at the end of the semester.

- ✚ **Participation (20%)** in all class discussions and activities. In-class writing will count toward your participation grade. These will be comprised of brief responses to the readings or to related discussion material, and you will often be asked to share what you've written with the rest of the class. Although I do collect and evaluate these assignments to assess the level of your engagement with the course material, I do not assign them a letter grade. Instead, I use a check/check plus/check minus system to assess your engagement with the materials and the concepts we are learning in class. Note that you must have a strong attendance record to perform well in this category.
- ✚ **Online Final Exam (10%)**: A cumulative open-note, open book online final exam. Content will address novels, films, and lectures.

Grade Dispute Policy: If you wish to dispute your grade on an assignment, you must submit via email a written appeal detailing your reasons within 1 week after receiving the graded piece. If I am persuaded by your argument, I may offer you the opportunity to revise the assignment with the understanding that the revised grade will be an average of the initial and revised drafts.

Grading

Your grades will be available to you on Blackboard, one to two weeks after assignments are due. Grades are assigned as follows:

| Assignment | Percentage of Final Grade |
|-------------------------------------|---------------------------|
| Weekly Reading Responses (12 total) | 15% |
| Private Eye Group Presentations | 10% |
| Writing Portfolio (includes drafts) | 45% |
| Participation | 20% |
| Final Exam | 10% |
| Total | 100% |

All grades take into account these criteria:

- A (90-100%) indicates work of exceptional quality. "A" work addresses assignments thoroughly, appropriately, and insightfully.
- B (80-89%) indicates work of above average quality. "B" work exceeds baseline expectations and addresses assignments thoroughly and appropriately.
- C (70-79%) indicates satisfactory completion of assignments. "C" work meets baseline expectations but may need some revision to successfully meet the goals of assignments.
- D (60-69%) indicates unsatisfactory but passing work. "D" work lacks the strength necessary to successfully complete assignments. That may include failure to address instructions; unclear focus or purpose; or confusing content, structure, or form.
- F (50-59%) indicates failing work, or work that does not meet stated expectations.

Course Calendar

Below is a schedule of course topics, readings, and assignments.

***Note that the reading list and assignments are subject to change. Should changes occur, they will be posted online and announced in class. ***

| Date & Topic | In-Class Discussion Agendas/Readings Due: | Assignment due: |
|-------------------------|--|---|
| Sept. 1 Introduction | Syllabus Overview "Entering the Conversation" (Handout) <i>Africans in America</i> , part 1 (view in class) | |
| Sept. 3 | Reading: "Writing about Stories" (ET) Introductory Lecture <i>Africans in America</i> , part 2 (view in class) | 1. Print out a copy of the course syllabus (complete with course schedule) and bring it with you to class. |
| Sept. 8 | Reading: "The Writing Process" (ET) "How to Write about Literature" (ET) <i>Beloved</i> , Foreword-23 | 1. Weekly Reading Response #1 |
| Sept. 10 | Reading: <i>Beloved</i> , 24-75 | 1. Private Eye Group # 1 |
| Sept. 15 | Reading: <i>Beloved</i> , 76-133 | 1. Weekly Reading Response #2 2. Private Eye Group # 2 |
| Sept. 17 | Reading: <i>Beloved</i> , 134-186 **Start work on your Close Reading** | 1. Private Eye Group # 3 |
| Sept. 22 | Reading: <i>Beloved</i> , 187-241 | 1. Weekly Reading Response #3 2. Private Eye Group # 4 |
| Sept. 24 | Reading: <i>Beloved</i> , 242-277 Close Reading Peer Review | 1. Close Reading 1st Draft Due. *Bring 2 printed copies with you to class* |
| Sept. 29 | Reading: <i>Beloved</i> , 278-end | 1. Close Reading 2nd Draft Due. *Submit your 2 nd draft as a Word (.doc or .docx) document by emailing it to setkasn@wlac.edu by 4pm.* |
| Oct. 1 | <i>The Piano Lesson</i> (view in class) | |
| Oct. 6 | <i>The Piano Lesson</i> (view in class) | |
| Oct. 8 | Reading: <i>Kindred</i> , 9-51 | 1. Private Eye Group # 5 |
| Oct. 13 | Reading: <i>Kindred</i> , 52-107 | 1. Weekly Reading Response #4 2. Private Eye Group # 6 |
| Oct. 15 | Reading: <i>Kindred</i> , 108-148 | 1. Private Eye Group # 7 |

| Date & Topic | In-Class Discussion Agendas/Readings Due: | Assignment due: |
|--------------|--|---|
| Oct. 20 | Reading: <i>Kindred</i> , 148-188 | <ol style="list-style-type: none"> 1. Weekly Reading Response #5 2. Private Eye Group # 8 |
| Oct. 22 | Reading: <i>Kindred</i> , 189-233 **Start work on your Analysis Essay** | <ol style="list-style-type: none"> 1. Private Eye Group # 9 |
| Oct. 27 | Reading: <i>Kindred</i> , 233-274 | <ol style="list-style-type: none"> 1. Weekly Reading Response #6 |
| Oct. 29 | <i>I'm Still Here: Real Diaries of Young People Who Lived During the Holocaust</i> (view in class) Analysis Essay Peer Review | <ol style="list-style-type: none"> 1. Analysis Essay 1st Draft Due. *Bring 2 printed copies with you to class* |
| Nov. 3 | <i>Everything is Illuminated</i> , 1-42 | <ol style="list-style-type: none"> 1. Weekly Reading Response #7 2. Analysis Essay 2nd Draft Due. *Submit your 2nd draft as a Word (.doc or .docx) document by emailing it to setkasn@wlac.edu by 4pm* |
| Nov. 5 | <i>Everything is Illuminated</i> , 43-99 | <ol style="list-style-type: none"> 1. Private Eye Group # 10 |
| Nov. 10 | <i>Everything is Illuminated</i> , 100-141 **Start work on your Comparative Essay** | <ol style="list-style-type: none"> 1. Private Eye Group # 11 |
| Nov. 12 | <i>Everything is Illuminated</i> , 142-193 | <ol style="list-style-type: none"> 1. Private Eye Group # 12 |
| Nov. 17 | No class—finalize your Comparative Analysis | |
| Nov. 19 | <i>Everything is Illuminated</i> , 194-228 Comparative Analysis Peer Review | <ol style="list-style-type: none"> 1. Comparative Essay 1st Draft Due. *Bring 2 printed copies with you to class* |
| Nov. 24 | <i>Everything is Illuminated</i> , 229-end | <ol style="list-style-type: none"> 1. Weekly Reading Response #8 2. Comparative Essay 2nd Draft Due. *Submit your 2nd draft as a Word (.doc or .docx) document by emailing it to setkasn@wlac.edu by 4pm.* |
| Nov. 26 | No Class—Thanksgiving | |
| Dec. 1 | Reading: “Holocaust Background Reading” (ET) “Cattle Car Complex” (ET) <i>The Devil's Arithmetic</i> (view in class) | <ol style="list-style-type: none"> 1. Weekly Reading Response #9 |
| Dec. 3 | <i>The Devil's Arithmetic</i> (view in class) Final Portfolio Peer Review | <ol style="list-style-type: none"> 1. Final Portfolio due for peer review. Don't forget to print out the second draft containing my |

| Date & Topic | In-Class Discussion Agendas/Readings Due: | Assignment due: |
|--------------|---|--|
| | | comments in Track Changes. |
| Dec. 8 | <i>Maus</i> , first half | 1. Weekly Reading Response #10 |
| Dec. 10 | <i>Maus</i> , second half | 1. Final Portfolio Due. *Submit in hard copy as instructed* |
| Dec. 15 | Final Exam Online—Date TBA | 1. Final Exam Online. See the “Assignments, Tests, and Survey” tab on our Etudes site.* |
| | <i>Happy Holidays!</i> | |

Turn to next page for the syllabus contract. You will need to print, sign, and submit this contract to Dr. Setka at the start of class on Thursday, September 3. Students adding the course late must submit this contract to Dr. Setka immediately after adding the class.

Syllabus Contract
English 101
Fall 2015

I, _____, understand and accept the following conditions as part of my participation in this class:

1. I understand that the Course Calendar (on page 8 of the syllabus) is my road-map for success.
2. I understand that Dr. Setka has the right to drop me from the course if I miss more than 3 classes.
3. I understand that I am responsible for completing all assigned reading before class on the day it is due.
4. I understand that I am responsible for keeping track of assignment due dates, including reading responses.
5. I understand that I will be required to be able to access and use Etudes as part of this course. It is my responsibility to learn how to use Etudes.
6. I understand that I must actively participate in class discussions and that failure to do so will adversely affect my grade.
7. I understand that I will be required to work as part of a group for the Private Eye Group Presentation Project and that this assignment will likely require me to meet and/or coordinate with my group mates outside of class.
8. I understand the policy regarding the digital device policy and am aware of the consequences of violating said policy.
9. I understand Dr. Setka's policy regarding late work.
10. I understand that extenuating circumstances (such as the death of a loved one) should be communicated immediately to Dr. Setka via email or in person.
11. I understand that if I engage in academic misconduct (including, but not limited to, plagiarism), I may be subjected to an academic penalty in this course and that I will be referred to the Dean and may incur consequences as mandated by the College.
12. I will ask for clarification if I have questions or concerns regarding any of the above expectations.

 Signature

 Date